



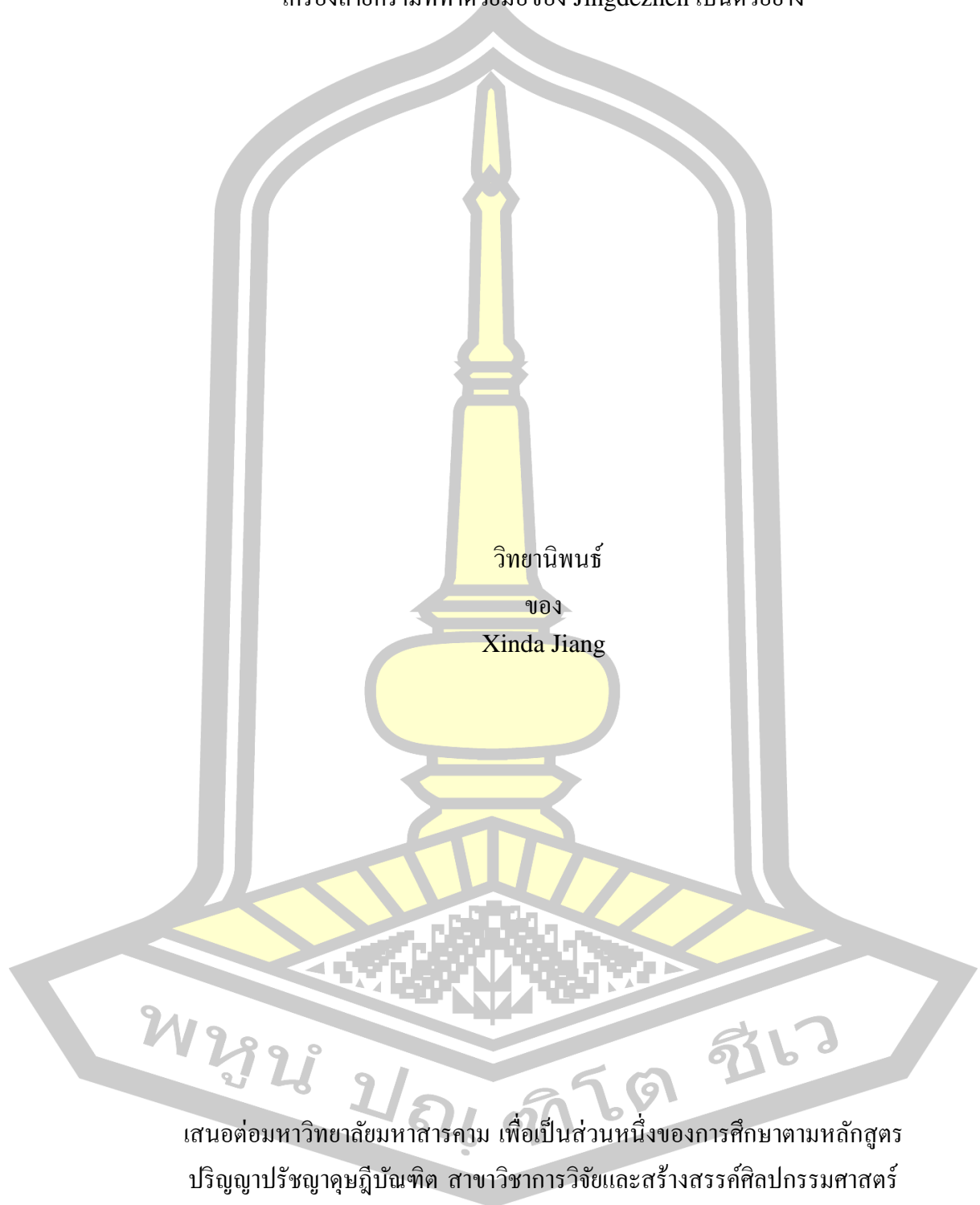
Identity Construction and Cultural Identity Taking the Inheritor of intangible cultural  
heritage Inheritance of Handmade Porcelain in Jingdezhen as an Example

Xinda Jiang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Fine and Applied Arts Research and Creation  
January 2025

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เครื่องลายครามที่ทำด้วยมือของ Jingdezhen เป็นตัวอย่าง



เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาการวิจัยและสร้างสรรค์ศิลปกรรมศาสตร์

มกราคม 2568

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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January 2025

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The examining committee has unanimously approved this Thesis, submitted by Mr. Xinda Jiang , as a partial fulfillment of the requirements for the Doctor of Philosophy Fine and Applied Arts Research and Creation at Mahasarakham University

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<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2025

### ABSTRACT

Jingdezhen is a world-famous porcelain capital with a thousand-year history. It has a history of more than 2,000 years of pottery making, more than 1,000 years of official kiln history, and more than 600 years of royal kiln history. Craftsmen come from all over the world. Thousands of years of ancient kiln fire has given birth to a magnificent ceramic culture; in the blue sea The sails are set on the road, spreading the splendid Chinese civilization to all directions. "Thousands of years of brilliant ceramic development history have left countless valuable ceramic cultural and historical relics in Jingdezhen, which are the "root" and "soul" of Jingdezhen". ( wang lianhua, 2022, p1)

According to archaeological discoveries, Jingdezhen has been producing porcelain since the Tang Dynasty at the latest. It developed rapidly during the Song and Yuan Dynasties, and became the country's porcelain production center during the Ming and Qing Dynasties. Jingdezhen's hand-made porcelain technology has been basically established in the Song Dynasty. The division of labor in the porcelain industry has become increasingly detailed and clear, and unique porcelain customs have been formed in the process of hand-made porcelain. This is also an important part of the history of Jingdezhen's porcelain making.

In 2006, two items, Jingdezhen's handmade porcelain skills and traditional porcelain kiln workshop building skills, were included in the first batch of national representative lists of intangible cultural heritages. Thus, the inheritance and protection of the intangible cultural heritage of Jingdezhen's traditional porcelain-making skills was officially launched. prelude. From 2006 to 2021, my country has successively announced five batches of national intangible cultural heritage lists.

In recent years, with the gradual advancement of the protection of intangible cultural heritage (referred to as "intangible cultural heritage"), traditional crafts, as an important part of "intangible cultural heritage", have increasingly become one of the important projects in the development of cultural industries in our country. As a porcelain capital for thousands of years, Jingdezhen has formed traditional craft

"intangible cultural heritage" with distinct national and regional characteristics, theme creations derived from daily life, hand-made work with meticulous division of labor, cultural inheritance and other heritage attributes in the process of development. Its revitalization is not only a development It is an important part of Jingdezhen's social economy and an important practical path for inheriting and developing my country's "intangible cultural heritage".

The protection of intangible cultural heritage in our country has been carried out for nearly 20 years, but the research on "intangible cultural heritage" still cannot stop. At the current macro level, we do not lack theories on the protection of intangible cultural heritage or cultural resources. But in the author's opinion, we should now go deeper into the field, conduct close observation and analysis of the lives and practices of the real first-line intangible inheritors, conduct detailed research on this unique group of people, and understand what happened to them in each historical period. What inheritance and changes have gone through to make this research more comprehensive.

This article uses field investigation, literature review, and case analysis methods to conduct in-depth research on the intangible inheritors of handmade porcelain in Jingdezhen. The author went into the field and communicated face to face with the intangible inheritors of handmade porcelain. It combined with a variety of Instrumentation, including the latest multimedia technology, and at the same time cooperate with the most original oral research method to collect original data in an all-round way to provide the most complete data for research and provide a vivid picture of the inheritors of Jingdezhen's handmade porcelain "intangible cultural heritage"

The author approaches the two major research concepts of identity construction and cultural identity, takes the intangible inheritors of Jingdezhen handicrafts as the research object, and focuses on the historical development process of Jingdezhen handicraft porcelain, and the Jingdezhen handmade porcelain intangible heritage inheritance group under the dimension of identity construction. Analysis of the intangible cultural heritage inheritors of Jingdezhen handmade porcelain from the perspective of research and cultural identity.

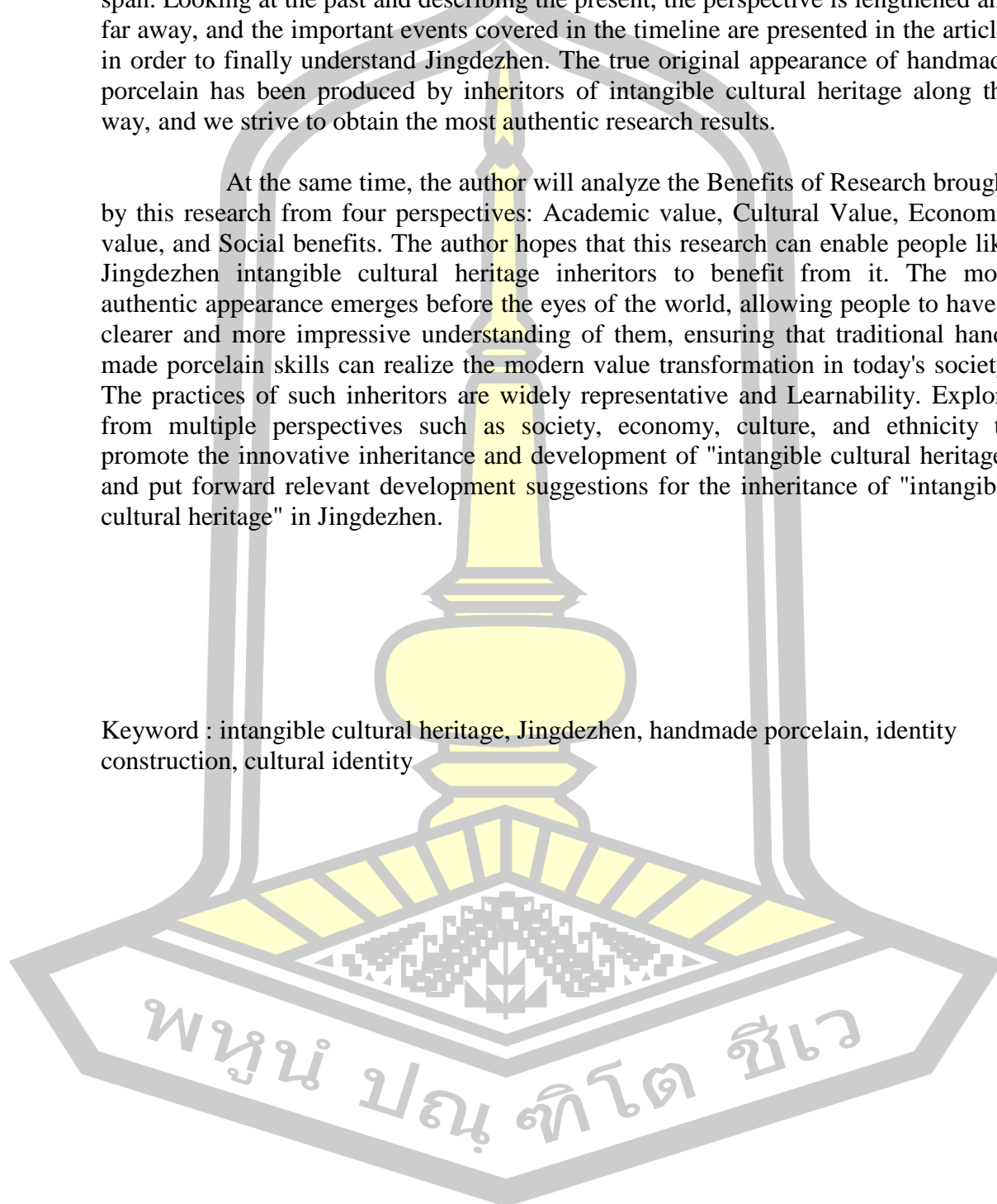
From the perspective of cultural identity and identity construction, understand the past and present inheritors of the "intangible cultural heritage" of handicraft porcelain in my country, so as to better build the inheritance of "intangible cultural heritage" Explore development paths in many aspects such as human protection systems and training models. During the research, the author ensured the diversity of the research samples, including Population and Sample, integrated Key Informant, Casual Informant, and General Informant, collected, organized and studied the research data, and systematically sorted out the inheritance route, inheritance skills and achievements of the inheritors. Achievements and specific plans for future development. The article strives to present the original appearance of the intangible inheritors of Jingdezhen's handmade porcelain.

The Scope of Content-Analysis Unit includes industry celebrities,

university teachers, and people from the scenic spot, etc., covering a number of research groups with different identities and industries, and the research subjects The content involved spans from the Tang Dynasty to the present day, with a wide time span. Looking at the past and describing the present, the perspective is lengthened and far away, and the important events covered in the timeline are presented in the article, in order to finally understand Jingdezhen. The true original appearance of handmade porcelain has been produced by inheritors of intangible cultural heritage along the way, and we strive to obtain the most authentic research results.

At the same time, the author will analyze the Benefits of Research brought by this research from four perspectives: Academic value, Cultural Value, Economic value, and Social benefits. The author hopes that this research can enable people like Jingdezhen intangible cultural heritage inheritors to benefit from it. The most authentic appearance emerges before the eyes of the world, allowing people to have a clearer and more impressive understanding of them, ensuring that traditional hand-made porcelain skills can realize the modern value transformation in today's society. The practices of such inheritors are widely representative and Learnability. Explore from multiple perspectives such as society, economy, culture, and ethnicity to promote the innovative inheritance and development of "intangible cultural heritage" and put forward relevant development suggestions for the inheritance of "intangible cultural heritage" in Jingdezhen.

Keyword : intangible cultural heritage, Jingdezhen, handmade porcelain, identity construction, cultural identity





## ACKNOWLEDGEMENTS

As I complete this doctoral dissertation on "Jingdezhen Handmade Porcelain: Identity Construction and Cultural Identification of Non-material Cultural Heritage Inheritors," I am overwhelmed by the sense of gratitude and appreciation for all those who have walked this journey with me.

First and foremost, I offer my deepest gratitude to my esteemed mentor, Professor Ake Peera Phanlukthao, whose profound knowledge, meticulous guidance, and unwavering support have been the bedrock of my academic endeavors. His invaluable insights, feedback, and encouragement have constantly pushed me to think beyond the confines and delve deeper into the complexities of the subject matter. His patience, dedication, and belief in my abilities have been a constant source of motivation and inspiration.

I am also incredibly grateful to the non-material cultural heritage inheritors of handmade porcelain, who have kindly shared their rich knowledge, skills, and life experiences with me. Their willingness to collaborate, participate, and contribute to this research has been integral to understanding the intricacies of their craft and the profound cultural identities they uphold. Their insights, stories, and practices have greatly enriched my understanding of this field and have been a constant reminder of the vital importance of preserving and promoting these invaluable cultural heritages.

Moreover, I would like to express my heartfelt thanks to Master Huang Yunpeng whose profound expertise, passion for porcelain-making, and generosity with their time and knowledge have significantly influenced my research. Their insights, guidance, and support have been invaluable in shaping my understanding of this field and have significantly contributed to the depth and breadth of my dissertation.

Furthermore, I am deeply grateful to Mahasarakham University, my alma mater, for providing me with an excellent academic environment, rich resources, and a supportive community. The university's commitment to excellence in research and education has greatly facilitated my growth as a researcher and scholar.

I would also like to extend my sincerest appreciation to the members of the dissertation defense committee for their valuable feedback, insights, and recommendations. Their rigorous questions and comments have helped me refine my

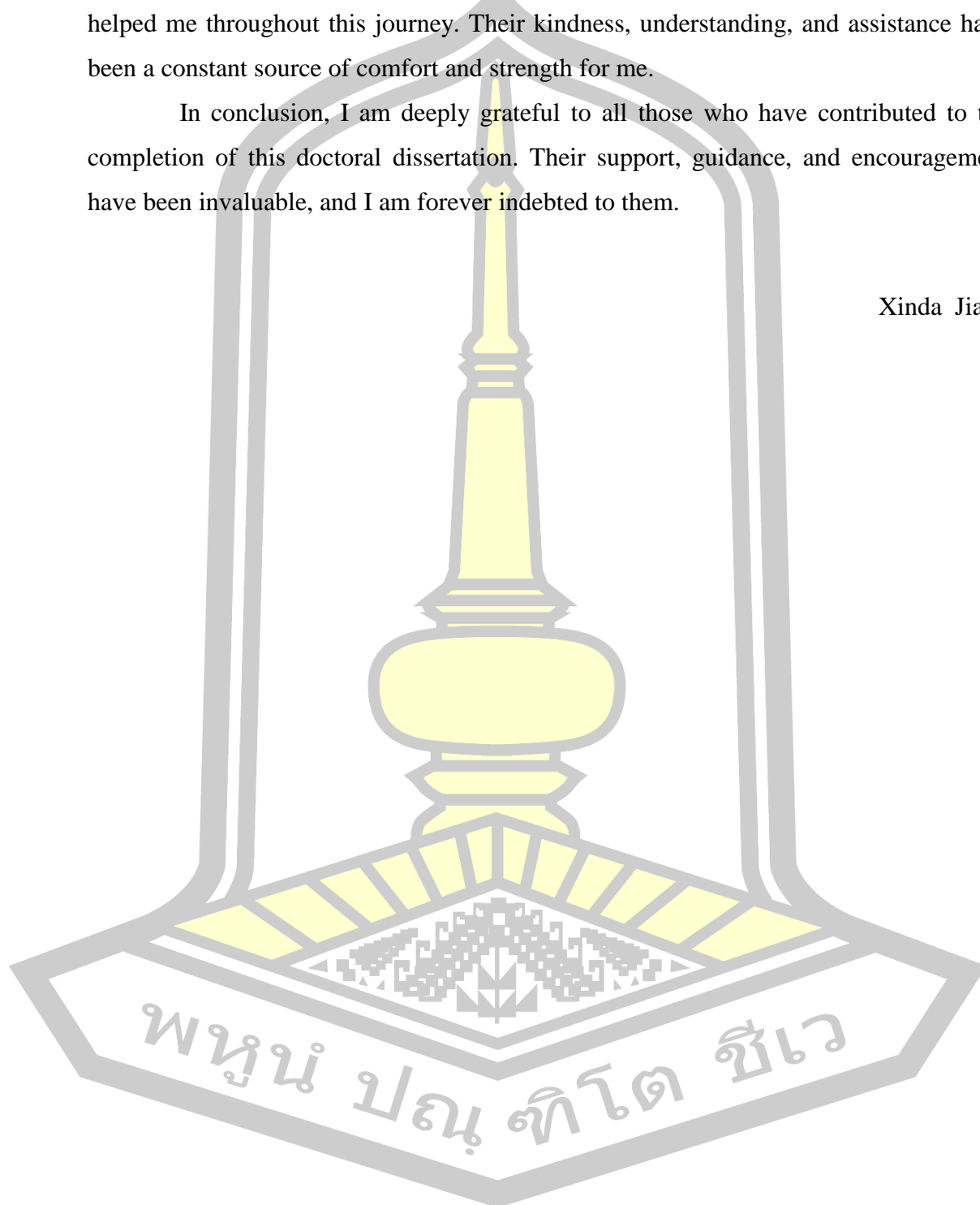


research and improve the quality of my dissertation.

Lastly, I would like to thank all those who have supported, encouraged, and helped me throughout this journey. Their kindness, understanding, and assistance have been a constant source of comfort and strength for me.

In conclusion, I am deeply grateful to all those who have contributed to the completion of this doctoral dissertation. Their support, guidance, and encouragement have been invaluable, and I am forever indebted to them.

Xinda Jiang



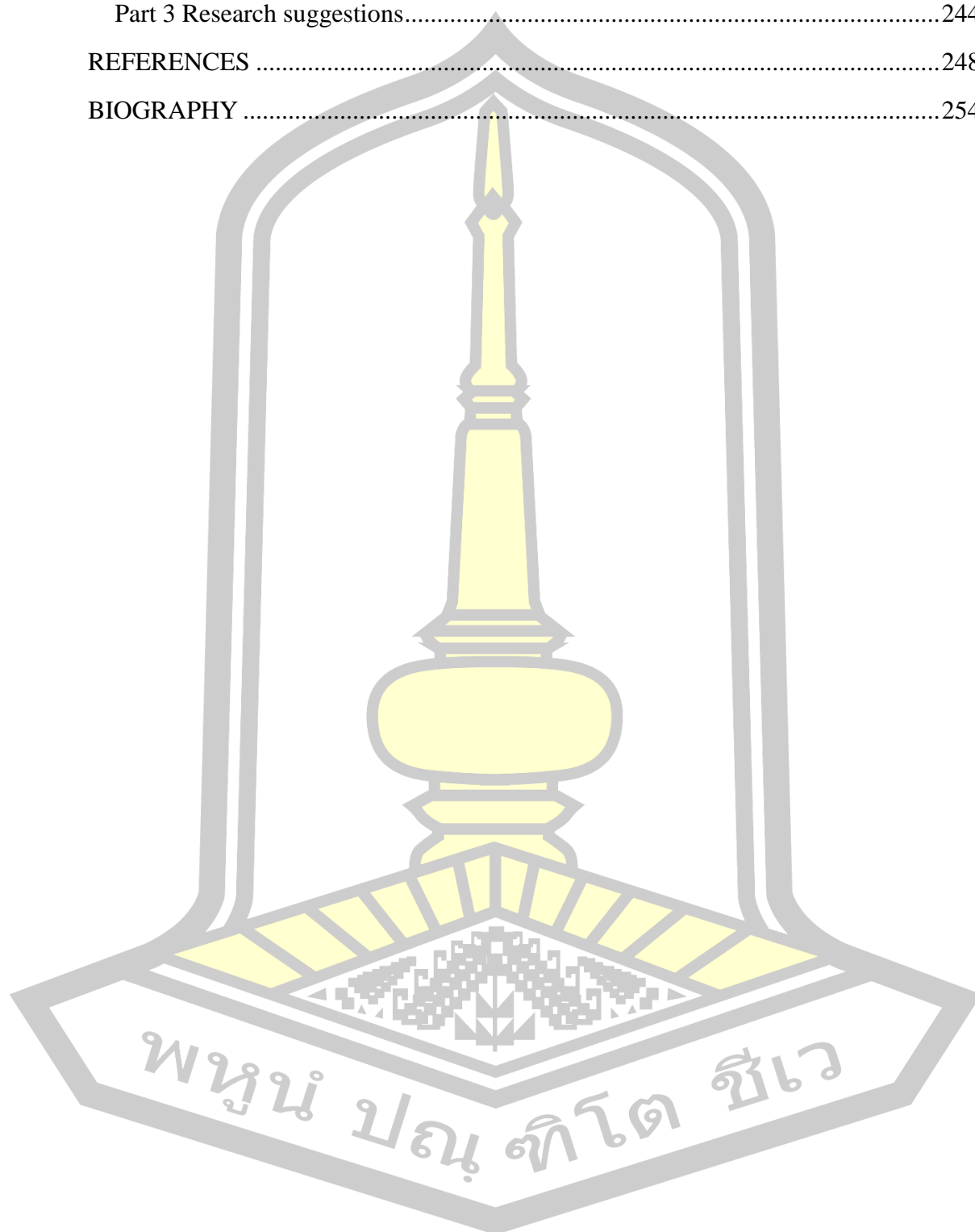
## TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	G
TABLE OF CONTENTS.....	I
LIST OF TABLES .....	M
LIST OF FIGURES .....	N
CHAPTER I.....	1
Introduction.....	1
1. Background of Research.....	1
2. Research object .....	7
3. Research Questions.....	7
3.1 What changes have occurred in the development of handmade porcelain makers in Jingdezhen in different historical periods? .....	7
3.2 How do inheritors of Jingdezhen ceramic intangible cultural heritage gradually complete their identity construction? .....	8
3.3 How do the inheritors of Jingdezhen ceramic intangible cultural heritage gradually form cultural identity through historical accumulation and cultural influence? .....	9
3.4 What kind of development and changes have the inheritors of Jingdezhen handmade porcelain intangible cultural heritage experienced in China? And how did they gradually form their own influence in the ceramic industry? .....	10
4. Definition of Terms .....	10
5 . Research Methodology .....	14
6. Instrumentation .....	16
7. Data Collection .....	18
8. Data Analysis.....	19
9. Scope of research.....	20

10. Research Framework .....	27
11. Literature Review .....	28
12. Research plan .....	37
13. Research Presentation .....	38
14. Benefit of Research .....	39
15. Chapter structure .....	40
CHAPTER II .....	41
Analysis of the development history of Jingdezhen's traditional porcelain craftsmanship and the current situation of its inheritors .....	41
Part 1 Jingdezhen geographical environment .....	41
Part 2 The development history of Jingdezhen hand-made porcelain technology ..	48
The development process of handmade porcelain making techniques in Jingdezhen from ancient times to the present is very long and exciting. ....	48
Part 3 Yuan Dynasty: Official establishment of official kilns .....	59
Part 4. Qing Dynasty: Peak of Porcelain Industry .....	71
Part 5 Changes in the porcelain industry during the Republic of China .....	79
CHAPTER III .....	87
The Identity Construction of the intangible inheritors of Jingdezhen's traditional porcelain craftsmanship .....	87
Part 1 The identity construction of intangible cultural heritage inheritors under social changes from the Ming Dynasty to the Qing Dynasty .....	88
Part 2. The identity construction of inheritors of intangible cultural heritage porcelain in the context of modern ceramic consumptions .....	100
Part 3. The identity construction of intangible cultural heritage inheritors in the context of the improvement of Jingdezhen porcelain industry in modern times .....	112
Part 4. The identity construction of porcelain artists in the context of industrialization after the founding of New China .....	124
Part 5. From “traditional artist” to “artisan artist” and “inheritor of intangible cultural heritage” .....	133
Summary .....	140
CHAPTER IV .....	142

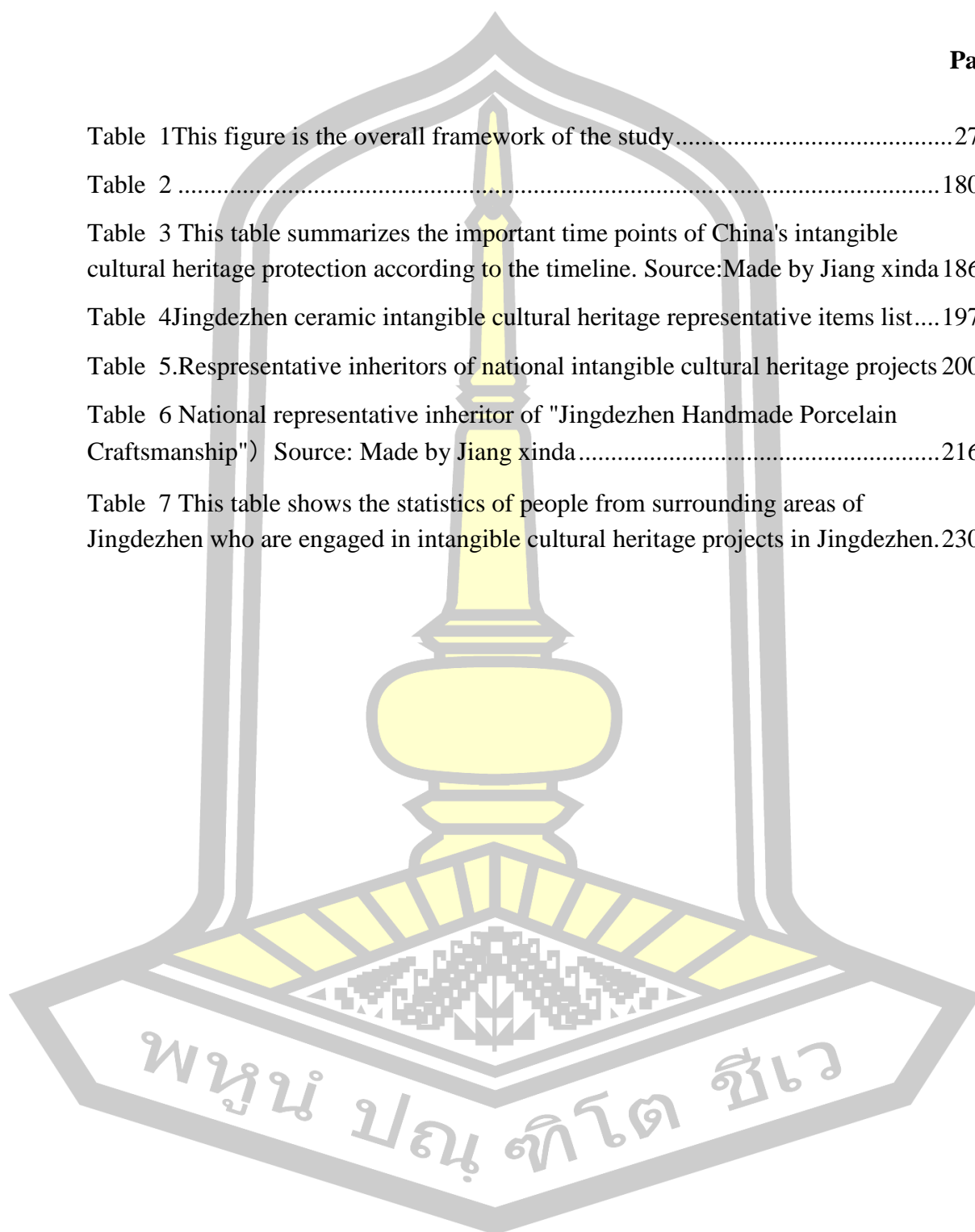
Part 1.the Inheritors of Jingdezhen Ceramic Intangible Cultural Heritage from the Perspective of Cultural Identity .....	142
Part 2 .The composition of the cultural identity system of intangible cultural heritage inheritors .....	147
Part 3.The cultural identity path of the intangible cultural heritage inheritors of Jingdezhen handmade porcelain .....	157
Part 4. Cultural identity of the intangible cultural heritage inheritors of Jingdezhen handmade porcelain in the global context .....	165
Part 5.The survival of the inheritors of Jingdezhen's handmade porcelain intangible cultural heritage from the perspective of cultural identity .....	168
Part 6. Limitations of protection methods for inheritors of intangible cultural heritage of Jingdezhen handmade porcelain.....	173
Summary .....	177
Chapter V .....	178
Research on the current situation of inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain .....	178
Part 1. Establishment of the concept of intangible cultural heritage .....	178
Part 2. Establishment and development of China's "intangible cultural heritage" protection system.....	183
Part 3. Introduction of Jingdezhen ceramic "intangible cultural heritage" project	190
Part 4. Overview of inheritors of hand-made porcelain "intangible heritage" in China and Jingdezhen.....	198
Part 5. Status quo of identification of representative inheritors of handmade porcelain in Jingdezhen .....	201
Part 6. Identification of representative inheritors of Jingdezhen handmade porcelain .....	205
Part 7.Taking Huang Yunpeng, the inheritor of Jingdezhen's national intangible cultural heritage, as an example .....	216
Summary .....	225
CHAPTER VI .....	227
Summary ,Discussion and suggestions .....	227
Part 1.Summary of Research Results.....	227

Part 2 Discussion of research results .....	236
Part 3 Research suggestions.....	244
REFERENCES .....	248
BIOGRAPHY .....	254



## LIST OF TABLES

	Page
Table 1 This figure is the overall framework of the study.....	27
Table 2 .....	180
Table 3 This table summarizes the important time points of China's intangible cultural heritage protection according to the timeline. Source: Made by Jiang xinda	186
Table 4 Jingdezhen ceramic intangible cultural heritage representative items list....	197
Table 5. Representative inheritors of national intangible cultural heritage projects	200
Table 6 National representative inheritor of "Jingdezhen Handmade Porcelain Craftsmanship") Source: Made by Jiang xinda.....	216
Table 7 This table shows the statistics of people from surrounding areas of Jingdezhen who are engaged in intangible cultural heritage projects in Jingdezhen.	230



## LIST OF FIGURES

	Page
Figure 1 Title page of "Jingdezhen Tao Lu" .....	2
Figure 2. The "Jinning Movement" was discovered and named by Mish (1942), referring to a strong regional orogeny represented by the unconformity between the Lower Sinian "Chengjiang Sandstone" and the Middle Proterozoic "Kunyang Metamorphic Rock Series" and Eshan Granite in the Jinning area of Yunnan. ....	43
Figure 3 This is the current situation of Changjiang captured by the author. Changjiang District, Jingdezhen City, is located in the southwest of Jingdezhen City, Jiangxi Province, named after Changjiang River. This area belongs to a typical suburban area and is known as the "hometown of porcelain capital, painted in the Yangtze River". The total area of Changjiang District is about 400 square kilometers, with a population of about 200000. It currently governs multiple townships and streets. ....	48
Figure 4 This picture is a large celadon bowl from the Tang Dynasty, unearthed from the kiln entrance of Jingdezhen, and is a rare specimen .....	52
Figure 5 This picture is a container used for storing alcohol and cooking food, with a full shape. It is an authentic product unearthed from the Northern Song Dynasty and has a small number in the world. As can be seen from the picture, the texture of blue and white porcelain is clean and transparent, which was loved by the emperor. Therefore, it was given the era name "Jingde" .....	54
Figure 6 This picture is a blue glazed wine vessel unearthed from the Hutian kiln in the Song Dynasty. From the picture, it can be seen that the color is like jade, and blue and white porcelain appeared when blue and white jade was rare. Since its appearance, it has been loved by people. In Li Qingzhao's "Drunken Flower Yin", the phrase "jade pillow and gauze kitchen" refers to a blue and white porcelain pillow with a color and texture like blue and white jade. Its shape is simple and close to life, and the glaze is elegant like jade, without any deliberate decorative techniques. It is simple and classical, Emphasizing the spiritual feelings triggered by objects, this is the elegant atmosphere of Song people .....	56
Figure 7 This is a trade map of the Maritime Silk Road during the Southern Song Dynasty, which was the most prosperous period of the Maritime Silk Road. Maritime transportation has formed the East China Sea route from the Korean Peninsula to Japan or from the South Island of Japan, directly crossing the East China Sea to the mouth of the Yangtze River in Yangzhou, Suzhou, and Mingzhou, as well as the	



South China Sea route from Guangzhou, passing through the South China Sea, Indian Ocean, Persian Gulf, and reaching countries such as India, Ceylon, and Anxi. These two routes connect China with North Korea, Japan, Southeast Asia, South Asia, and West Asia, and a large amount of silk, porcelain, and production technology are introduced to these countries. After the Song Dynasty, with the improvement of Chinese shipbuilding and navigation technology, Chinese merchant ships were able to reach the coast of East Africa. ....58

Figure 8 The picture shows Yuan Dynasty underglaze red porcelain, which is one of the important inventions in the history of ceramic decoration. The Yuan Dynasty eight-sided dragon pattern underglaze red white plum vase is made of copper red underglaze painting, whitening, beating and bonding. It is difficult to fire and has a special atmosphere. It should be said that Yuan Dynasty underglaze red porcelain is a great innovation in the history of ceramics.....60

Figure 9 This picture shows the blue and white dragon patterned porcelain pieces from the Yuan Dynasty, with a large holding box fragment specimen. This type of Five Clawed Dragon Yuan Blue and White appeared in the mid to late Yuan Dynasty and is very rare. The cross-section of the porcelain pieces has naturally weathered and gradually become smooth, with obvious soil bites adhering to the back of the door. .62

Figure 10 This picture shows a lotus vase with tangled branches from the Yuan Dynasty, which has a very small number in existence today. It first appeared in the Tang Dynasty and became popular during the Song Dynasty. The plum vase with a small mouth, short neck, ample shoulders, slim waist, and slender figure is a classic shape of Chinese ceramics. Due to its smooth lines and beautiful posture, it is known as the "number one vase in the world".....64

Figure 11 This picture was taken in the Ming Dynasty Xuande Cricket Jar at the Jingdezhen Imperial Kiln Museum.....66

Figure 12 Ning Fengzi (also known as the Dragon Qiao Immortal, also known as the Immortal in ancient Chinese legends, who was also asked by the Yellow Emperor after becoming an immortal) was a person who was in charge of the Yellow Emperor's governance of the world. He has always been the manager of the department responsible for burning pottery for the Yellow Emperor (similar to the head of the pottery burning department, where it should be earthenware rather than ceramics. ....68

Figure 13 Filmed at the Zhenghe Research Institute in the Malacca Cultural Centre. The Zhenghe Cultural Museum refers to a cultural museum built by overseas Chinese in Nanyang to commemorate the 600th anniversary of Zheng He's voyages to the West, with an investment of 30 million RMB at the Zheng He official warehouse site

in Malacca. To commemorate the 600th anniversary of Zheng He's voyages to the West, Chinese and overseas Chinese from Singapore and Malaysia invested 30 million RMB to build a Zheng He Cultural Museum at the Zheng He official warehouse site in Malacca. ....	70
Figure 14 "Porcelain Mother" .....	72
Figure 15 Jingdezhen. Tangying Street .....	75
Figure 16 Da Ya Zhai porcelain.....	77
Figure 17 The ancient village of Heshu. ....	81
Figure 18 The porcelain industry in Jingdezhen was once monopolized by the "Huizhou merchants", a famous group of Chinese merchants who have produced many great businessmen. This picture shows the Huihang Ancient Road, which is the third famous ancient road in China after the "Silk Road" and the "Tea Horse Road": the ancient road is about 25 kilometers long. It was first built in the Tang Dynasty and has a long history. It connects the economic exchanges between the Huizhou merchants and the Zhejiang merchants. The red-topped businessman Hu Xueyan, the governor of seven provinces Hu Zongxian, and Hu Shi all came from here. ....	83
Figure 19 Han Dynasty painted pottery pot .....	89
Figure 20 "Seated Lion Statue on White Glazed Lotus Platform" from Sui Dynasty to Early Tang Dynasty .....	91
Figure 21 Fuliang Porcelain Bureau .....	95
Figure 22 Tong Bin sculpture .....	98
Figure 23 Jiujiang Porcelain Exhibition Room.....	105
Figure 24 Jingdezhen Lotus Pond.....	109
Figure 25 "Jingdezhen export porcelain" .....	112
Figure 26 Made by Jiangxi Porcelain Company.....	114
Figure 27 "Zhushan Bayou" Group Portrait .....	118
Figure 28 Eight Friends of Zhushan Wang Yeting Landscape Porcelain Panel Painting Four Screens .....	120
Figure 29 Jiangxi Jingdezhen Celadon Cabbage Plate .....	127
Figure 30 sculpture porcelain factory .....	132
Figure 31 "7501 Porcelain".....	136
Figure 32 Ceremony of worshipping the kiln god .....	145

Figure 33 "Fengyao" porcelain .....	149
Figure 34 The picture shows the author communicating with an intangible cultural heritage inheritor during field research, asking about his living conditions, etc. ....	151
Figure 35 Tong Bin .....	153
Figure 36 Spring and Autumn Fair" .....	154
Figure 37 This picture shows the author visiting the Jingdezhen Ceramic Research Exhibition held by Professor Fang Lili in Jingdezhen. The current picture shows Jingdezhen's export porcelain. For a period of time, Jingdezhen's porcelain was circulated all over the world, and many countries placed orders with Jingdezhen to make ceramics for them. ....	157
Figure 38 17th century Middle Eastern blue and white porcelain vase .....	161
Figure 39 Porcelain Boat .....	170
Figure 40 The modified picture shows Jingdezhen ceramic craftsmen demonstrating the intangible cultural heritage skills of repairing and sharpening the clay. ....	190
Figure 41 traditional brick kiln .....	191
Figure 42. construction technology of Jingdezhen porcelain water-treadle .....	194
Figure 43 Jingdezhen traditional bucket color porcelain covered bowl .....	195
Figure 44 The picture shows the molding process of handmade porcelain making in Jingdezhen .....	196
Figure 45. Ceramic works of Wang Yansheng .....	203
Figure 46. This picture shows the craft decoration in the ceramic intangible cultural heritage project: carving craft, printing craft .....	207
Figure 47 This picture shows the author taking a photo with Master Huang Yunpeng .....	218
Figure 48 This picture shows the Hundred Deer Zun by Master Huang Yunpeng, which is an excellent imitation of an ancient work and his representative work. ....	219
Figure 49 This picture shows Master Huang Yunpeng carefully explaining his ceramic products .....	222

# CHAPTER I

## Introduction

### 1. Background of Research

Jingdezhen is renowned worldwide for its porcelain. The well-known English word "China" refers to both "porcelain" and "porcelain materials", and is also interpreted as a transliteration from the earliest name "Changnan" in Jingdezhen. If the first letter is changed to capital letters, it means "China". Invisibly, these three unrelated nouns are linked together by the most widely used languages in the world, indicating the existence of world civilization in this ancient town of the East, which has long been recognized by the Indo European language family - Germanic language family. Before the 18th century, when Europeans were not yet proficient in making porcelain, they regarded collecting exquisite porcelain from China, especially from Changnan, as an honor. Merchants brought porcelain to the West in Persia, so they changed the name "chini" for Persian porcelain to "china" and referred to China as the country that produces "china". Therefore, when people from the European Union, numerous international organizations, and Commonwealth countries talk about China, they associate it with China.

According to existing archaeology, the history of porcelain making in Jingdezhen began in the late Tang Dynasty and gradually gained popularity during the Song and Yuan dynasties. During the Ming and Qing dynasties, with the establishment of imperial kilns and the prosperity of ceramic foreign trade, Jingdezhen gradually became the center of Chinese porcelain making, enjoying the reputation of "porcelain capital". For thousands of years, it has created and inherited the glorious intangible cultural heritage of ceramic porcelain. According to the "Fuliang County Annals" by Ren Huadong in 2014, "Xinping pottery smelting began in the Han Dynasty." Jingdezhen was called "Xinping" during the Eastern Jin Dynasty, located in the southeast of the Yangtze River, also known as "Changnan", and belonged to Fuliang County.

The county seat is located in the north of Fuliang in present-day Jingdezhen City. According to literature records, Jingdezhen began making pottery from the Eastern Han Dynasty. At that time, most of the pottery was rough and of poor quality, only used by local people for daily use. However, no fragments of porcelain from the Eastern Han Dynasty to the Southern and Northern Dynasties have been found in Jingdezhen to this day. Lanpu was a Qing Dynasty ceramic scholar who grew up in Jingdezhen and was familiar with the production process of porcelain. When he saw that there were no books specifically describing Jingdezhen porcelain, he wrote the "Jingdezhen Ceramic Record" (Figure 1), which detailed the situation in Jingdezhen: "The soil and water are suitable for pottery, and since the Chen Dynasty, many local people have been engaged in this industry." Jingdezhen's superior natural environment is the innate condition for its "soil and water are suitable for pottery", The high-quality clay raw material - porcelain stone - provided an advantage for Jingdezhen to start as a ceramic production area.

During the reign of Chen Zhide in the Southern Dynasty, the emperor built a palace in Jiankang and fired ceramic pillar bases as tribute in Jingdezhen. However, the quality of the ceramics was still unusable at this time. "Although the firing ultimately failed, it also showed that Jingdezhen porcelain had gained widespread fame at that time, and it proved that although Jingdezhen ceramics had reached a certain level, due to the low firing temperature, the ceramics were not strong enough, and there was still a certain gap between the requirements for palace porcelain". (Guo Yan, 2023)

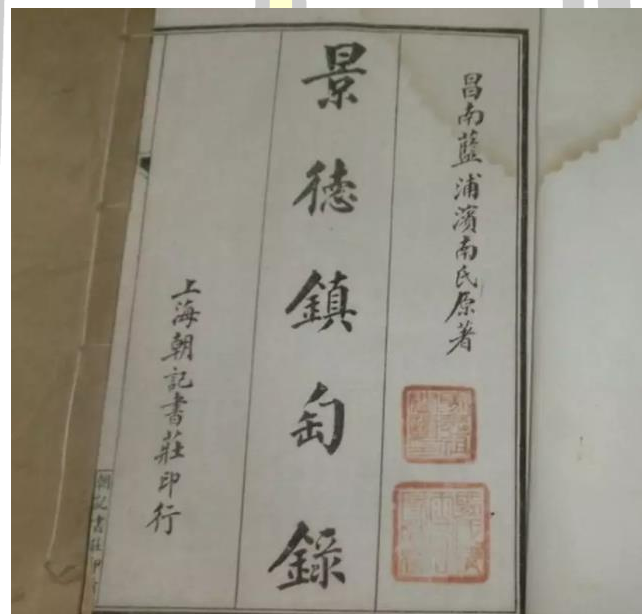


Figure 1 Title page of "Jingdezhen Tao Lu"

The Jingdezhen Pottery Records was originally written by Lan Pu, a native of Jingdezhen in the Qing Dynasty. It consists of six volumes, which were later expanded to eight volumes by his disciple Zheng Tinggui.

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Subsequently, it developed into the Tang Dynasty, by which time the ceramic industry in the Jingdezhen area had reached a considerable level of development and gradually matured. Starting from the Tang Dynasty, there were also institutions in Jingdezhen that managed kiln affairs. Some pottery and jade fired porcelain were called "pottery kilns", also known as "fake jade ware". Tao and jade presented porcelain to the court, and from then on, "Changnan porcelain became famous all over the world.". In the Song Dynasty, "Changnan Porcelain" ushered in an important opportunity, and from then on, there was "Jingde Porcelain" in the world. Because at that time, the Emperor of the Northern Song Dynasty focused on fine arts, and the literati were also interested in tea tasting and painting, ceramic craftsmanship made significant progress in the Song Dynasty. Jingdezhen, on the other hand, was famous for its unique blue and white porcelain, which was as smooth as jade at that time, with a mixture of pale blue and translucent white.



At that time, Emperor Zhenzong of Song was very fond of it, so in the first year of Jingde (1004), he bestowed the Jingde era name on this small town and renamed it Jingdezhen. The Yuan Dynasty established the Fuliang Porcelain Bureau in Jingdezhen, responsible for firing official porcelain and official trade porcelain, etc., in the fifteenth year of the Zhiyuan era (1278). "Although Fuliang Porcelain Bureau only existed for a few decades, it effectively promoted the development of Jingdezhen's ceramic industry. During this period, Jingdezhen's blue and white porcelain and Shufu porcelain became famous worldwide. Later, during the Ming and Qing dynasties, Jingdezhen's ceramic industry also reached its peak. During the Ming dynasty, Jingdezhen became the center of the national ceramic industry, and exquisite Ming dynasty porcelain was produced in Jingdezhen." (Guo Yan, 2023)

The Imperial Kiln Factory has also been officially established in Jingdezhen. In the early Qing Dynasty, the ceramic industry in Jingdezhen reached its peak. The emperors of Kangxi, Yongzheng, and Qianlong all preferred porcelain, especially Emperor Qianlong. The Qianlong Dynasty ultimately marked the turning point of Jingdezhen's ceramic industry from prosperity to decline, and Jingdezhen inevitably declined with the downfall of the Qing Dynasty.

China went through a long period of resistance and revolution, until the Republic of China slowly restored its porcelain industry. Now, with the joint efforts of the country and local governments, it vigorously protects intangible cultural heritage and gradually regains the glory of the former peak of Jingdezhen."In 2006, the first batch of national intangible cultural heritage representative lists included two projects: Jingdezhen handmade porcelain making skills and traditional porcelain kiln workshop construction skills. As a result, the inheritance and protection of Jingdezhen's traditional porcelain making skills in intangible cultural heritage officially began." (Chen Ning, 2019 ,P19)

On May 20, 2006, the State Council officially announced the first batch of 518 national intangible cultural heritage lists. Among them, 89 skills related to traditional handicrafts were selected. It is worth noting that Jingdezhen's handmade porcelain making techniques (numbered VIII -7) and traditional porcelain kiln workshop construction techniques (numbered VIII -29) are also among them, both of which were the first batch of national intangible cultural heritage projects in 2006. In addition, ceramic techniques from 12 regions, such as the production of purple clay pottery in Yixing, Jiangsu, were also selected during the same period. It is worth mentioning that "Jingdezhen Handmade Porcelain Craftsmanship" ranks first in the porcelain handicraft industry. Subsequently, the State Council announced the second, third, and fourth batches of national intangible cultural heritage lists in 2008, 2011, and 2014. In 2021, the fifth batch of representative projects of national intangible cultural heritage was announced. From 2007 to 2021, a total of five batches of national intangible cultural heritage inheritors were evaluated based on the list.

A new mission for cultural revival in the new era. The establishment and development of China's "intangible cultural heritage" protection system, despite the exploration of the protection of China's intangible cultural heritage, has been ongoing since the founding of the People's Republic of China, with publications such as the "Series of Social and Historical Investigation Materials of Chinese Ethnic Minorities" and the "Integrated Chronicles of Chinese Ethnic Folk Literature and Art". The State Council of China issued regulations to protect traditional arts and crafts in 1997, and

in the 1990s, Ningxia and Jiangsu also formulated local regulations to protect folk arts and crafts. But formal protection work should start from the 21st century. In 2002, the report of the 16th National Congress of the CPC proposed for the first time to "support the protection of important cultural heritage and excellent folk art", and clarified the important position of intangible cultural heritage protection. In 2007, the report of the 17th National Congress of the CPC again proposed that we must "pay attention to the protection of cultural relics and intangible cultural heritage, and do a good job in sorting out cultural classics". In 2012, the report of the 18th National Congress of the CPC again put forward "building an excellent traditional culture inheritance system, carrying forward the excellent traditional Chinese culture, prospering and developing the cultural undertakings of ethnic minorities, and carrying out mass cultural activities to provide a broad cultural stage for the people". The report of the 19th National Congress of the CPC in 2017 clearly pointed out that we should "strengthen the protection and utilization of cultural relics and the protection and inheritance of cultural heritage, and constantly promote the development of cultural undertakings and cultural industries". Under the guidance of the Party's guiding documents and policies, the construction of China's intangible cultural heritage protection system has entered a period of rapid development.

In 2003, China officially joined the United Nations Convention for the Protection of the Intangible Cultural Heritage, and in 2005, it joined the United Nations Convention for the Protection and Promotion of the Diversity of Cultural Expressions, further accelerating the construction and implementation of China's intangible cultural protection system. In 2005, China issued the "Opinions on Strengthening the Protection of Intangible Cultural Heritage in China", fully realizing the importance and urgency of the protection of intangible cultural heritage in China, and began to establish a list system, gradually forming a system of intangible cultural heritage protection with Chinese characteristics. Jingdezhen has been paying attention to the protection of intangible cultural heritage since 2005, visiting and investigating over 2000 local traditional handicrafts. "By 2006, Jingdezhen's handmade porcelain craftsmanship had been listed as one of the first batch of national intangible cultural heritage sites. According to the national graded protection list system, Jingdezhen gradually organized the establishment of local intangible cultural heritage recognition and inheritance models. In July 2019, the State Council agreed to establish the Jingdezhen National Ceramic Culture Inheritance and Innovation Pilot Zone, bestowing this millennium old city famous for porcelain." (Cao Chunsheng, 2022)

In 2011, China promulgated the Intangible Cultural Heritage Law of the People's Republic of China, providing institutional protection for the inheritance of intangible cultural heritage from a legal perspective. In 2016, Cultural and Natural Heritage Day was established, and related activities are regularly held every year. In 2017, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the "Opinions on Implementing the Project of Inheriting and Developing Excellent Traditional Chinese Culture", calling on the general public to consciously shoulder the historical responsibility of inheriting and developing excellent traditional Chinese culture. The important achievements of the 2018 National Symposium on the Protection of Intangible Cultural Heritage, the Fourth Plenary Session of the First Session of the 13th National People's Congress on the Protection of Cultural Heritage, the National Symposium on Advanced



Collectives and Individuals in the Protection of Intangible Cultural Heritage, and the Fifth Batch of Representative Inheritors of National Intangible Cultural Heritage Projects have continuously provided guidance for the inheritance and protection of intangible cultural heritage nationwide. "Since the 21st century, with the deepening of China's inheritance and protection of" intangible cultural heritage ", the inheritance value of traditional craft related" intangible cultural heritage "has gradually become prominent. Following the release of the" China Traditional Crafts Revitalization Plan "in 2017, a notice on promoting the high-quality inheritance and development of traditional crafts was also issued in 2022." (Li Na, 2022)

Various traditional cultural expressions, as well as related tools, handicrafts, or places that have been passed down from generation to generation by various ethnic groups or communities and are an integral part of cultural heritage, are collectively referred to as intangible cultural heritage. The inheritance and development of intangible cultural heritage is of great significance to human civilization, and it is particularly important for the cultural protection and dissemination of diversity, uniqueness, and regional characteristics of different countries and ethnic groups. As the world's porcelain capital, Jingdezhen is renowned for its exquisite traditional handmade porcelain craftsmanship and unparalleled porcelain products. For thousands of years, ceramic culture has been continuously developing, innovating, and inheriting in Jingdezhen, giving birth to the unique intangible cultural heritage of ceramics in Jingdezhen. In 2019, Jingdezhen was approved as the National Ceramic Culture Inheritance and Innovation Pilot Zone. It has become an increasingly urgent task to build Jingdezhen into a national ceramic culture protection and inheritance innovation base, so that it can inherit and continue the long-standing ceramic intangible cultural heritage culture, extract and create an extraordinary and colorful historical value, cultural value, and tourism value of the "porcelain capital".

In the process of protecting intangible cultural heritage, the author found that there are some issues that cannot be ignored. Ceramic projects have shown a bias towards science, mostly concentrated in the decoration stage, with fewer projects in other stages; The inheritance of ceramics is mostly concentrated in a few major projects, with few other projects, and these minority groups have not received the attention they deserve. "Among the inheritors of intangible cultural heritage in the category of" traditional ceramic skills ", there is a phenomenon of valuing" traditional skills related to body and body decoration "and neglecting" traditional skills related to body shaping, porcelain kiln construction and firing, and auxiliary industries "." (Ren Huadong, 2015 134-137) In addition, the construction of "intangible cultural heritage" in Jingdezhen focuses on ceramic culture, which to some extent overlooks the development of non ceramic related "intangible cultural heritage" projects, inevitably leading to the marginalization of other projects, and inheritors becoming "marginalized groups". At the same time, handmade porcelain has also encountered many technological revolutions in its development process. "Before the Industrial Revolution in the West, the production of ceramics mainly relied on manual and simple machinery. Jingdezhen ceramics were well-known both domestically and internationally, and the foundation for their generation was traditional handmade porcelain making techniques. However, after the Industrial Revolution, machines replaced manual production in the West, and Jingdezhen's handmade porcelain making technology was severely damaged to a certain extent." (Zhu Yuting, 2023)

The identity construction of the inheritors of Jingdezhen handicraft intangible cultural heritage is a unique and profound process, and these inheritors are important guardians and inheritors of traditional Chinese culture. They not only possess exquisite ceramic handicraft skills, but also carry a deep recognition and love for traditional craftsmanship and culture. Studying artisans from the perspective of "identity" is a new trend in the study of artisans in recent years. Robert Leighton pointed out in his investigation and research on handicrafts in Laizhou, Shandong that the policy of selecting masters of arts and crafts has driven the trend of craftsmen transforming into artists, providing experience for the study of the identity of craftsmen. (Robert Leighton, 2017)

"identity" has always been a focus of attention in humanities and social sciences such as sociology and anthropology. It is related to concepts such as categories and roles, revealing the relationship between individuals living in society and society. The identity construction of the inheritor of Jingdezhen Handicraft Intangible Cultural Heritage originates from the mastery and inheritance of traditional craft skills. They have been influenced from a young age and have learned and mastered various skills in ceramic making through various means such as family, mentorship, and community. This deep understanding and mastery of skills define them as "craftsmen" in terms of identity, which is the core of their identity recognition. Secondly, the identity construction of the inheritor of Jingdezhen's handicraft intangible cultural heritage also includes a deep understanding and love for traditional culture. They are well aware that every ceramic work contains rich cultural connotations and historical information. In the process of making ceramics, they are also inheriting and promoting the cultural essence of the Chinese nation. This reverence and love for traditional culture have made them "cultural inheritors" in terms of identity.

In a stable traditional society, identity is quite stable and once obtained, it is difficult to change. But modern constructivism believes that identity, constructed by society, will continue to undergo transformation in interactions and interactions with oneself or others in the social environment. The identity construction of inheritors of Jingdezhen handicraft intangible cultural heritage has also been influenced by the social environment. In the rapid development of modern society, traditional handicrafts face enormous challenges and impacts. However, these inheritors adhere to their original intention, persist in inheriting and developing traditional handicrafts, and thus their identities are endowed with the characteristics of "defenders" and "innovators". Finally, the identity construction of inheritors of Jingdezhen handicraft intangible cultural heritage also relies on their self-awareness and values. They are well aware of their mission and responsibility, and with a spirit of craftsmanship, they pursue the ultimate in ceramic art. As a result, their identity is bestowed with the honors of "artist" and "envoy".

Another research concept in this article is cultural identity, which is the process by which an individual or group accepts, recognizes, and internalizes specific cultural values into their own behavioral norms and values. This process involves the understanding and acceptance of symbols, customs, beliefs, values, etc. in specific cultures, and is reflected in daily life. The cultural concepts, thinking patterns, religious beliefs, moral values, aesthetic concepts, aesthetic ideals, aesthetic tastes, etc. of a nation are the core parts of the cognition and emotional belonging of ethnic

members to their own culture, and are the deepest link to maintain a sense of national identity. (Zhang Zihan , 2023)

Overall, the identity construction of inheritors of Jingdezhen's handicraft intangible cultural heritage is a complex and diverse process, which includes the mastery of traditional skills, understanding of traditional culture, adaptation to social environment, and shaping of self-awareness and values. This identity construction not only makes them inheritors and promoters of traditional handicrafts, but also makes them unique and important cultural symbols in modern society.

## **2.Research object**

- 2.1 To study the Historical development Process of Handicraft Porcelain in Jingdezhen
- 2.2 To analyze the inheritors of the handmade porcelain intangible cultural heritage in Jingdezhen from the perspective of identity construction
- 2.3 To analyze the inheritors of Jingdezhen's handmade porcelain intangible cultural heritage from the perspective of cultural identity
- 2.4 To study the development of inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain

## **3.Research Questions**

- 3.1 What changes have occurred in the development of handmade porcelain makers in Jingdezhen in different historical periods?

Considering that Jingdezhen has been the center of ceramic production in China and even globally since the Song Dynasty, its role and status as a inheritor of handmade porcelain craftsmanship are naturally closely related to this historical background. From the rise of the "porcelain capital" in the Song Dynasty, to the prosperity and flourishing of the Ming and Qing dynasties, and then to the social changes and globalization waves in modern times, have these historical nodes had a profound impact on the inheritance of skills, innovative practices, and social roles of inheritors? In these historical contexts, how do inheritors maintain respect and inheritance for ancient skills, while constantly absorbing new elements for innovation and breakthroughs? How did they uphold their cultural stance in the face of social demands, market changes, and the impact of foreign cultures in different historical periods, while also pushing Jingdezhen ceramic culture to the world stage? Does the development process of these inheritors also reflect the changes and developments of Jingdezhen in different historical periods, as well as the dissemination and influence of Chinese ceramic culture on a global scale?

In addition, the development of the inheritors of handmade porcelain in Jingdezhen has also been influenced by the integration of diverse cultures. In history, Jingdezhen porcelain was not only deeply influenced by traditional Chinese culture, but also absorbed elements and techniques from overseas cultures. Does this cultural exchange and integration also bring new opportunities and challenges to the development of inheritors? Under these multicultural backgrounds, how do inheritors maintain their own cultural characteristics, while actively absorbing and drawing on the essence of foreign cultures, and enriching and developing their own porcelain making skills?

Finally, the development of the inheritors of handmade porcelain in Jingdezhen has also been influenced by the modern social and cultural environment. With the advancement of globalization and the rapid development of modern technology, Jingdezhen ceramic culture is also facing new opportunities and challenges. In this socio-cultural context, how do inheritors adapt and respond to these changes to maintain their cultural characteristics and artistic charm? How did they combine Jingdezhen ceramic culture with modern culture through innovation and practice, creating porcelain works that better meet contemporary aesthetic and practical needs? These issues are not only related to the personal development of inheritors, but also closely related to the inheritance and innovation of Chinese ceramic culture.

### 3.2 How do inheritors of Jingdezhen ceramic intangible cultural heritage gradually complete their identity construction?

How did the inheritors of Jingdezhen Ceramic Intangible Cultural Heritage gradually complete their identity construction under the profound background of ceramic culture? As a city renowned as the "Capital of Ceramics", Jingdezhen's unique ceramic cultural history, exquisite porcelain making skills, and rich artistic connotations provide rich soil and nutrients for inheritors. In this cultural context, how do inheritors gradually establish their position and influence in the ceramic industry by deeply learning traditional skills and continuously exploring the connotation of ceramic culture?

During this process, do they face the pressure and challenges of inheriting their skills, and how do they overcome these difficulties and continuously improve their skill level? Meanwhile, has the identity construction of the inheritor of Jingdezhen Ceramic Intangible Cultural Heritage also been influenced by various factors such as society, culture, and economy? Under the influence of these factors, how did they maintain their cultural characteristics and artistic charm, while also pushing Jingdezhen ceramic culture to a broader stage? These issues are not only related to the personal growth and development of inheritors, but also closely linked to the inheritance and innovation of Chinese ceramic culture.

In addition, has the identity construction of inheritors of Jingdezhen Ceramic Intangible Cultural Heritage also been influenced by cultural factors such as regional culture, family traditions, and apprenticeship inheritance? Under the influence of these factors, how do inheritors maintain their cultural characteristics and artistic style, while actively communicating and integrating with other cultural elements, enriching and developing their porcelain making skills?

Finally, is the identity construction of inheritors of Jingdezhen Ceramic Intangible Cultural Heritage closely related to modern cultural environments such as social recognition and market demand? In this cultural context, how do inheritors gradually gain social respect and recognition through their own efforts and achievements, and establish their authoritative position in the ceramic industry? These issues are not only related to the personal growth and development of inheritors, but also closely linked to the inheritance and innovation of Chinese ceramic culture.

### 3.3 How do the inheritors of Jingdezhen ceramic intangible cultural heritage gradually form cultural identity through historical accumulation and cultural influence?

How do they continuously absorb the wisdom and essence of ceramic culture through long-term interaction, internalizing it as their spiritual pursuit and artistic soul? In this process, how did the inheritors conduct in-depth research and understanding of the historical traditions, technical characteristics, aesthetic concepts, etc. of Jingdezhen ceramics, and thus form their own unique insights and understanding of ceramic culture?

Meanwhile, is the cultural identity of the inheritors of Jingdezhen Ceramic Intangible Cultural Heritage also reflected in their wholehearted dedication to the ceramic production process and profound understanding of ceramic art? How do they constantly hone their skills, hone their artistic perception, and integrate their emotions, thoughts, and creativity into every piece of porcelain work through day after day of porcelain making practice? How does this love and persistence for ceramic art further deepen their sense of identification and belonging to Jingdezhen ceramic culture?

In addition, has the cultural identity of the inheritors of Jingdezhen Ceramic Intangible Cultural Heritage also been influenced and challenged by modern society? How do they adhere to their cultural stance and maintain respect and inheritance of traditional ceramic culture when facing the impact of globalization and the temptation of modernization? At the same time, how do they combine traditional skills with modern design with an open mindset and innovative spirit, creating new porcelain works that have both traditional charm and modern aesthetics? How does this process of finding balance and integration between tradition and modernity further enrich and develop their cultural identity?

Finally, is the cultural identity of the inheritors of Jingdezhen Ceramic Intangible Cultural Heritage also reflected in their responsibility and responsibility for the inheritance work? As guardians and inheritors of ceramic culture, how have they passed down Jingdezhen ceramic culture from generation to generation through their own efforts and wisdom, so that it can shine more brilliantly in the new historical era? In this process, how did they influence and inspire the younger generation of porcelain craftsmen, cultivate their love and respect for ceramic culture, and lay a solid foundation for the long-term development of Jingdezhen ceramic culture? These issues are not only related to the personal cultural consciousness and artistic pursuit of the inheritors, but also closely linked to the inheritance and innovation of Chinese ceramic culture.



3.4 What kind of development and changes have the inheritors of Jingdezhen handmade porcelain intangible cultural heritage experienced in China? And how did they gradually form their own influence in the ceramic industry?

How did the representative inheritors of Jingdezhen's intangible cultural heritage gradually establish their own influence in the porcelain industry through exquisite skills, profound cultural heritage, and continuous innovative practices? How did they continuously hone their skills and accumulate experience in their long-term porcelain making career, becoming industry leaders, and subsequently becoming an important force in leading and promoting the development of Jingdezhen's porcelain industry? How do they interact and cooperate with other porcelain craftsmen, industry organizations, government agencies, and other parties in the process of forming their own influence? Meanwhile, how did they utilize modern technological means, market expansion strategies, and other means to continuously expand their influence and push Jingdezhen ceramic culture to a broader stage? In addition, in the face of competition and challenges in the porcelain industry, how do they maintain their uniqueness and competitiveness, continuously consolidate and enhance their position and influence in the industry? These issues are not only related to the personal growth and development of inheritors, but also closely related to the prosperous inheritance and progress of Jingdezhen's intangible cultural heritage handmade porcelain industry.

#### **4. Definition of Terms**

##### **4.1 Identity construction**

Identity construction is a complex and multidimensional process that involves how individuals form, shape, and express their identities within social and cultural environments. This process is not only related to individual self-perception, but also closely linked to social expectations, group affiliation, cultural symbols, and power relations.

In the process of identity construction, individuals explore their own values, beliefs, emotions and social roles through continuous reflection and dialogue. These elements together constitute a person's identity, that is, an individual's perception and evaluation of his or her position in society. At the same time, identity is also a dynamic process that is constantly adjusted as the individual grows and the social environment changes. Social expectations have an important impact on identity construction. Different social roles and groups have different expectations and requirements for individuals, and these expectations shape individual identity to a certain extent. For example, professional identity requires individuals to possess specific skills and qualities to meet the expectations of professional groups; gender identity requires individuals to conform to social stereotypes and behavioral norms for different genders.

Cultural symbols play a key role in identity construction. Cultural symbols such as language, clothing, and customs are important means for individuals to express their identity. By choosing different cultural symbols, individuals can demonstrate their values, beliefs, and group affiliations, thereby establishing their identity in society.

Power relations are another important factor affecting identity construction. In society, unequal power relations often result in the identities of certain groups being ignored or devalued. To strive for equality and respect, these groups need to challenge existing power structures by strengthening and expressing their identities in a variety of ways.

In short, identity construction is a complex process involving individual self-perception, social expectations, cultural symbols and power relations. In this process, individuals need to constantly explore and reflect on their own identity in order to cope with the challenges brought about by social changes. At the same time, society should also respect each individual's identity and create an inclusive and equal environment so that everyone can freely express their identity and values.

#### 4.2 Cultural identity

Cultural identity is the deepest level of identity, the root of national unity and the soul of national harmony. Cultural identity is a feeling of group cultural identity and a feeling of an individual being influenced by the culture of the group. Although there are similarities with political identity, it is not a tautology. Cultural identity, especially the recognition of foreign cultural values, is enough to disintegrate a country's political system; on the contrary, the strong identification of its own people with their own culture is the country's great spiritual strength to stand on its own in the world. Regarding "cultural identity", it answers "Who are we?" Huntington once pointed out that different people often answer "Who are we" with the things that are most meaningful to them, that is, with "ancestors, religion, "Language, history, values, customs and institutions to define themselves" and use certain symbols as signs to express their cultural identity.

Cultural identity includes the identification of ideas, concepts, value systems, ideologies, the identification of theories and doctrine systems, and the identification of cultural traditions. The fourth is the identification of various humanities achievements, the identification of literary and artistic creation concepts, and the fifth is the identification of religious concepts. Agree.

Cultural identity has a special function in maintaining national security and unity: identifying national characteristics and shaping identity psychology. Culture is the basic characteristic and identity symbol that distinguishes a nation and country from other nations and countries. The common cultural tradition formed and developed within a certain ethnic region shapes the common personality, behavioral patterns, psychological tendencies and spiritual structure of the members of the ethnic group, and manifests itself as a certain national psychology or what we usually call national character. Chinese culture is the basic basis for the identity of the Chinese nation, and "advocating unity" is one of the most significant features of this cultural value system. Cultural identity refers to the social and psychological process of maintaining and innovating one's own cultural attributes through an individual's sense of belonging and inner commitment to the culture to which they belong. Generally speaking, ancestral place identity, national identity, ethnic identity and cultural identity are interdependent.

#### 4.3 Inheritors of intangible cultural heritage

Inheritors of intangible cultural heritage refer to individuals or groups who master and pass on the knowledge and skills of intangible cultural heritage in a specific field or industry. They are the core force in the protection and inheritance of intangible cultural heritage. They pass on traditional skills, performing arts, folk activities, festivals and other intangible cultural heritage from generation to generation through oral teaching, demonstration teaching and other methods.

Therefore, in the field of intangible cultural heritage, the concept of inheritors can be defined as: those individuals or groups who master and inherit the knowledge and skills of intangible cultural heritage, and transfer traditional cultural skills and performing arts through oral teaching, demonstration teaching, etc. People who pass on intangible cultural heritage, folk activities and other intangible cultural heritage from generation to generation, and bear the important responsibility of protecting and inheriting intangible cultural heritage. They are the key force in the protection and



inheritance of intangible cultural heritage and are of great significance to maintaining cultural diversity and promoting the development of human civilization.

Inheritors of intangible cultural heritage are the core of the protection and inheritance of intangible cultural heritage. They carry the historical memory and cultural genes of intangible cultural heritage and are the bridge connecting the past and the future. Through their inheritance activities, intangible cultural heritage can be continued and developed in modern society, leaving rich cultural heritage for future generations. Therefore, protecting and cultivating inheritors of intangible cultural heritage is the top priority in the protection of intangible cultural heritage.

#### 4.4 Handmade porcelain

Jingdezhen handmade porcelain craftsmanship, traditional handmade porcelain craftsmanship in Jingdezhen City, Jiangxi Province, is one of the national intangible cultural heritages. On May 20, 2006, Jingdezhen's hand-made porcelain skills were included in the first batch of national intangible cultural heritage list of traditional skills, project number VIII-7. In October 2009, Jingdezhen's traditional hand-made porcelain skills passed the expert review, formally applied for the United Nations' 2010 "Representative List of Intangible Cultural Heritage" on behalf of China. Among the intangible cultural heritage, the concept of hand-made porcelain technology can be defined as: a traditional skill of making ceramic vessels by hand, which covers Every aspect from the selection of raw materials to the firing of the finished product reflects the exquisite skills of the craftsmen and the cultural traditions and aesthetic concepts of a specific region and nation. This skill is a living cultural heritage that needs to be protected and passed on. It is closely related to modern manufacturing Compared with porcelain craftsmanship, the handmade porcelain craftsmanship in the intangible cultural heritage pays more attention to tradition, handicrafts and craftsmanship. Modern porcelain craftsmanship may rely more on mechanization and automated production, while handmade porcelain craftsmanship emphasizes the skills of the craftsman. Direct participation and display of superb skills. In addition, hand-made porcelain skills also carry more cultural connotations and historical values, and are a cultural heritage with unique charm and vitality.

In the process of development, Jingdezhen's handmade porcelain craftsmanship has formed its own characteristics and formed its own system based on the skills of famous kilns from all over China. The fine division of labor and high intensity of specialization in the industry are unmatched by other handicraft industries. The division of labor in the production organization of the Imperial Kiln Factory is quite complete, and it has various workshops in the blank-making industry: there are workshops for pounding pottery clay, workshops for making large and small circles and cutter blanks, workshops for making saggers, and various Auxiliary workshops, such as mud work, large wood work, ship wood work, iron work, etc. Many local operations are mostly performed by highly professional craftsmen. At the same time, the two industries of burning and making were concentrated in the factory, and several royal kilns were set up, forming a large-scale handicraft workshop with complete categories and everything.

The traditional hand-made molding techniques passed down from Jingdezhen, such as hand-kneading molding, are the most basic molding method in molding and are also the oldest porcelain molding method. This kind of molding method requires

the craftsmen to use rigorous yet random performance. The control of the strength of the technique and the mastery of the overall structure require the accumulation of long-term experience. The use of this ancient molding method can often be seen in modern pottery. Of course, today's hand-kneaded pottery molding has incorporated a variety of elements of modeling techniques and the use of various handmade tools, thus presenting works of art that are more full of modern humanistic spiritual ideas, such as the fabrication of clay figures, the shaping of buildings, etc.

The traditional clay strip building shape is a combination of nature and art. The artistic beauty revealed by nature is its own inherent artistic beauty attribute, just like the inherent beauty characteristics of animals and plants in nature.

Jingdezhen's hand-made porcelain craftsmanship is highly specialized, and the division of labor in the industry is extremely detailed. It is written in "Tiangong Kaiwu" that the porcelain-making process "a total of one blank, and seventy-two hands are used to complete the finished product. The details of it cannot be exhausted." Yes." The core of the 72 processes includes five processes: drawing, sharpening, painting, glazing and kiln firing.

1. Drawing: Also called "making a blank", it is the initial stage of molding and the prototype of the utensil. It puts the prepared mud on the blank cart and uses the wheel forming method to make blanks with a certain shape and size.

2. Libi: that is, "repair". It is to turn the rough blank with uneven thickness and uneven specifications after the printing process twice to make it have the right thickness and the same thickness on the inside and outside.

3. Glazing: commonly known as "glazing". It is to apply a layer of glassy glaze on the inside and outside of the vessel to make it smooth. The methods include dipping, pouring, blowing, swinging, coating, etc.

4. Painting blue and white: commonly known as "painting blank". It uses blue and white materials to paint on the blank, make blue and white hoops or write blue and white characters, and finally glaze and bake.

5. Kiln firing: It is the last key process of making porcelain. It is to place the sagger containing the blank on the kiln bed according to the position of the kiln, and use pine wood or cha wood to burn it to 1270-1300 degrees. The method of oxidizing the flame first and then reducing the flame is divided into slip fire, tight fire, In the three stages of purifying the fire, it takes one day and one night (24 hours) to burn the green body in the sagger into a porcelain body.

After the baptism of history, Jingdezhen's hand-made porcelain technology finally contains the following four characteristics:

**Tradition:** Hand-made porcelain technology is a traditional craft with a long history. After generations of craftsmen's inheritance and development, it has formed a unique production method and artistic style.

**Manuality:** This technique emphasizes manual operation. From clay to finished product, every step requires the direct participation and exquisite skills of the craftsman.

**Craftsmanship:** Hand-made porcelain technology includes a series of complex production techniques and unique craftsmanship, such as drawing, trimming, glazing, painting, etc.

Cultural: The art of handmade porcelain is not only the inheritance of technology, but also the carrier of culture, embodying the cultural traditions and aesthetic concepts of a specific region and nation.

In the context of intangible cultural heritage, hand-made porcelain skills refer to the traditional skills and knowledge passed down from generation to generation to make ceramic vessels by hand. This technique not only covers the specific operating techniques in all aspects from raw material selection, processing, shaping, decoration to firing, but also includes related traditional knowledge, aesthetic concepts, cultural customs and beliefs, etc.

From the perspective of intangible cultural heritage, handmade porcelain craftsmanship is a living cultural heritage. It is not only the inheritance of craftsmanship, but also the continuation of culture. The inheritance and development of this skill rely on the oral and personal teachings of craftsmen and inter-generational inheritance.

## **5 . Research Methodology**

The data sources relied on in this study mainly come from two aspects: field survey data & historical literature

### **5.1 Field survey data**

As a city, Jingdezhen has different types of residents, complex regional environments, and diverse living conditions. Therefore, establishing problems and obtaining information in the investigation of Jingdezhen in a short period of time is like finding a needle in a haystack. Therefore, when formulating field investigations, careful research is needed to make efficient use of time.

During my first field survey, following the guidance of my supervisor, my research mainly focused on the group of intangible cultural heritage inheritors in Jingdezhen. Through in-depth visits and investigations of this group, we aim to explore the technical and living conditions of the inheritors of handmade porcelain intangible cultural heritage.

Firstly, literature collection and preliminary investigation. The author attempts to gain initial sensory understanding and first-hand research information by visiting and researching different regions and institutions in Jingdezhen. At the same time, during this process, it is possible to further target the interviewee and conduct subsequent gathering interviews to obtain further in-depth information. The process of obtaining information by casting a net is divided into three steps.

1. Visit government and corporate institutions to obtain relevant local literature and materials. The visiting units include the Jingdezhen Municipal Political Consultative Conference, the Jingdezhen Local Chronicle Office, the Jingdezhen Library, the Jingdezhen Archives, the Jingdezhen Federation of Trade Unions, the Jingdezhen Ceramic Corporation, the Jiangxi Ceramic Research Institute, the Jingdezhen Ceramic Institute Library, the Duchang County Political Consultative Conference and the Duchang County Local Chronicle Office. The obtained materials include four volumes of Jingdezhen City Annals, a brief summary of Jingdezhen City Annals, Daoguang's Fuliang County Annals, Jiangxi Province Jingdezhen City Place Names Annals, China Ceramic Capital Jingdezhen City Porcelain Industry Annals, Duchang County Annals, and Leping County Annals. In addition, there are books and materials written by the local government of Jingdezhen on the political, economic, and cultural aspects of the city, as well as some documents and materials on the porcelain industry in Jingdezhen after the New Year. The above literature has become an important historical basis for this study.

2. Visit and research relevant places to obtain preliminary information on field survey points. The visiting units include the Ancient Kiln Museum of the museum system, the Chinese Ceramic Museum, the former site of the Imperial Kiln Factory, and the Top Ten Porcelain Factory Museums. Porcelain production and sales locations include Sanbao Village, Fanjiaying, Licun, Old Factory, New Factory, Guomao, Lianshe North Road, Jinxiu Changnan, and other existing ceramic enterprises such as Sculpture Porcelain Factory and Jianguo Porcelain Factory in Jingdezhen. The areas related to research in Jingdezhen, such as Yaoli, which produces kaolin and glazed fruits, and Duchang, which accounts for the main source of the Jingdezhen pottery group, are related to local beliefs. Places related to local beliefs include Fenghuo Temple, Guanyin Pavilion, Sanjian Temple, Gospel Church, etc. By visiting these places, the author further learned about the porcelain industry culture in Jingdezhen and began to target the group of handmade porcelain intangible cultural heritage. The field logs and information obtained during this process have become important practical basis for this study.

In addition to continuing interviews and investigations with relevant governments and enterprises, face-to-face interviews with the handmade porcelain intangible cultural heritage group are indispensable in field investigations. Through conversations with them, valuable information can be obtained from their oral statements. In this survey, due to the large size of the handmade porcelain intangible cultural heritage group, it is not possible to conduct communication and interviews one by one. Therefore, the author mainly selected representative figures from the handmade porcelain intangible cultural heritage group as the interviewee, Collect relevant information through oral interviews. Based on these actual situations, the author has developed a survey plan and outline to comprehensively understand the time, location, participants, organizational structure, management form, and other aspects. In order to make up for the lack of archival information in the research, the author visited local governments, representative inheritors of intangible cultural heritage, retired workers and cadres of enterprises, and attempted to fill the gap in historical background information through their oral data. The survey data in this section provides the historical background of the period and the employment situation of the inheritors of intangible cultural heritage in the porcelain industry that cannot be found in literature, enabling the author to have a deeper understanding of the current development status of the handmade porcelain intangible cultural heritage group in Jingdezhen porcelain industry and better grasp the research theme.

## 5.2 Historical literature materials

The main sources of data that constitute this study also include historical literature. Although the research institute relies mainly on anthropological survey data, historical literature in Jingdezhen, a culturally rich area, is also essential for supporting this study. The literature materials of this study are mainly based on libraries, museums, and online searches. The library includes the National Library of China, Jingdezhen City Library, Jingdezhen Ceramic Institute Library, etc. The obtained historical literature materials are divided into two types: historical literature materials and academic research materials.

In addition to the local historical records of Jingdezhen mentioned above and some books that introduce the overall overview of Jingdezhen, historical documents also include "Jingdezhen Huibang Jingdezhen Cultural and Historical Materials, Volumes 1-14", "The People of Duchang and Jingdezhen Duchang Cultural and Historical Materials, Volume 3", "Selected Investigation Materials on Jingdezhen Porcelain Industry History", Xiang Mou's "Jingdezhen Ceramic Industry Chronicle", and Jiang Siqing's "Jingdezhen Porcelain Industry History" The "Historical Manuscripts of Jingdezhen Ceramics" and Chen Haicheng's "Jingdezhen Porcelain Record" provide rich and detailed historical materials for this study, while helping to clarify historical clues and understand background events. However, due to the limitations of the theme of this study and the author's ability, the selection of historical materials mentioned above only partially reflects the Jingdezhen porcelain industry and the



group of potters as supporting materials for this study. When dealing with historical events and other issues, combine the above historical documents with field survey data to clarify the context of historical events as much as possible. When there are conflicts in time and events between some materials, the author adopts an objective analysis attitude to conduct comparative research from multiple aspects starting from the materials. Although it may not be perfect, try to be objective with research as the purpose. On the basis of handling the relationship between historical literature and field survey data, a research basis is established to make these historical literature materials favorable coordinates for reference and comparison in this study.

academic research materials also provide strong theoretical basis for this study. This includes academic papers such as Fang Lili's "Tradition and Change: A Field Study of Jingdezhen's New and Old Folk Kiln Industry", Liang Sentai's "Research on Jingdezhen's Urban Economy in Ming and Qing Dynasties", Xiong Liao's "Integration of Chinese Ceramic Ancient Books", and Cao Guoqing's "Jingdezhen Inspection Record" by Xiao Fang, Liu Xinyuan, and Bai Won's "Kaolin History Examination: A Discussion on Porcelain Stone, Gaoling, and Jingdezhen's Porcelain Industry from the 10th to the 19th Century" Liu Chaohui's "The Porcelain Industry and Social Control in Jingdezhen since the Ming and Qing Dynasties" Su Yongming's "Gang and Social Changes in Jingdezhen" Wang Tingting's "Traditional Skills and Social Transformation Taking Jingdezhen Ceramic Painting as an Example", among which Fang Lili's work is the theoret

ical foundation of this study, directly affecting the formation of the research purpose and ideas of this article.

## 6. Instrumentation

In the research process of the doctoral thesis "Jingdezhen Handmade Porcelain: Identity Construction and Cultural Identity of Intangible Cultural Heritage Inheritors", in order to ensure the accuracy, completeness, and depth of the data, I will use the following research tools and instruments to assist my field investigation and interview work:

### (1).Laptop:

Usage: Used to record interview content, organize observation notes, analyze data, fill out and organize questionnaires, etc.

Function: Lightweight and mobile, convenient for use in field survey sites; Equipped with professional questionnaire filling and data analysis software to efficiently manage and analyze questionnaire data.

### (2).Recording pen:

Usage: Used for recording during the interview process to ensure complete recording of the interview content.

Function: High fidelity sound quality, able to clearly capture interview conversations; Portable and compact, convenient to carry with you; Support long-term recording to ensure the continuity of the interview.

( 3 ). Recording to text software:

Usage: To convert interview recordings into written form, facilitating subsequent data analysis and organization, especially for open-ended questions in the questionnaire.

Function: High accuracy, able to quickly convert recorded content into text; Support batch processing to improve work efficiency.

( 4 ). Camera:

Usage: To record the interview site, the working environment and production process of intangible cultural heritage inheritors, as well as the questionnaire filling process.

Function: High definition image quality, able to capture details; Lightweight and easy to use, suitable for long-term field investigations.

( 5 ). Interview Guide and Notebook

Usage: Design detailed interview guidelines to ensure the comprehensiveness and pertinence of interview questions; Use a notebook to record important viewpoints, nonverbal behaviors, etc. during the interview process, while also recording key information from the questionnaire.

Function: The interview guide covers key topics such as identity construction and cultural identity; Notebooks are easy to record at any time, helping to capture subtle details in interviews.

( 6 ).GPS locator:

Usage: To record the precise location of the interview location and provide geographical information for subsequent research and paper writing.

Function: High precision, capable of real-time positioning; Lightweight and compact, easy to carry.

( 7 ).Social media and online platforms:

Usage: Used to collect online information, showcase works, and interact with communities of inheritors of intangible cultural heritage, in order to supplement the shortcomings of questionnaire and interview data.

Function: Understand the dynamics and perspectives of inheritors of intangible cultural heritage through social media platforms; Online platforms can assist in searching for relevant literature and information.

Through the comprehensive use of the aforementioned tools and instruments, I will be able to comprehensively and systematically collect and analyze data on the inheritors of Jingdezhen handmade porcelain intangible cultural heritage, thereby delving deeper into their identity construction and cultural identity issues



## 7.Data Collection

Data Collection for the Doctoral Dissertation on "Jingdezhen Handmade Porcelain: Identity Construction and Cultural Identification of Non-Material Cultural Heritage Inheritors"

The collection of data for my doctoral dissertation, "Jingdezhen Handmade Porcelain: Identity Construction and Cultural Identification of Non-Material Cultural Heritage Inheritors," is a meticulous and comprehensive process that involves various methods and techniques to ensure the validity, reliability, and richness of the information gathered.

### ( 1 ). Interviews:

**Purpose:** To capture detailed, qualitative information about the inheritors' experiences, perspectives, and feelings towards their craft and cultural identity.

**Method:** Semi-structured interviews will be conducted with a subset of inheritors, allowing for flexibility in the questioning process while maintaining a focus on key topics.

**Execution:** Interviews will be recorded using a high-quality recording device and transcribed verbatim for subsequent analysis. Interviews may be conducted in person or via video conferencing tools, depending on the availability and preferences of the participants.

### ( 2 ). Participant Observation:

**Purpose:** To observe and document the inheritors' daily work practices, interactions with their community, and the production of handmade porcelain.

**Method:** Extended visits to the inheritors' workspaces and communities will be conducted, allowing for naturalistic observation and participation in their daily activities.

**Execution:** Observation notes will be taken throughout the visits, capturing key observations, behaviors, and interactions. Photographs and videos may also be taken to document the process and products.

### ( 3 ). Documentary Analysis:

**Purpose:** To explore historical and contemporary perspectives on the non-material cultural heritage of Jingdezhen porcelain and its inheritors.

**Method:** Existing documents, including books, articles, reports, and online resources, will be reviewed and analyzed for relevant information.

**Execution:** Documents will be collected from various sources, including libraries, archives, and online repositories. A systematic approach will be taken to ensure the completeness and reliability of the analysis.

### ( 4 ). Social Media and Online Platforms:

**Purpose:** To gain insights into the inheritors' online presence, interactions, and community building efforts.

**Method:** Social media platforms and online forums will be searched and analyzed for posts, discussions, and images related to the non-material cultural heritage of Jingdezhen porcelain.

**Execution:** Data mining tools and techniques will be used to efficiently collect and analyze the vast amount of information available online.



By combining these methods, I aim to collect a rich and diverse dataset that will provide a comprehensive understanding of the identity construction and cultural identification of non-material cultural heritage inheritors in Jingdezhen. This dataset will form the foundation for my analysis and interpretation, leading to a deeper understanding of their experiences, perspectives, and challenges within their cultural heritage context.

## **8.Data Analysis**

### **Data Analysis for "Handmade Porcelain in Jingdezhen: Identity Construction and Cultural Identity in the Context of Inheritors of Intangible Cultural Heritage, China"**

#### **( 1 ). Data Sorting and Categorization**

The initial step in the data analysis involved sorting and categorizing the available documentation, which encompassed historical records, contemporary studies, interviews, surveys, and observational data collected during visits to Jingdezhen. This sorting was done based on themes such as the historical evolution of Jingdezhen porcelain, the technological advancements in porcelain production, the social and cultural context of porcelain-making, and the role of inheritors in maintaining and promoting this intangible cultural heritage.

#### **( 2 ). Qualitative Analysis**

Quantitative data, primarily obtained from surveys conducted with porcelain craftsmen, industry associations, museum managers, and visitors, were analyzed using statistical techniques to identify patterns, trends, and relationships. Qualitative data, including interviews with inheritors and observational notes, were analyzed through content analysis to extract themes, opinions, and perspectives on identity construction and cultural identity related to Jingdezhen porcelain.

#### **( 3 ). Historical and Contemporary Contextualization**

Historical records were used to trace the evolution of Jingdezhen porcelain from its early beginnings to the present day, highlighting significant technological advancements, social transformations, and their impact on the craftsmanship and identity associated with the porcelain industry. Contemporary data were analyzed in the context of modernization, globalization, and the rise of new technologies to understand their influence on the inheritors and the cultural identity of Jingdezhen porcelain.

#### **( 4 ). Identity Construction and Cultural Identity**

A key focus of the data analysis was to explore how inheritors of Jingdezhen porcelain construct their identity and maintain their cultural identity within the context of intangible cultural heritage. Interviews with inheritors were particularly valuable in understanding their perspectives on the role of porcelain-making in their lives, their sense of belonging to the craftsmanship, and their efforts to pass on their knowledge and skills to future generations.

#### **( 5 ). Challenges and Opportunities**

The data analysis also identified challenges and opportunities faced by inheritors in maintaining and promoting Jingdezhen porcelain as an intangible cultural heritage. These included issues related to technology integration, market competition, education and training, and public awareness and appreciation of traditional craftsmanship.

## ( 6 ). Conclusion

Through this comprehensive data analysis, the study aims to provide a nuanced understanding of the identity construction and cultural identity associated with handmade porcelain in Jingdezhen, China. By examining the role of inheritors within the context of intangible cultural heritage, the study hopes to contribute to the preservation and promotion of this unique craftsmanship in the modern world.

## 9.Scope of research

### 9.1Research area

Jingdezhen, located in the northeast of Jiangxi Province and known as the "Capital of Ceramics," is not only one of the birthplaces of Chinese ceramic culture, but also a shining pearl of ceramic art in China and even the world. The thousands of years of porcelain manufacturing history have endowed Jingdezhen with profound cultural heritage and unique artistic charm, making it a cultural city full of charm and historical heritage. Jingdezhen's porcelain manufacturing history has a long history, dating back to the Han Dynasty. However, what truly made Jingdezhen famous was during the Song Dynasty. At that time, Jingdezhen porcelain was highly praised for its exquisite craftsmanship, elegant design, and unique glaze color, becoming a royal porcelain. The porcelain of this period, such as blue and white porcelain, underglaze red porcelain, etc., established Jingdezhen's important position in the history of Chinese ceramics with its outstanding quality and unique style.

In addition to the Song Dynasty, Jingdezhen also reached the peak of porcelain manufacturing during the Ming and Qing dynasties. During this period, Jingdezhen porcelain not only enjoyed a high reputation in the domestic market, but also exported overseas, becoming the main export destination for Chinese porcelain in foreign trade. Jingdezhen's porcelain has won worldwide acclaim and love for its exquisite craftsmanship, rich cultural connotations, and unique artistic style. The cultural background of Jingdezhen is rich and diverse, integrating multiple fields such as traditional crafts, art, philosophy, and religion. The porcelain here is not only a work of art, but also a carrier of culture. They showcase the history and cultural traditions of the Chinese nation through delicate brushstrokes, rich colors, and unique shapes, conveying profound cultural heritage and humanistic spirit.

The historical status of Jingdezhen cannot be ignored. As one of the birthplaces of Chinese ceramic culture, Jingdezhen holds a pivotal position in the history of Chinese ceramics. Meanwhile, porcelain from Jingdezhen is also one of the important representatives of traditional Chinese culture, showcasing the vastness, profundity, and unique charm of Chinese culture. In addition, Jingdezhen is also a city full of vitality and innovative spirit. The porcelain craftsmen here not only inherit traditional porcelain making techniques, but also constantly innovate and explore, integrating modern artistic elements into porcelain creation. They used the soil and glaze in their hands to create countless unique porcelain works, showcasing the unique charm and infinite possibilities of Jingdezhen ceramic art.

In conclusion, Jingdezhen is a city full of charm and historical heritage. It has attracted attention for its outstanding porcelain making skills, unique ceramic art style, and rich cultural connotations, and has become a treasure of Chinese and even global ceramic culture. The cultural background of Jingdezhen is rich and diverse, with a pivotal historical position, showcasing the vastness, profundity, and unique charm of Chinese ceramic culture. Meanwhile, Jingdezhen is also a city full of vitality and innovative spirit, making significant contributions to the development of world ceramic art.

## 9.2 Time

Jingdezhen, an ancient city located in the northeast of Jiangxi Province, has been famous for its porcelain making skills since the Tang Dynasty. After thousands of years of vicissitudes, it has flourished until modern times and has become a shining pearl of Chinese and even global ceramic culture. In this millennium long history, Jingdezhen has experienced multiple important historical nodes and changes. The following will list in detail these specific years.

Tang Dynasty (618-907 AD): Jingdezhen's porcelain manufacturing began to show its brilliance, attracting attention for its exquisite craftsmanship and unique style.

Song Dynasty (960-1279 AD): The porcelain manufacturing in Jingdezhen entered its peak period, especially blue and white porcelain and underglaze red porcelain. With their outstanding quality and style, Jingdezhen established an important position in the history of Chinese ceramics.

Yuan Dynasty (1271-1368 AD): Jingdezhen continued to maintain its leading position in porcelain manufacturing, while also beginning to experiment with new decorative techniques and techniques.

Ming Dynasty (1368-1644 AD): Porcelain manufacturing in Jingdezhen reached a new height, especially during the Yongle and Xuande periods, which won widespread praise both domestically and internationally for their exquisite craftsmanship and unique style.

Qing Dynasty (1644-1912 AD): The Qing Dynasty was another glorious period in the manufacturing of Jingdezhen porcelain. From Kangxi, Yongzheng to Qianlong, Jingdezhen porcelain continuously innovated and developed, reaching another peak in history.

During the Republic of China period (1912-1949 AD), despite social unrest, the porcelain craftsmen in Jingdezhen still adhered to their love and persistence in ceramic culture, striving to revitalize Jingdezhen's porcelain manufacturing.

the PRC (the People's Republic of China): Entering the 21st century, the porcelain manufacturing in Jingdezhen has ushered in new development opportunities. With the continuous progress of technology and the expansion of the market, the porcelain craftsmen in Jingdezhen are constantly exploring new porcelain making techniques and creative design concepts, making Jingdezhen's porcelain an important carrier of international cultural exchange. Especially in recent years, Jingdezhen has actively participated in international exchanges and cooperation, showcasing its unique ceramic cultural charm to the world.

From the Tang Dynasty to PRC times, the porcelain manufacturing in Jingdezhen has undergone multiple historical changes and challenges, but has always maintained its outstanding porcelain making skills and unique ceramic culture. This city has a profound historical and cultural heritage, and is one of the important representatives of Chinese ceramic culture. Through in-depth research on the inheritors of intangible cultural heritage of handmade porcelain, we can better understand the historical context and development trajectory of Jingdezhen ceramic culture, and provide useful inspiration and reference for the inheritance and innovation of ceramic culture.

## 9.3 Population and Sample

### (1) Key Informant

#### Introduction to Huang Yunpeng, a master craftsman

Huang Yunpeng, a famous ceramic craftsman in China, is also the inheritor of the national intangible cultural heritage - Jingdezhen handmade porcelain making techniques. He was born into a family of ceramics and has been deeply influenced by ceramic art since childhood. Based on the traditional craftsmanship of his family, he constantly researches, explores, and innovates, forming his own unique artistic style.

Master Huang Yunpeng has profound expertise in ceramic making techniques. He is proficient in various aspects such as material selection, casting, painting, and firing, and has

unique insights into glaze color and decorative design. His works not only focus on exquisite craftsmanship, but also integrate profound cultural connotations, showcasing the charm of traditional Chinese ceramic art.

As the inheritor of national intangible cultural heritage, Master Huang Yunpeng not only inherits the essence of Jingdezhen handmade porcelain in skills, but also makes outstanding contributions in cultural inheritance and innovation. He actively participates in various cultural exchange activities, promoting handmade porcelain from Jingdezhen to the world stage, and allowing more people to understand and appreciate this treasure of traditional Chinese culture.

In my doctoral thesis "Jingdezhen Handmade Porcelain: A Study on Identity Construction and Cultural Identity of Intangible Cultural Heritage Inheritors", Master Huang Yunpeng is an indispensable key research sample. His experience, skills, and perspectives will provide valuable information and inspiration for me to delve deeper into the identity construction and cultural identity of inheritors. Through in-depth communication with Master Huang Yunpeng, I believe I can gain a deeper understanding of the inheritance and development of the intangible cultural heritage of Jingdezhen handmade porcelain, and contribute my own efforts to the protection and inheritance of this precious cultural heritage.

## ( 2 )Casual informants

Accidental informants refer to those who come into contact with the intangible cultural heritage of Jingdezhen handmade porcelain by chance, including tourists, citizens, students, etc. They may have some understanding or interest in Jingdezhen handmade porcelain, but they may not necessarily have in-depth professional knowledge. Through communication with occasional informants, I am able to understand the understanding and attitudes of different groups towards Jingdezhen handmade porcelain, as well as their views and suggestions on cultural inheritance and development. The viewpoints of these accidental insiders help me understand the inheritance and cultural identity of the intangible cultural heritage of Jingdezhen handmade porcelain from a broader social background.

### 1) Tourists: disseminators of ceramic intangible cultural heritage

With Jingdezhen becoming a popular city on the internet, more and more tourists are flocking to this millennium old porcelain capital. Their love for ceramic culture and appreciation of traditional culture have become important driving forces for urban development. These tourists, as Casual Informants, play an undeniable role in the protection and inheritance of intangible cultural heritage.

Tourists come from all corners of the world, with diverse backgrounds, cultures, and aesthetics. Therefore, their understanding and feelings of intangible cultural heritage ceramic culture are also diverse. Compared to practitioners, tourists often view ceramic culture from a more objective and diverse perspective, and their views and suggestions can provide new ideas and directions for the protection and inheritance of intangible cultural heritage.

Tourists are not only attracted by the surface appreciation of ceramic art, but also by the exquisite craftsmanship and profound cultural connotations in the production process. Through communication with tourists, we can understand their expectations and needs for intangible cultural heritage ceramic culture, which is of great significance for us to adjust protection and inheritance strategies, and promote innovative development of ceramic culture.

Therefore, the thoughts and feelings of tourists as Casual Informants are crucial for the protection and inheritance of intangible cultural heritage. Their participation and feedback can not only enhance society's awareness and attention to intangible cultural heritage ceramic culture, but also promote the sustainable development of the ceramic industry, allowing more people to understand and appreciate this treasure of traditional Chinese culture.



## 2) Citizens

Citizens of Jingdezhen: The Deep Soil and Source of Wisdom for the Inheritance of Intangible Cultural Heritage

In Jingdezhen, a land famous for ceramics, citizens are not only urban residents, but also carriers and inheritors of culture. They breathe and share the same destiny with this city, witnessing the efforts and persistence of generations of inheritors of intangible cultural heritage. As Casual Informants, their perspectives not only contain a profound understanding of history, but also showcase unique insights into the future.

These local citizens, whose lives are closely linked to ceramic culture, may have been the ancestors of unknown craftsmen who used their skills to create a millennium long glory for this city. Therefore, they have profound insights and unique insights into the development of inheritors of intangible cultural heritage.

They are well aware that the development of intangible cultural heritage inheritors is not only related to the continuation of skills, but also to the inheritance of culture and the soul of cities. They hope that inheritors of intangible cultural heritage can continuously innovate while maintaining the essence of traditional craftsmanship, so that ceramic culture can radiate new vitality in modern society. At the same time, they also hope that people who inherit intangible cultural heritage can pay more attention to cultural inheritance and education, so that more people can understand and fall in love with this precious cultural heritage.

The feedback and suggestions from citizens have immeasurable value for the development of intangible cultural heritage inheritors. Their wisdom and experience are invaluable assets for inheritors of intangible cultural heritage in exploring the path of development. Only by truly listening to the voices of citizens and respecting their opinions can intangible cultural heritage inheritors take root and grow on this land, adding more cultural charm to the future of Jingdezhen.

As an important force in the inheritance of intangible cultural heritage, the citizens of Jingdezhen provide us with a more comprehensive and profound perspective to examine the development of intangible cultural heritage inheritors through their perspectives and wisdom. On the path of pursuing technological innovation and cultural inheritance, we need to always remember the expectations and instructions of citizens, so that intangible cultural heritage can be revitalized on this ancient land of Jingdezhen

## 3 ) Student: The Dawn and Youth of Intangible Cultural Heritage Inheritance

Jingdezhen has five ceramic universities, and the students of Jingdezhen University, as young cultural ambassadors of this city, have deeply studied the techniques of intangible cultural heritage ceramics in the classroom, demonstrating an increasingly strong interest and love for ceramic culture. They are not only inheritors of traditional culture, but also new forces of ceramic art innovation.

Compared to professional apprentices and practitioners, students at Jingdezhen University examine intangible cultural heritage ceramic culture from an educational perspective, and their understanding and feelings are more diverse and creative. In the classroom, they not only learned exquisite skills, but also gained a deep understanding of the historical and cultural connotations behind ceramics, forming their own unique artistic insights.

The feedback from students on intangible cultural heritage ceramic culture is crucial for my research. Their views and suggestions reflect the younger generation's understanding and needs for traditional culture, providing new perspectives and reflections for the protection and inheritance of intangible cultural heritage. Education plays a crucial role in the

inheritance of intangible cultural heritage, determining the future development direction and vitality of intangible cultural heritage.

Therefore, the thoughts and feelings of students from Jingdezhen University are of great significance for the protection and inheritance of intangible cultural heritage. Their participation and creation will promote the dissemination and development of ceramic culture in contemporary society, injecting new vitality into intangible cultural heritage. Through education and the power of the younger generation, we can jointly safeguard and inherit this precious cultural heritage.

### ( 3 ) General Informant

General insiders refer to those who are related to the intangible cultural heritage of Jingdezhen handmade porcelain but are not the core inheritors or experts, such as craftsmen, cultural enthusiasts, local residents, etc. They usually have a certain understanding and practical experience in Jingdezhen handmade porcelain, but may not be as in-depth and professional as key informants. Through communication with general insiders, I can learn more about the craftsmanship, cultural heritage, and social identity of Jingdezhen handmade porcelain production. The experiences and perspectives of these general insiders help me to have a more comprehensive understanding of the inheritance and cultural identity of the intangible cultural heritage of Jingdezhen handmade porcelain.

Through studying these different types of people, I can gain a more comprehensive understanding of the identity construction and cultural identity of inheritors of Jingdezhen's handmade porcelain intangible cultural heritage, thereby providing useful references and suggestions for the protection and inheritance of this precious cultural heritage.

#### 1) Jingdezhen "Jingpiao": Witnesses of Urban Changes and disseminators of Culture

In the holy land of ceramic culture in Jingdezhen, there is a special group of "Jingdrifters". They may come from different places, but they are all attracted by the strong artistic atmosphere and exquisite ceramic skills here, choosing to take root here. These "scenic drifts" are not only witnesses of urban changes, but also important promoters of the inheritance and development of intangible cultural heritage.

They accompany clay and glaze every day, personally shaping every exquisite ceramic artwork. In this process, they not only inherited the essence of traditional craftsmanship, but also continuously explored and innovated, injecting new vitality into ceramic art. Their works not only enjoy high reputation in China, but also have won numerous awards on the international stage, winning a high reputation for Jingdezhen.

As frontline workers, they work closely with inheritors of intangible cultural heritage to jointly promote the development of the ceramic industry. They are well aware that the development of intangible cultural heritage inheritors is not only exclusive to the local people of Jingdezhen, but also requires the support and recognition of the entire country and society to promote culture. Therefore, they actively participate in various cultural exchange activities, join the team of inheritors of intangible cultural heritage, showcase the charm of Jingdezhen ceramic culture to the outside world, and attract more people to pay attention to and participate in the inheritance of intangible cultural heritage.

At the same time, "Jingpiao" actively participate in the popularization and promotion of ceramic education. They enter schools and communities, imparting ceramic skills and knowledge to the public, allowing more people to understand and love ceramic culture. Their efforts not only enabled the better inheritance and development of ceramic culture in Jingdezhen, but also contributed to the cultural prosperity of the entire society.

Therefore, the feedback and suggestions from "scenic drifters" are crucial for the development of intangible cultural heritage inheritors. Their perspectives and experiences not only provide us with valuable references, but also inject new impetus into the inheritance and innovation of intangible cultural heritage. Only by truly listening to and respecting their



voices can we better promote the prosperity and development of Jingdezhen's ceramic industry, and let this precious cultural heritage shine more brightly in the future.

## 2) Jingdezhen Handicrafters: The Backbone Force of Intangible Cultural Heritage Inheritance and the Guardian of Culture

In the millennium old porcelain capital of Jingdezhen, craftsmen are not only the inheritors of skills, but also the guardians of culture. They are well versed in the essence of ceramic art, sweating profusely in the workshop day after day, and using their hands to create stunning pieces of art. It is the perseverance and dedication of these craftsmen that have enabled the ceramic culture of Jingdezhen to be passed down and thrive.

As frontline practitioners, craftsmen have unique insights into the development of intangible cultural heritage inheritors. They are well aware that the persistence and innovation of traditional skills are the key to the inheritance of intangible cultural heritage. On the basis of inheriting tradition, they constantly explore new creative techniques and styles, combine modern aesthetics with ancient techniques, and let ceramic art shine with new vitality. This innovative spirit is not only reflected in the appearance of the work, but also in the improvement and optimization of ceramic materials, processes, and other aspects.

At the same time, craftsmen also deeply recognize the importance of inheriting intangible cultural heritage. They understand that every ceramic artwork is a witness to history and a carrier of culture. Therefore, they not only pursue excellence in their skills, but also continuously strengthen their awareness of inheritance. They are committed to inheriting this precious cultural heritage to the next generation, so that more people can understand and love ceramic art.

In the process of studying the inheritance of intangible cultural heritage, the feedback and suggestions from artisans have immeasurable value. Their practical experience and profound understanding of traditional culture provide us with valuable references. Their voices not only represent the current situation and needs of inheritors of intangible cultural heritage, but also represent the future development direction of ceramic culture. Only by truly listening to and respecting the voices of handicraft artists can we better understand the development status and needs of intangible cultural heritage inheritors, and provide them with better support and assistance.

Therefore, we must attach great importance to the feedback and suggestions from the craftsmen in Jingdezhen. Their perspectives and experiences are important basis for our research on the inheritance and development of intangible cultural heritage. Only by deeply understanding and respecting their opinions and needs can we better promote the development of inheritors of intangible cultural heritage, and let the ceramic culture of Jingdezhen shine more brightly in the future. This is not only a recognition of the hard work of handicraft artists, but also the best tribute to the inheritance and innovation of ceramic culture.

## 3) Jingdezhen Ceramic Collection Enthusiasts: Witnesses of Intangible Cultural Heritage Inheritance and disseminators of Culture

In Jingdezhen, a city famous for ceramic art, there is a special group of ceramic collectors. They have a deep understanding of the charm and value of ceramics, and hold a deep love and awe for every ceramic artwork. Over the years, they have not only accumulated rich experience in ceramic collection, but also had a profound understanding of the development and cultural importance of ceramics.

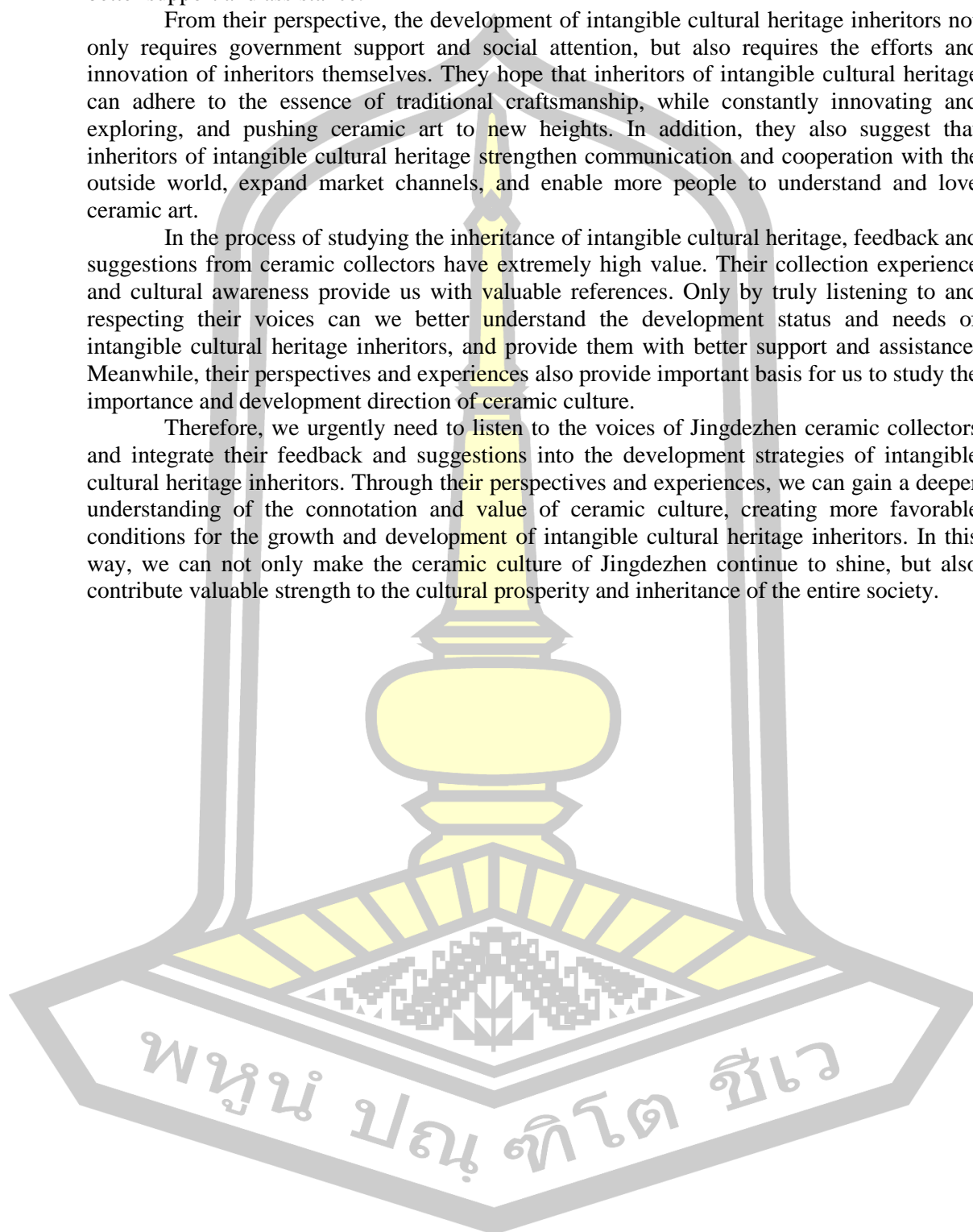
These ceramic collectors have unique insights into the development of inheritors of intangible cultural heritage. They are well aware that inheritors of intangible cultural heritage are guardians and inheritors of ceramic culture, and their skills and works are important components of ceramic culture. Therefore, they are very concerned about the current

development status of intangible cultural heritage inheritors, hoping that they can receive better support and assistance.

From their perspective, the development of intangible cultural heritage inheritors not only requires government support and social attention, but also requires the efforts and innovation of inheritors themselves. They hope that inheritors of intangible cultural heritage can adhere to the essence of traditional craftsmanship, while constantly innovating and exploring, and pushing ceramic art to new heights. In addition, they also suggest that inheritors of intangible cultural heritage strengthen communication and cooperation with the outside world, expand market channels, and enable more people to understand and love ceramic art.

In the process of studying the inheritance of intangible cultural heritage, feedback and suggestions from ceramic collectors have extremely high value. Their collection experience and cultural awareness provide us with valuable references. Only by truly listening to and respecting their voices can we better understand the development status and needs of intangible cultural heritage inheritors, and provide them with better support and assistance. Meanwhile, their perspectives and experiences also provide important basis for us to study the importance and development direction of ceramic culture.

Therefore, we urgently need to listen to the voices of Jingdezhen ceramic collectors and integrate their feedback and suggestions into the development strategies of intangible cultural heritage inheritors. Through their perspectives and experiences, we can gain a deeper understanding of the connotation and value of ceramic culture, creating more favorable conditions for the growth and development of intangible cultural heritage inheritors. In this way, we can not only make the ceramic culture of Jingdezhen continue to shine, but also contribute valuable strength to the cultural prosperity and inheritance of the entire society.



## 10. Research Framework

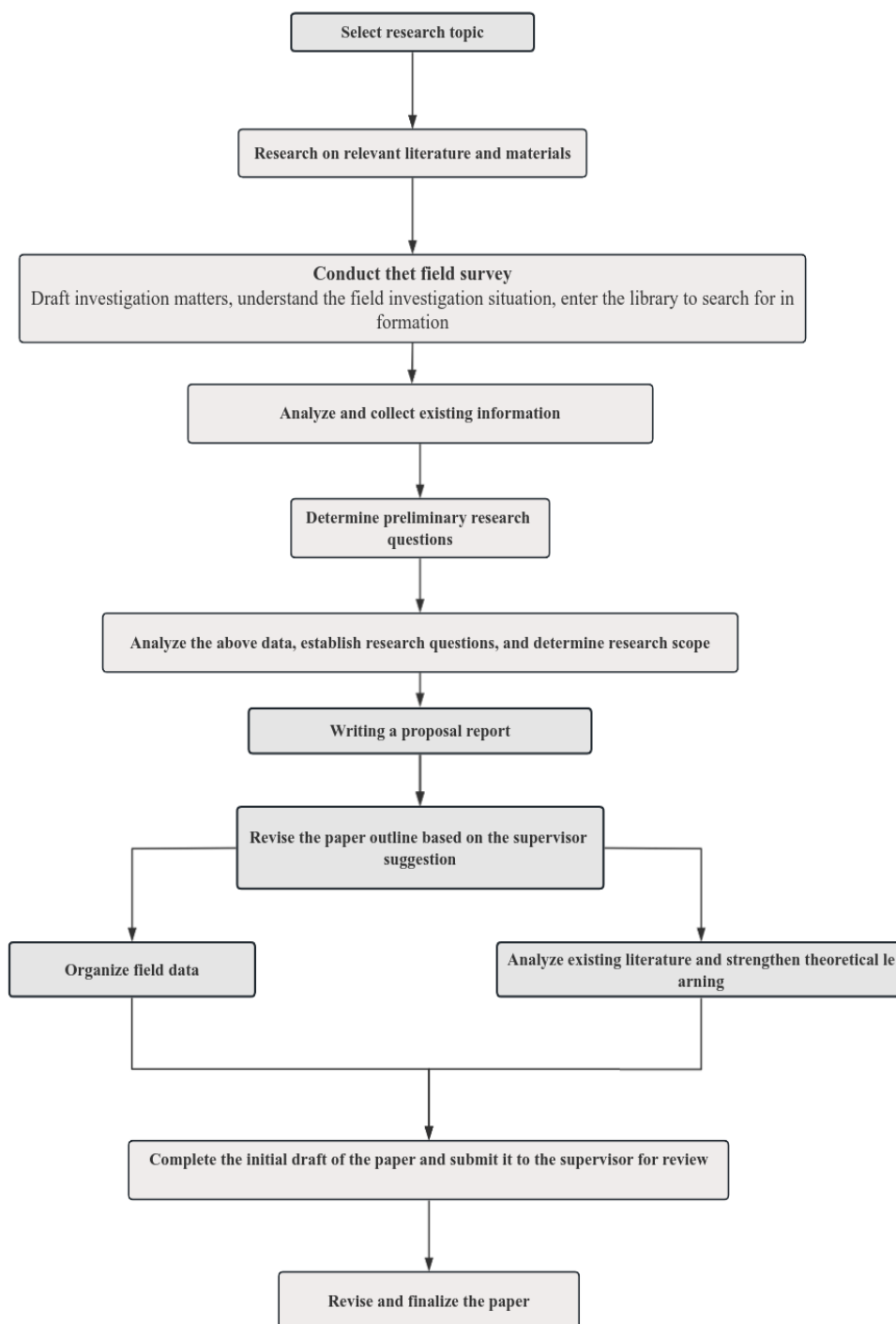


Table 1 This figure is the overall framework of the study  
Source: Made by the Jiang xinda

## 11.Literature Review

Inheritor of traditional handmade porcelain craftsmanship in intangible cultural heritage

The inheritors of Jingdezhen's "intangible cultural heritage" traditional hand-made porcelain skills have brought together people from all walks of life in Jingdezhen and are the mainstay of Jingdezhen's ceramic industry today. Traditional family inheritance and master-apprentice teaching are no longer the only ways of inheritance. Colleges and enterprises have played an increasingly important role in the inheritance of Jingdezhen's traditional hand-made porcelain skills. The market, government, media, and ordinary people are all responsible for promoting inheritance, but they still face many problems. The government still needs strong support to help "intangible cultural heritage" successfully survive this transition period. I believe that in the future, the protection and inheritance of traditional handicrafts will no longer be a matter for a small number of inheritors and experts and scholars, but will be a way of life supported and participated by the whole people. (Chen yuhang ,2014.)

Up to now, Jingdezhen City has 11 national-level "intangible cultural heritage" inheritors (all related to ceramics), 58 provincial-level "intangible cultural heritage" inheritors (55 ceramics), and 267 municipal-level "intangible cultural heritage" inheritors. people (21 people in the ceramics category). Taking national-level "intangible cultural heritage" inheritors as an example, national-level inheritors can be classified into two major categories. A group of old artists who were born in the early years passed down their skills from their families. They themselves were simple craftsmen without much education. In his lifelong work, he continued the ancient specialized porcelain making process and only specialized in one of the processes. In addition to bringing some fame and government subsidies, the identity of the inheritor of "intangible cultural heritage" has not received greater recognition from society, but his skills have been promoted and passed down. The other group of inheritors are well-educated and have work experience in major ceramic companies, research institutes, museums and other units. They have broken away from the former inheritance model. Their skills are not limited to a certain link. Most of them have participated in complete Ceramic making process. They are not limited to their status as inheritors of "intangible cultural heritage", but this status can bring greater impetus to their porcelain making business. (CHEN Ning & LIN Junjie,2019)

Ceramics are indispensable practical utensils in people's daily lives and production practices. As a creation of farming life, changes in the shape of the utensils will be affected by the social environment at that time, especially the aesthetic consciousness of the supreme rulers of the upper class, which directly determines the quality of porcelain. direction of change (Li hanfei. 2022)

At present, although our country strongly supports the protection of "intangible cultural heritage", the shortage of inheritors is still a practical problem faced by the inheritance of "intangible cultural heritage" in our country. The unique knowledge system created and inherited by traditional craftsmen in the practice of skills is the key to the living protection of traditional crafts. Clarifying the knowledge forms and levels formed by craftsmen at different stages of inheritance will help

stimulate the creative vitality of craftsmen, and then realize The purpose of expanding the team of inheritors and improving inheritance efficiency and influence(Sun facheng,2022)

At the same time, many reasons such as imperfect inheritance mechanisms and the confidentiality of inheritors have resulted in fewer inheritors, which ultimately affects the inheritance of "intangible cultural heritage". Therefore, creating a new situation for "intangible cultural heritage" cultural exchanges is the historical mission given to contemporary "intangible cultural heritage" inheritors in the new era (Li na & Wu junming, 2023)

In fact, the handicrafts represented by Jingdezhen ceramics have their own unique features among the "intangible cultural heritage". It has the characteristics of "intangible cultural heritage", and the disappearance of the skills often depends on the disappearance of the inheritors; at the same time, it also has the characteristics of "intangible cultural heritage". It has the characteristics of "material cultural heritage", and the expression of skills cannot be separated from the material existence forms such as utensils, kiln sites, workshops, etc. Therefore, before "handicrafts" were included in the "Convention" as the protection content of intangible cultural heritage, China's protection of Jingdezhen The research, protection, and promotion of ceramic culture have begun long ago, although these efforts mainly focus on the "material cultural heritage" aspect. (Ren huadong & Huang wenqin , 2014)

"In today's market economy, driven by the economy, the inheritance of ceramic intangible cultural heritage is quite one-sided. Some technologies that can easily create economic value directly are well valued, while some customs and cultures are left out.(Gong jiabao ,2011)

"There are three main reasons for the decline of traditional Jingdezhen ceramics in modern times: first, the emergence of modern industry and the post-industrial era, which has made the world's porcelain industry enter a path of diversified competition for hegemony and diversified development; second, the inheritance of modern Jingdezhen ceramic skills and the innovation power has been greatly reduced; thirdly, the advantages of Jingdezhen's traditional ceramics may be disadvantages for the development of modern ceramic art."(Cao jianwen, 2010)

As some scholars have said, "China's current intangible cultural heritage protection work has entered a critical period to lay a solid foundation and achieve breakthroughs." The key to breakthroughs lies in "shifting the work from cultural promotion to cultural cultivation, and from Change from activity type to business type, from temporary type to long-term type, from extensive type to precise type, from emphasizing early assessment to equal emphasis on early assessment and later supervision."(Wang xuewen , 2010)



“The intangible inheritance and restoration of traditional blue and white porcelain techniques in Jingdezhen during the Song and Yuan Dynasties is not purely a deliberate attempt to imitate the past, nor does it completely pursue the absolute similarity of the finished product. Therefore, in terms of concept, we must first strictly distinguish between the intangible inheritance and the counterfeiting of antiques. Intangible cultural heritage is identified and archived after the restoration of traditional craftsmanship. Its significance lies in the research, publicity and promotion of traditional craftsmanship by today's people. This promotion should adapt to the aesthetic and life needs of the times.”(Tang jun , Zhangjunna & Li feng 2021)

With the progress of society, the diversity of market demands and the development of science and technology, the traditional craft of wood burning has undergone some new changes, such as changes in the shape of kilns, innovations in production tools, etc., all of which require inheritors to be consistent with To keep pace with the times, we must not only master the exquisite skills left by our ancestors, but also continue to learn and enhance our scientific knowledge, artistic accomplishment, aesthetic ability and innovation awareness (Xu Liang ,2020)

We should look at the intangible cultural inheritors of Jingdezhen ceramics within the scope of the intangible cultural inheritors of ceramics across the country and even the world, select some distinctive porcelain-producing areas with better intangible cultural heritage protection, and collect and organize their oral historical materials. Borrowing "stones from other mountains" will provide better protection and development for the inheritors of Jingdezhen ceramic intangible cultural heritage, and also provide valuable reference for the continued implementation and good operation of the Jingdezhen ceramic intangible cultural heritage project.(Zhang junna &Chen ning 2019)

Today, craftsmen responsible for decoration in the process can get higher remuneration. At the same time, the working environment of decoration is better than other processes. Therefore, the personnel engaged in decoration are more dense and less mobile. Provincial and provincial level workers who are proficient in this process The above intangible cultural heritage inheritors account for half of the entire handmade porcelain intangible cultural heritage project, which compresses the living space of other processes and directly affects the living inheritance of this ceramic intangible cultural heritage.(Cao chunsheng , Lu yilin &Lu liping 2022)

Mingfang Park, located in Jingdezhen City Ceramics Industrial Park, brings together a number of outstanding ceramic industry workshops in the city, achieving the intensification, scale and specialization of handmade porcelain; it has a profound ceramic cultural heritage and an original ecological living environment. Sanbao International Porcelain Valley has attracted ceramic artists from all over the world to create ceramics, and has become a new check-in place in Jingdezhen. (Guo jianhui 2021)



It can be said that Jingdezhen ceramic culture has basically only become popular among the local people in Jingdezhen who are related to the ceramic industry and are very interested in ceramics. Perhaps most people know Jingdezhen's blue and white porcelain from the popular song "Blue and White Porcelain", but few people knowing the four famous traditional porcelains in Jingdezhen, the understanding of ceramic culture is only superficial. (Li jinwei , Tu yanxuan & Li cong 2023)

Horizontally, Jingdezhen porcelain has "hundreds of styles and thousands of styles", with different presentations according to different classification standards. According to the use, it can be divided into: daily-use porcelain and art porcelain; according to the molding process, it can be divided into: round ware and cutter ware; according to the shape, it can be divided into: bowls, plates, pots, cups, spoons, Altars, pots, jars, bowls, bowls, furnishings and sculptures, pots and rice dishes, etc.; (Zhu guihong 2004)

According to different classification standards, the porcelain making process in Jingdezhen will be different. Even if you observe the porcelain making process of different categories or even different utensils according to the same standards, you will get different opinions. But what is clear is that the porcelain making process in Jingdezhen is complicated. In contemporary times, the porcelain making process in Jingdezhen is complex. More complex. ( Liu mingyu , 2014)

Potters, box-makers, and earthworkers all have their own plans; cutting, turning, and glaze work have their own methods; printing, painting, and carving have their own techniques, and they are orderly and regular, and each one is not disordered.”( Xiongiao & Xiongwei 2006)

### **Literature research on identity construction**

Arnold Hauser expressed in the article that famous artists have begun to distinguish themselves from ordinary craftsmen in the following aspects: salary, private training of apprentices (corresponding to the apprenticeship system under the guild system), self-respect as an artist, etc. His description reflects the process of European artists' transformation from craftsmen (Hauser, Arnold , 1951)

In Europe, the concept of "art" was not formed until the 18th century, and it is also a product of modern society. In the eyes of Westerners during the Renaissance, there was no difference between artists and artisans, both of whom were people with certain skills. A group of artists in the Renaissance that we are familiar with belonged to certain guilds like ordinary craftsmen. Their goal was not to draw a clear line between themselves and craftsmen, but to claim the same status as scholars and philosophers through their understanding of nature.( Pamela H. Smith , 2004)

In the context of intangible cultural heritage (hereinafter referred to as "intangible cultural heritage"), folk artists have issued certificates representing a new type of social identity issued by state institutions, such as inheritor level certificates, arts and crafts master certificates, award-winning work certificates, official training certificates, etc. The "passion" invested by artists in their "conscious" pursuit of this is greater than the artists' investment in the inheritance and innovation of folk art itself. Does the emergence of this phenomenon play

a positive or negative role in the development of folk art? Is this phenomenon a universal phenomenon of sustainability or a special phenomenon of the times? What changes will occur in artworks, audiences and circulation methods under this new behavior of folk artists?

This paper will start from the causes of these phenomena, taking Shandong Weifang New Year painting artists as an example, and is committed to studying the social identity construction and recognition presentation, function, conversion relationship and handicraft reproduction mechanism of folk artists in the context of "intangible cultural heritage" through cognition, influence and action, and analyze this social phenomenon in the folk art world with the help of Bourdieu's theory of cultural capital, social capital and economic capital. (Rong shuyun, 2018)

In the article on the construction and identification of the identity of folk drum and wind music artists, it is mentioned that the identity of the people is in a process of continuous construction and deconstruction. There are many factors that affect identity, both subjective and objective. The subjective level is reflected in the recognition of the drum and wind music artists of their professional identity, that is, how they view themselves. The objective level is reflected in the social benefits that this profession brings to "him", including spiritual and material aspects, or "tangible", "intangible", "material" and "immaterial", such as reputation, status, economy, etc. Therefore, identity is actually a complex psychological construction and structure, "on the surface, it is people's obvious behavior patterns, on the middle level, it is the individual's recognition of the commonality of the same group and the awareness of their own identity, and on the deep level, it is the emotional experience brought by the identity", as well as the perception and feedback brought by all these to the profession-role. Factors such as regional artist groups, musical skills and management system will affect the identity construction and identification of drum and wind music artists. ( Zhang lili , 2023)

Self-identity construction of female inheritors of intangible cultural heritage: Taking Gaoping embroidery inheritors as an example. The article talks about the decline of traditional culture and folk art reflecting the loss of cultural diversity, and also highlights the material abundance and spiritual poverty of modern humans. As an important member of the inheritance of intangible cultural heritage and skills, it is urgent to improve the status and rights of female inheritors. The "co-presence" of men and women will better play the advantages of gender and promote the continuation of intangible cultural heritage. The self-development and identity construction of female inheritors will promote the realization of women's self-identity and economic independence. When women achieve a certain creative or economic goal through handicraft production, the sense of accomplishment and recognition they gain is difficult to provide through simple family labor, and personal characteristics such as aesthetic taste and creativity cannot be displayed in repetitive work. (Feng xuyuan ,2024)

In Liu Jinsuo's master's thesis on the construction of the identity of shadow puppet artists in the East Road of Henan Province, it is mentioned that the so-called identity mainly focuses on the relationship between individuals living in society and society. In the specific direction, it includes "people's interpretation and construction of personal experience and social status in the cultural context". Therefore, it contains two aspects, one is the construction aspect and the other is the identification aspect. However, in the specific context, these two aspects are usually difficult to separate. The process of construction is usually also the process of identification, and vice versa. Different disciplines have given different definitions of identity. Similarly, the study of identity is also difficult to separate from concepts such as role and socialization. The concept of "identity" has long been the focus of many social sciences such as sociology and anthropology, and it is also combined with many research methods. From the perspective of anthropology and sociology, the study of identity is closely related to concepts such as class, role, and capital. (Liu jinsuo ,2023)

## Literature research on cultural identity

The content of the definition of "self" also provides a clear social belief structure to guide cross-social situational behavior and reflects the needs of individuals and groups for interaction and survival. Although social identity reflects the view of self-examination, social cognition expresses the specific behavior of self-involvement, and personality theory believes that behavioral characteristics are influenced by differences in values, the three do not fully explain how self-cognition regulates behavior. According to the view of traditional psychology, people in life maintain their own unique identity, while in the field of social psychology, the influence of society on people begins to be emphasized. It is believed that although everyone is an independent individual in social relations, people also interact with each other, and individuals are constrained by rules, expectations, and the subjective views of others. It can be seen that people's identity is not only affected by the psychological level, but also by the social level. Self-cognition is deceptive to some extent, and the construction of self-image is subjective to a certain extent. It is not simply the "me" in the eyes of others, or the objective description of others' behavior of "me". The false consciousness and behavior in the mind may just be a mirror of the idealized self. (Wang chunlei, He li & Feng Lei , 2022 )

"Cultural identity" is an identification model that uses culture as an objective medium. Different cultural identity connotations and essences can be defined from different disciplines and perspectives. From an ethnological perspective, cultural identity is "the process in which ethnic members recognize, approve and agree with their own ethnic culture, thereby generating a sense of belonging and then gaining cultural consciousness." Cultural identity is an important basis for the identification of ethnic members. Culture must be "accepted by people in the group in order to be maintained in the group." That is, cultural identity determines the formation of a cultural nation and the construction of national culture. From a sociological perspective, cultural identity is "a manifestation of human social attributes." It is closely related to the country's political life and the new cosmopolitanism formed in the process of globalization. Political division, institutional differences, and global development will have a huge impact on cultural identity. (Liang zhaozhen , 2023)

In his multi-dimensional investigation of the issue of cultural identity in the context of globalization, Lin Chen said that cultural identity as a psychological activity and social phenomenon has existed since ancient times. The awakening of self-consciousness marked by identity questions such as "Who am I" and "Who are we" reflects the initial identification of a specific subject with its own culture and its own belonging. The increasingly fierce process of globalization has highlighted the issue of cultural identity. Throughout the ages, the exchanges between countries and nations in the world have never been as close, frequent, and in-depth as they are today. The traditional nationality boundaries have been broken, and the global flow of people, the transnational circulation of information, and the international development of educational activities have actually broadened people's horizons and provided convenience for people's diverse choices, but at the same time have also caused confusion in the choices of reality. Reflected in theory, the contradictions and conflicts between development concepts and social trends such as universalism and particularism, cultural evolutionism and cultural relativism, cultural determinism and economic determinism have emerged in different ways. The contradictions and collisions between cultural globalization and cultural localization, and between the different positions and propositions of nation-states and human beings, have evolved into an increasingly severe crisis of cultural identity. It has

become an issue of the times that people must face and solve, and it urgently needs to attract people's high attention and rational cognition. (Lin chen ,2023 )

He Wenjun mentioned in his doctoral thesis that since the 1990s, with the advancement of globalization and digitalization, cultural exchange and communication have gradually become an important part of world economic activities, which has formed the temporary and unstable nature of cultural identity and caused people's anxiety about identity. At the same time, the role and function of mass media in constructing identity have changed, and media have gradually become an important extension of individual self-classification and identity expression. The "instantaneous" nature of information dissemination has continuously reduced people's sense of distance and the cost of distance consumption in dissemination, thus greatly weakening the sense of existence of "others". Especially on the Internet platform, the anonymous and unfamiliar virtual space allows users to construct their own identities more freely and arbitrarily. The new way of self-cognition has replaced the fixed identity in reality to a certain extent, and the digital imprint of individual identity has become increasingly deepened. In addition, the impact of modernity on society has highlighted the issue of identity in multi-ethnic countries, and the importance of identity of groups such as dispersed people, immigrants, refugees and ethnic minorities has continued to increase. Especially in the process of reconstructing the world's political, economic and cultural landscape, compulsory nation-building has caused the rise of internal confrontational ethnic revival, leading to a deepening trend of diaspora. The tension between ethnic minority diversity and national unity has become increasingly obvious. The identity of ethnic minorities has become an important practical issue that needs urgent attention.(He wenjun,2019)

"Cultural identity" refers to the fact that people use common cultural symbols, follow consistent thinking and habits, uphold common cultural values, and pursue unified cultural ideals as the basis for identification. Huntington believes that people of different nationalities usually use the most meaningful things to explain "who we are", that is, "define ourselves by ancestors, religion, language, history, values, customs and systems". From the perspective of social psychology, cultural identity is of great significance to individuals and even to the nation-state. Individuals seek recognition from their peers and gain a sense of belonging and security by integrating into the group with the same daily behaviors and values. Cultural identity is one of the most important factors in the formation of a group, the basis for distinguishing "this group" from "that group", and an important factor in forming group cohesion. For the nation, common cultural memory and cultural symbols, common cultural psychological belonging and cultural emotional experience are the spiritual and cultural bonds that unite and continue the nation-state. It expands the sense of belonging within the community from "I" to "we" and gathers into the value destination of national and ethnic identity. (Huang ting & Li zhuoqun ,2023)

In the 5,000-year history of Chinese civilization, the deep integration of ethnic groups has promoted the formation of a multicultural landscape, created a prosperous Chinese culture, and forged an inclusive cultural character. As the main body of Chinese cultural identity, the Chinese nation is the flesh and blood of the children of all ethnic groups in China, and is a national community "bonded" by multiple forces such as blood relations, geographical relations, and political relations. The concept of "Chinese nation" that encompasses all ethnic groups has undergone a long historical evolution and spiritual construction. (Zhou Yu, Liao Xiaoqin 2023)

Literature on Jingdezhen Handmade Porcelain



The Yongle and Xuande years of the Ming Dynasty were one of the most prosperous periods for the development of blue and white porcelain in the Ming Dynasty. The kiln workers in Jingdezhen began to explore the pigments of blue and white porcelain. Zheng He obtained a new cobalt material during his voyage to the West - "Sumaliqing". Sumaliqing contains a large amount of iron ions, which makes the blue and white color more stable and bright, showing a strong blue-green color, and there are also mottled rust after firing. The patterns are also influenced by foreign cultures and are very rich in content. In addition to the common combination of twined flowers, broken branches, and fruits, the composition is dense and sparse, and pays attention to leaving blank space. It looks both dignified and stable, simple and elegant, and has distinct characteristics of the times. "Jingdezhen Pottery Record" also calls it "all materials are refined, and blue and white is the most expensive." (Zhang xinyi , 2024)

Blue and white doucai is a form of artistic expression in which underglaze blue and white porcelain is pre-fired at high temperature (1,300°C) and then colored. The technique of using mineral pigments on the glaze to color for the second or multiple times is to add color to the blank space left in advance outside the blue and white pattern, or to color the blue and white color block, and the color is varied. After coloring, it is fired at low temperature in a baking furnace. Doucai breaks the single color of blue and white porcelain and becomes colorful, extending the single blue and white color into a new variety. This innovative decorative style conforms to the aesthetic taste of the Ming people. (Sun shanshan ,2021)

When talking about history, we must first give a conceptual description of ink-color gilding. Judging from the currently recognized ink-color gilding objects (the handicraft factory porcelain after the founding of the People's Republic of China, the works of Zhou Xiangpu and Xia Zhongyong, the representative figures of ink-color gilding, and most of the auction items marked as "ink-color gilding"), it is generally composed of three porcelain-making processes: gilding, ink color, and red color (alum red color, oil red color, etc.), but porcelain with only ink color and gilding process is also called ink-color gilding, while porcelain with only alum red color and gilding process belongs to "alum red gilding", and the latter often appears in Kutani ware and Arita ware in Japan.

The history of ink-color gilding has not been definite so far, because there is a lack of relevant documents and historical evidence that meets the above characteristics of ink-color gilding. Therefore, here, the author proposes a historical hypothesis for reference and evidence by future researchers. Gold-painted enamel originated from the Kangxi and Yongzheng periods. Among the many porcelain-making techniques, only enamel has been monopolized by the royal court. It has been in the deep palace since it was first fired during the Kangxi period and declined in the late Qianlong period. It is difficult for the outside world to see its appearance. It is generally used for the emperor to enjoy, and it is also used in religious and sacrificial activities. Ink-painted gold-painted porcelain should appear later than ink-painted porcelain, but the gold-painting technique used is much earlier than ink-painted porcelain. According to the "Zhi Ya Tang Miscellaneous Notes" by Zhou Mi of the Southern Song Dynasty, the gold-painted porcelain of the Ding kiln in the Northern Song Dynasty was recorded: "The golden flower Ding bowl is painted with garlic juice and gold, and then fired in the kiln, and it will never fall off again." (Huang yong ,2021)

Doucai, abbreviated as "doucai", is a type of pottery decoration that organically combines underglaze blue and white porcelain with overglaze color. Doucai was created around the Xuande era of the Ming Dynasty, but the term Doucai was first explained in the "Nan Yao Bi Lu" during the Yongzheng period of the Qing Dynasty. "Doucai", as the name suggests, is created by combining two ceramic decoration techniques. Doucai is the most popular new type of porcelain in the Ming Dynasty. The extravagant demand of the royal aristocracy at all costs, making Doucai a court item for appreciation. Doucai was already regarded as a treasure at that time. (Wang xu ,2022)

Blue and white doucai is a kind of craft that was born under the background of this change. After the prosperity of ceramic art in the Song and Yuan dynasties in the Ming Dynasty, ceramic art and culture began to be integrated. At this time, doucai was first revealed, and the combination of underglaze and overglaze colors opened up a glorious prelude to blue and white doucai in the history of ceramic art. The emergence of blue and white doucai was that ceramic artists repaired the blue and white porcelain with defects by adding glaze colors on the glaze in the early days. At first, they simply used overglaze pigments to cover black spots, pinholes and other defects. In the previous article, we said that underglaze color has its defects, that is, because underglaze color is painted on the bare blank, rather than directly on the surface of the already fired pottery, it is easier to be scratched or fall off. In order to overcome this defect, ceramic artists began to make changes, so that the overglaze and underglaze could have a space to combine, and blue and white doucai was also bred in the history of ceramic art.( Luo na ,2023)

Blue and white porcelain ranks first among the four famous porcelains in Jingdezhen and is known as a treasure of the world. Among all kinds of porcelain in China, blue and white porcelain has the highest popularity and collection value. Among the 10 most expensive porcelains in China, blue and white porcelain accounts for 6 pieces. The most expensive blue and white porcelain is the blue and white dragon jar sold for 100 million Hong Kong dollars in 2012. It is also the most expensive porcelain in the world, which has not been surpassed so far.

Tang blue and white porcelain, blue and white porcelain in the Tang Dynasty is the embryonic stage of blue and white porcelain, and is in the initial stage. The specimens seen now include more than 20 pieces of blue and white porcelain fragments unearthed in Yangzhou in the 1970s and 1980s, a piece of blue and white porcelain collected by the Hong Kong Museum, a piece of blue and white porcelain collected by the Copenhagen Museum in Denmark, and a piece of blue and white porcelain collected by the Nanjing Museum. Through the study of the body, glaze and color of the porcelain pieces unearthed in Yangzhou, the Tang blue and white porcelain is mainly small. The blue and white porcelain of the Tang Dynasty was decorated with simple patterns, and was mainly used by the public. [3] For example, the unearthed bowls and cups were decorated with a large number of blue patterns. From the patterns, we can see that the decoration was mainly simple blue brushstrokes, which shows that this was the initial exploration of blue and white pigment by the craftsmen at that time. There were only simple drawings on the body, without detailed descriptions, which also shows that this pigment was an experimental pigment in the Tang Dynasty. Blue and white in the Tang Dynasty was mainly painted on pottery, which had many impurities. In addition, the blue and white pigment at that time was in its infancy, so the color was relatively dark, with black in the blue, and the picture was blurred.(Liu huifang 2023)



## 12. Research plan

The following timeline outlines the key milestones and deadlines for the completion of this research:

2022.12-2023.2 : Conduct a comprehensive literature review on the topic of handmade porcelain in Jingdezhen, identity construction, and cultural identity in the context of intangible cultural heritage. Develop a detailed research proposal, including research questions, methodology, and ethical considerations.

2023.2-2023.4 : Finalize the research design and conduct preliminary fieldwork in Jingdezhen, including visits to relevant sites, initial interviews with key informants, and participant observation of cultural practices. Establish necessary collaborations or partnerships with local organizations or institutions.

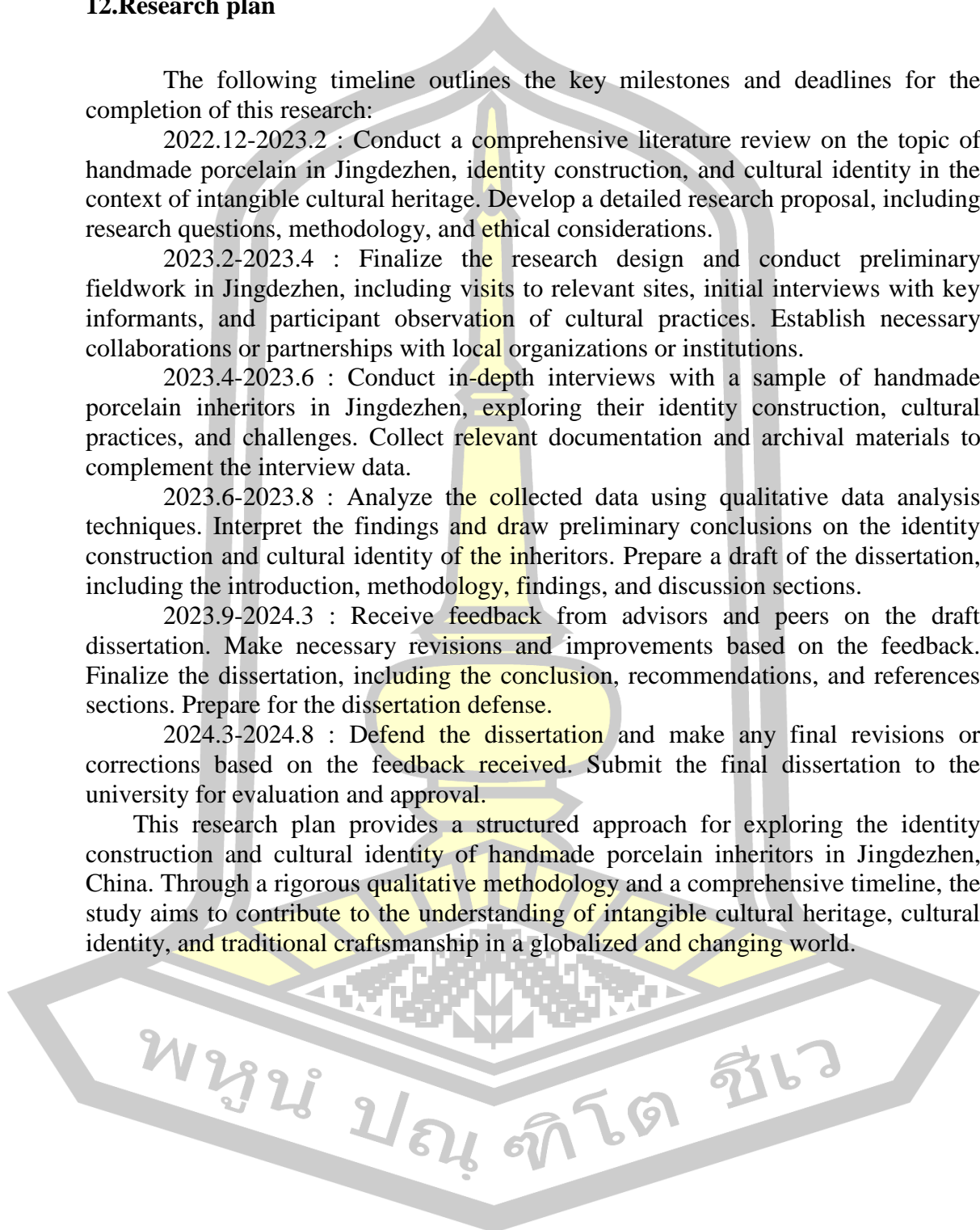
2023.4-2023.6 : Conduct in-depth interviews with a sample of handmade porcelain inheritors in Jingdezhen, exploring their identity construction, cultural practices, and challenges. Collect relevant documentation and archival materials to complement the interview data.

2023.6-2023.8 : Analyze the collected data using qualitative data analysis techniques. Interpret the findings and draw preliminary conclusions on the identity construction and cultural identity of the inheritors. Prepare a draft of the dissertation, including the introduction, methodology, findings, and discussion sections.

2023.9-2024.3 : Receive feedback from advisors and peers on the draft dissertation. Make necessary revisions and improvements based on the feedback. Finalize the dissertation, including the conclusion, recommendations, and references sections. Prepare for the dissertation defense.

2024.3-2024.8 : Defend the dissertation and make any final revisions or corrections based on the feedback received. Submit the final dissertation to the university for evaluation and approval.

This research plan provides a structured approach for exploring the identity construction and cultural identity of handmade porcelain inheritors in Jingdezhen, China. Through a rigorous qualitative methodology and a comprehensive timeline, the study aims to contribute to the understanding of intangible cultural heritage, cultural identity, and traditional craftsmanship in a globalized and changing world.



### 13. Research Presentation

1. Jingdezhen porcelain, a revered folk art form, stands as a testament to China's exquisite craftsmanship and serves as a symbol of cultural identity. Its recognition as a national intangible cultural heritage underscores the traditional values, aesthetics, and know-how embedded in Chinese culture. However, the preservation and promotion of Jingdezhen porcelain go beyond mere artistic appreciation; they involve complex processes of identity construction and cultural identity reinforcement.

2. Identity construction through Jingdezhen porcelain is a multifaceted endeavor. It begins with the inheritors, who are not just custodians of traditional techniques but active participants in shaping the cultural narrative. Their dedication to authenticity and innovation allows them to bridge the gap between traditional and contemporary, local and global. By creating porcelain that resonates with a wider audience, they contribute to the construction of a collective identity that transcends generational, regional, and cultural boundaries.

3. The intersection of identity construction and cultural identity of inheritors of Jingdezhen porcelain intangible cultural heritage, such as Huang Yunpeng, Zhu Huiqiu, Xu Zhijun, etc., highlights the dynamic nature of cultural heritage. These people have contributed to building a collective identity rooted in tradition and addressing contemporary challenges through their dedication, innovation, and engagement with the community. Their efforts to protect and promote Jingdezhen porcelain not only strengthen the cultural identity of the local community, but also cultivate a sense of pride and belonging, which is cr

4. Cultural identity, on the other hand, is reinforced through the commercialization and globalization of Jingdezhen porcelain. As the art form gains recognition internationally, it becomes a source of pride and identity for the local community and the inheritors. The sense of ownership and agency they feel towards their cultural heritage empowers them to preserve and promote it, ensuring its vitality and relevance in today's world.

5. The intersection of identity construction and cultural identity in the context of Jingdezhen porcelain inheritors highlights the symbiotic relationship between the two. The inheritors, through their dedication and innovation, contribute to the construction of a collective identity that is both rooted in tradition and responsive to contemporary challenges. Simultaneously, their efforts to preserve and promote Jingdezhen porcelain reinforce the cultural identity of the local community, fostering a sense of pride and belonging that is crucial for the sustainable development of intangible cultural heritage.

6. The evolution of Jingdezhen porcelain inheritors from traditional guardians to active promoters of identity construction and cultural identity underscores the dynamism and resilience of cultural heritage. Their embrace of innovation, commercialization, and community engagement not only preserves Jingdezhen porcelain but also transforms it into a powerful medium for cultural expression, identity reinforcement, and global influence.

## 14. Benefit of Research

Research achievement: "Jingdezhen Handmade Porcelain: Identity Construction and Cultural Identity of Inheritors of Chinese Intangible Cultural Heritage" The proposal of the research on "Jingdezhen Handmade Porcelain: Identity Construction and Cultural Identity under the Background of Inheritors of Chinese Intangible Cultural Heritage" has significant implications not only for the academic community, but also for the broader social, cultural protection, and artisan community in Jingdezhen.

### ( 1 ).Academic contribution:

This study will make a significant contribution to existing intangible cultural heritage literature, particularly focusing on the identity construction of artisan communities. It will enable people to have a deeper understanding of how traditional craftsmanship and cultural values are disseminated, maintained, and transformed in the constantly changing social and economic landscape.

It will bridge the gap between theoretical discussions on cultural identity and empirical research, providing rich case studies for the inheritors of handmade porcelain in Jingdezhen.

These findings may lead to further academic exploration in the fields of anthropology, sociology, cultural research, and heritage management.

### ( 2 ).Cultural protection and promotion:

This study will draw attention to the often overlooked but crucial role of traditional craftsmen in maintaining cultural heritage. By emphasizing their practices, challenges, and desires, they can gain more targeted support and recognition from local, national, and international institutions.

It can promote the unique cultural characteristics and handmade porcelain of Jingdezhen globally, promoting cultural exchange and understanding.

This study can provide information for cultural protection work, ensure that the knowledge and skills of artisan communities are recorded, valued, and provide support for future generations.

### ( 3 ).Social and Economic Impact:

This study can enhance the strength of the Jingdezhen craftsman community by acknowledging the contribution of Jingdezhen craftsmen to cultural heritage and potentially improving socio-economic conditions by increasing visibility and market opportunities.

It can provide information for policies and plans aimed at supporting handicraft life planning, entrepreneurship, and skill development, and contribute to local sustainable economic development. By revealing the challenges faced by the handicraft community, such as changes in consumer preferences, globalization, and technological advancements, this study can help develop resilience and adaptation strategies.

( 4 ).Method innovation:

This study is expected to contribute to the advancement of research methods for intangible cultural heritage. It may develop new qualitative research tools or frameworks that respond more to the complexity and subtle differences of manual communities.

By combining ethnographic methods with historical and contemporary analysis, this study can provide a holistic and multidimensional understanding of cultural identity construction.

In summary, the proposed study on "Jingdezhen Handmade Porcelain" has the potential to significantly enhance academic knowledge, promote cultural protection, enhance the capacity of artisan communities, and contribute to socio-economic development. Its discovery will be valuable for scholars, policy makers, cultural institutions, and artisan communities.

### **15.Chapter structure**

Chapter 1. introduction

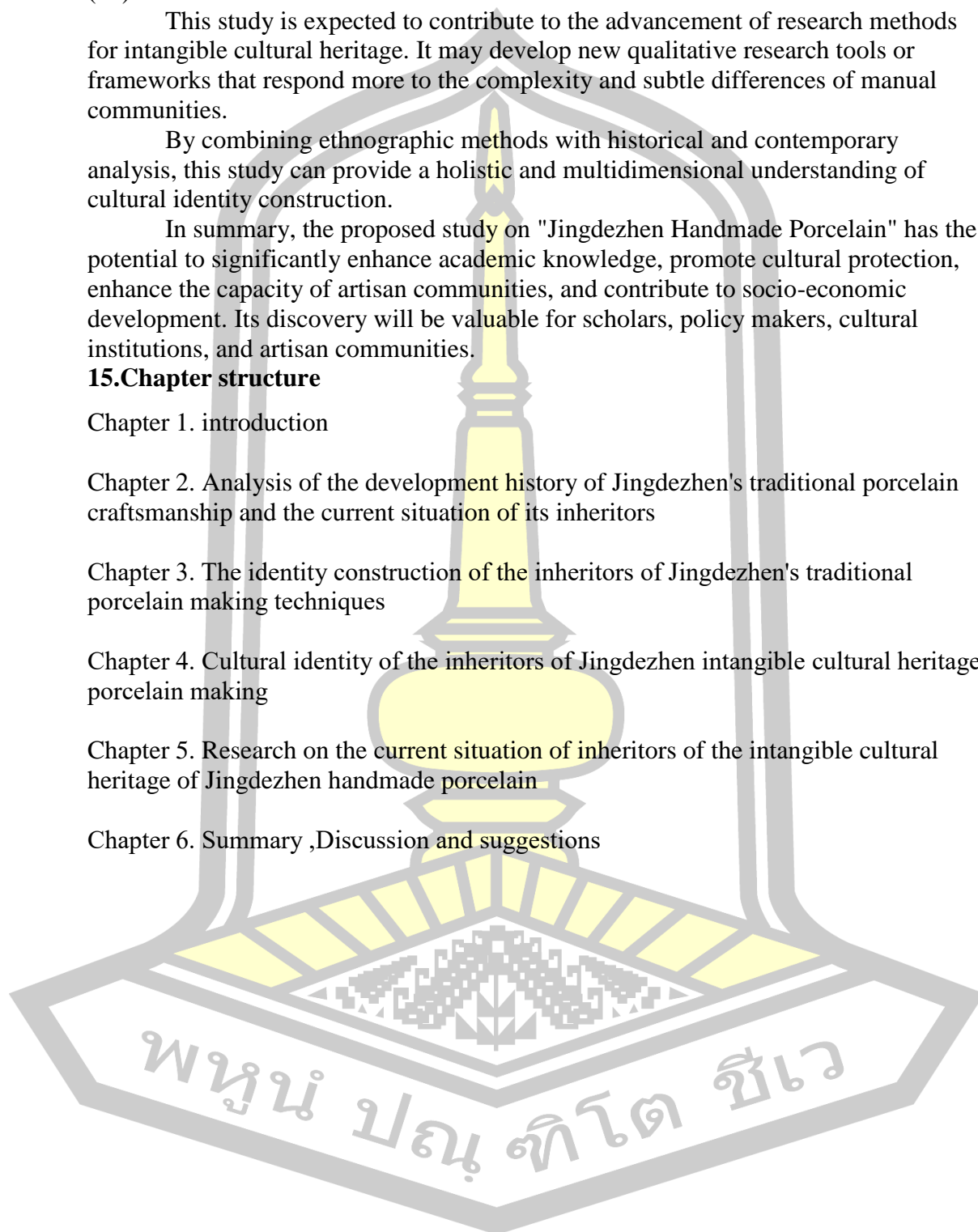
Chapter 2. Analysis of the development history of Jingdezhen's traditional porcelain craftsmanship and the current situation of its inheritors

Chapter 3. The identity construction of the inheritors of Jingdezhen's traditional porcelain making techniques

Chapter 4. Cultural identity of the inheritors of Jingdezhen intangible cultural heritage porcelain making

Chapter 5. Research on the current situation of inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain

Chapter 6. Summary ,Discussion and suggestions



## CHAPTER II

### **Analysis of the development history of Jingdezhen's traditional porcelain craftsmanship and the current situation of its inheritors**

Jingdezhen, this millennium old ceramic holy land, is like a heavy classic engraved with the historical changes of the Chinese nation. It is deeply rooted in the fertile soil of Chinese culture, and with its unique ceramic art, it tells the world of the glory and inheritance of Chinese civilization. Jingdezhen ceramic culture, as a brilliant pearl in the treasure trove of Chinese culture, not only carries the wisdom and craftsmanship of generations of craftsmen, but also constantly radiates new vitality and vigor in the long river of history.

This chapter will focus on exploring the unique geographical environment of porcelain making in Jingdezhen, the overall development of porcelain making history in Jingdezhen, and provide an overview of representative types of handmade porcelain. Finally, the current situation of inheritors of intangible cultural heritage in Jingdezhen will be emphasized.

#### **Part 1 Jingdezhen geographical environment**

Jingdezhen City is located in the northeast of Jiangxi Province, China, in the transition zone between Mount Huangshan Mountain, Huaiyu Mountain and Poyang Lake Plain. Its geographical location is very unique, bordering Dongzhi County in Anhui Province in the northwest, Wannian County in the south, Poyang County in the west, Qimen County in Anhui Province in the northeast, and Wuyuan County in the southeast. Its latitude and longitude are roughly between  $116^{\circ} 57' - 117^{\circ} 42' \text{ E}$  and  $28^{\circ} 44' - 29^{\circ} 56' \text{ N}$ .

The terrain of Jingdezhen presents a pattern of high in all directions and low in the middle, resembling a basin. Its highest peak is located at the provincial border with Xiuning, Anhui, with an altitude of 1618 meters. The average elevation of the urban area is 32 meters. In such a complex terrain, Jingdezhen is rich in natural resources and has a superior ecological environment. Its forest coverage rate is as high as 67.85%, which provides high-quality raw materials and environment for ceramic production. Jingdezhen has a subtropical monsoon climate with distinct four seasons, abundant sunlight, abundant rainfall, and mild and humid climate. Such climatic conditions also have unique advantages for the production and firing of ceramics.

In addition, Jingdezhen has abundant hydrological resources. Its rivers crisscross, with the longest being the Le'an River, which is 240 kilometers long and flows northward into Poyang Lake; The second longest river is Changjiang, with a total length of 210 kilometers, crossing Jingdezhen City from north to south. These rivers not only provide sufficient water sources for the production of Jingdezhen ceramics, but also form a unique natural landscape.



Overall, the unique and superior geographical environment of Jingdezhen provides strong support for the prosperity and development of ceramic culture.

### 1.1 The formation of natural landforms

In Jingdezhen, if people want to see the grandeur of the sea, they must embark on a journey of thousands of miles across Wuyuan and Zhejiang Province. However, today's residents find it hard to imagine that in the prehistoric era of chaos, this region located in the hills of Jiangnan, Jiangxi, and Northeast China was once a vast ocean. About one to fourteen billion years ago in the Middle Proterozoic, seawater soaked this land for a long time, with surging waves that made it difficult for any living organism's remains to escape, eventually turning into powder and disappearing into the torrent of time. Therefore, thousands of meters of muddy and sandy clastic rocks, including volcanic clastic rocks and eruptive lava, have been deposited here, forming a spectacular landscape of folded basement. These findings all stem from the in-depth exploration and analysis of geologists.

In that distant and desolate era, Jingdezhen was still deserted, but deep in this land, there quietly nurtured a unique "soil and water" suitable for ceramic production. It is these innate geological conditions that have laid a solid foundation for Jingdezhen to become the global porcelain capital in the future. From an unknown village, Jingdezhen gradually developed into a county-level market town, and then rose to become a world-renowned porcelain capital. With a single handmade manufacturing industry, Jingdezhen has supported a millennium of economic prosperity, which is a rare achievement worldwide. The formation process of the Jingdezhen plot can be described as magical.

At first, it was like a tiny sesame seed that landed on the area later known as "Fuliang". Geologists speculate that during the late Middle Proterozoic to early Late Proterozoic, approximately 900 million years ago, the "Jinning Movement" caused the strata here to be compressed and gradually uplifted into land. "The Jinning Movement was proposed by Mish (1942), referring to a strong regional orogeny represented by the angular unconformity between the Lower Sinian "Chengjiang Sandstone" and the Middle Proterozoic "Kunyang Metamorphic Rock Series" land block basement and Eshan granite in the Jinning area of Yunnan Province. At present, with the establishment of the middle to late Mesoproterozoic to Neoproterozoic stratigraphic ages and stratigraphic sequences around the Yangtze block, the end time and structural interfaces of movements such as Wuling, Xuefeng, or Chengjiang have been determined. However, due to the angular unconformity contact between the Kunyang Group of the Middle Proterozoic and the overlying strata of different periods of the Neoproterozoic, the Jinning Movement tectonic interface limited by the Kunyang Group as the underlying strata can be decomposed into multiple, such as the angular unconformity interface between the Kunyang Group and the Liubatang Group, or between the Kunyang Group and the Chengjiang Group, or between the Kunyang Group and the Nantuo Group (or even the Doushantuo Group)" (Chen Jianshu, 2020, P.533-554.)



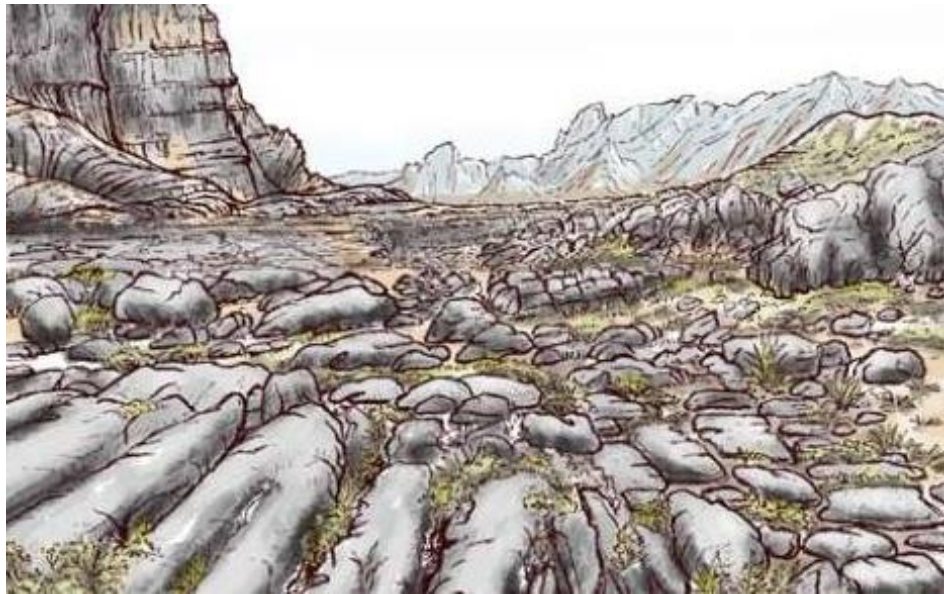


Figure 2. The "Jinning Movement" was discovered and named by Mish (1942), referring to a strong regional orogeny represented by the unconformity between the Lower Sinian "Chengjiang Sandstone" and the Middle Proterozoic "Kunyang Metamorphic Rock Series" and Eshan Granite in the Jinning area of Yunnan.

Source: [http://www.360doc.com/content/18/0712/13/33367589\\_769813003.shtml](http://www.360doc.com/content/18/0712/13/33367589_769813003.shtml), 2023.11

The crust has undergone a series of faults and fault zones parallel or oblique to the fold axis. The tectonic movement of the Earth's crust this time was essentially the collision and compression between land blocks, causing the Yangtze block to deposit on the western continental margin, forming a subduction crust wedge, resulting in severe deformation and metamorphism of the strata in the orogenic belt. This process seems like a sleeping giant unconsciously lifting its arms or bulging its muscles, causing the seawater in Jingdezhen to flow southward or gradually evaporate. As a result, the Fuliang area has ended the development stage of low-lying troughs and transformed into a "quasi platform" stage on land, becoming a relatively dry component of the "Yangtze quasi platform" and "Jiangnan plateau". Since then, the crust of this coastal land has become extremely unstable, sometimes becoming shallow tidal flats, and sometimes slowly rising into islands or coastal land. This intermittent process of ups and downs lasted for 500 to 600 million years. If we compare the Earth to a living entity, then this long process of geological agitation is the stage of normal internal adjustment and development - later summarized as "the ever-changing world."

In the process of sedimentation between land and sea, a large number of plants are buried underground. These primitive natural plants include trees, grass stems, and fungi and algae. The fiber substances formed through photosynthesis, such as roots, stems, leaves, flowers, fruits, seeds, etc., undergo long-term transformation under the combined action of high pressure, water, and soil temperature to become the main causes of coal mines and granite in this region. When the "Yanshan Movement" occurred approximately 100 to 500 million years ago, this bay area carried buried materials and was uplifted into land, leaving only low-lying areas as moist river valleys and basins. Since then, the Jingdezhen area has slowly risen, and under the influence of weathering erosion and river erosion, the Quaternary Holocene alluvial layers have gradually formed on both sides of the river and low-lying valleys.

Jingdezhen area is finally stabilized in the current terrain state - a hilly area where Mount Huangshan Mountain ranges from the northeast and Huaiyu Mountain ranges from the southeast to the west (first in the northwest) of Poyang Lake Basin. The texture of the exposed strata here is closely related to the characteristic mineral deposits discovered locally. For example, the slate south of Jinggongqiao in Fuliang County contains intact pyrite; Marble deposits are often formed in the areas of Nianyushan and Gutian in Changjiang District, as well as in the Yanshan area from Lantian to Tianbao in Fuliang County and from Shou'an to Dongkou; The sporadic exposed lithology near Shou'an in Fuliang County contains carbonaceous shale and coal seams; Coal seams are also interbedded in the lithology of the Guanzhuang to Fuliang County Ehu and Shou'an to Dongliu lines in Changjiang District;

In addition, coal seam lines can be seen in the upper part of the Nianyushan, Jiucuiyuan, and Lalishan areas in Changjiang District. Of particular concern is the largest magmatic rock mass in the country, with some parts mainly composed of coarse-grained granite and fine-grained biotite granite, accompanied by major alteration phenomena such as albite and sericite. In areas with developed fractures and strong sodium feldspar alteration in these rock masses, weathering often leads to the formation of "kaolin" (KAOLIN)<sup>1</sup>, which is also a so-called "Guanyin soil" deposit used by local people to satisfy hunger in famine years. These kaolin deposits are widely distributed in the Yaoli and Ehu areas of Fuliang County in the Jingdezhen area, as well as in Dazhou, Bankengwu, Pancun, and Shaling, providing unique conditions for the rich reserves of porcelain raw materials in Jingdezhen. A researcher passionate about local geography proposed a striking viewpoint based on the unique characteristics of mineral veins contained within the mountains and the relative position of canyon faults between mountains: there actually exists an independent mountain vein above the crust of Jingdezhen - the Wuhua Mountain Range. This inference is mainly based on an in-depth analysis of the mineral properties within the mountain range.

By depicting on the topographic map, the outline of the Wuhua Mountains gradually becomes clear. It starts at the junction of Jingdezhen, Qimen, Xiuning in Mount Huangshan City and Wuyuan in Shangrao City, rises on the ground, and then meanders along the east of East River, a tributary of Changjiang River. Then, it continues to extend south of the South River, a tributary of the Yangtze River, and gradually flattens within the Yangtze River area, with its tail extending all the way to the Poyang area. The core peaks of this mountain range, such as Sanhuajian, Baishita, Liugujian, Wugujian, Hutou Mountain, Xiangyoujian, etc., all have elevations exceeding kilometers. Later, the mountain range meandered like a giant dragon, passing through places such as Wuhuajian, Tongqianjian, Taizi Mountain, Shangtian Mountain, Shuangjian, Dayou Mountain, etc. The height of the peaks gradually decreased and eventually became hilly highlands. This giant dragon extends all the way to the mountain range in the southern mountains of Jingdezhen city as Dajian Peak and Niujiao Ridge, and finally smoothly merges into the Poyang Lake Plain.

Therefore, in history, numerous ancient kiln sites of various sizes have emerged along the direction of the Wuhua Mountains. Just like the mother of Jingdezhen, this mountain range has been silently nurturing the embryo of a ceramic handicraft city. Until the end, this embryo was born and gradually grew into a tall and upright man.

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<sup>1</sup> Kaolin, with a theoretical chemical formula of  $Al_2[(OH)_4/Si_2O_5]$ , is a non-metallic mineral and a clay and clay rock mainly composed of kaolinite group clay minerals. Due to its white and delicate appearance, it is also known as Baiyun soil. Named after Gaoling Village in Jingdezhen, Jiangxi Province.

Source:[https://baike.baidu.com/item/%E9%AB%98%E5%B2%AD%E5%9C%9F/4219537?fr=ge\\_al](https://baike.baidu.com/item/%E9%AB%98%E5%B2%AD%E5%9C%9F/4219537?fr=ge_al) 2024.2.17

## 1.2 Discovery of villages around Jingdezhen in ancient times

In ancient times, the hilly areas of Jingdezhen were quiet and silent, but if you listen carefully, it seems like you can capture the faint sound of insects touching leaves deep in the forest. This may be a sign of human activity, they act cautiously and have weak power, like guerrilla teams hiding on hills. In Guyan Village, Jiangcun Township, Fuliang County, 65 kilometers northeast of Jingdezhen, archaeologists have discovered nine finely crafted and polished stone tools on the flat ground of the Changtiao Valley, which have the characteristics of the late Neolithic period. This indicates that before the early Tang Dynasty, humans had already lived here, and the scale was not small, so Guyan Village was established as the first county-level administrative institution in the area. Guyan is located about 65 kilometers northeast of Jingdezhen, bordering the southern mountainous areas of Anhui to the north and facing Yangcun River, one of the headwaters of the Yangtze River, to the east. The mountains here are continuous, the forests are dense, and the water is abundant. The entire village is distributed on the flat land of long strip valleys and riverbanks, which is very suitable for the ancestors to settle here. (Jiang Jianxin, 1990, P.115-116)

Similarly, in Fuliang County, Shuijiache Village in Wanggang Township has also discovered relics from the Neolithic period, including polished stone adzes and pottery fragments. At the Jiaotan Village Site in Jiaotan Town, located 26 kilometers north of Jingdezhen, the unearthed items are even more diverse, demonstrating the scale and aesthetic level of the residents at that time. There are a wide variety of stone, pottery, and jade artifacts found here, with exquisite patterns and even jewelry such as jade rings. These relics have been identified as cultural relics from the Shang and Zhou dynasties, tracing the history of ancient humans in the Jingdezhen area back 3500 years.

In addition, at the Yanwoli site in Dongliu Village, Xianghu Town, about 17 kilometers east of Jingdezhen, deposits from the Shang and Zhou dynasties and a large number of stone and pottery were also found. And in Yongshan Town, which is more than 30 kilometers south of Jingdezhen City, a Neolithic Jigongshan Cave Site has been discovered, containing prehistoric rock paintings and stone tools. The Xianren Cave Site in Wannian County, Shangrao City, further away, unearthed pottery dating back more than 10000 years. This discovery greatly promoted the study of China's ceramic history.

These archaeological discoveries indicate that in ancient times, there were traces of human activity in Jingdezhen and its surrounding areas. They may live in the forest in the form of clan tribes, using stone tools, collecting wild fruits, and hunting wild animals. Although their strength is weak and their actions are cautious, their presence and activities inject vitality and vitality into this land. Over time, these primitive humans gradually developed and grew, laying the foundation for the later prosperity of ceramic culture. With these precious historical facts, we are able to glimpse the evolutionary process from apes to humans, and imagine the ancient and mysterious primitive human habitats on the hills of northeastern Jiangxi. They may consist of a dozen or so people, of all ages and genders, forming a clan tribe that builds nests in the dense jungle or burrows in steep cliffs to hide. They wielded rough stone weapons, struggled to pick wild fruits from trees, bravely besieged and roasted wild animals. On this vast and silent land, their weak presence occasionally made subtle noises.

The dawn of human civilization quietly blooms in such years. The susceptibility of raw food to diseases prompts them to constantly explore the methods of making cooked food, while the perishability of food leads them to think about how to store it for a long time. So they used soil as raw material, dug holes in it, ignited a blazing fire, and burned the soil into hard pottery. These seemingly ordinary imaginative scenes, although lacking in much innovation, reveal to us the profound local characteristics and historical origins of handicraft towns. In this long river of time, primitive humans have nurtured brilliant civilization for this land with their wisdom and courage.



### 1.3 Changjiang, the mother river of Jingdezhen

Although Jingdezhen had a porcelain production scale before the Northern and Southern Dynasties, its social affiliation has always been vague, requiring foster care like an orphan. Throughout history, the court only established Xiping Town here, which is far from the county seat and inconvenient for transportation, making this mountainous area even more remote in ancient times. During the Sui and Tang dynasties, the isolation still existed, and there were often tigers and wolves and supernatural events in the surrounding areas. Jingdezhen is surrounded by towering mountains and dense forests, with sparse rural areas hidden deep within, and deserted roads with few pedestrians. Despite its reputation for porcelain making, it still resembles an isolated island surrounded by barbarians, formerly known as the land of the Southern Barbarians. To this day, Fuliang County still takes pride in being the source of porcelain, the hometown of tea, and the sea of forests, with high forest coverage and deep mountains containing mineral resources and rare animals.

Fortunately, there is a river flowing out from the southern part of Anhui and entering the territory of Fuliang in Jiangxi, which is renamed as "Changjiang". "Billions of years ago, deep in the Dahongling Mountains on the border between Qimen County and Yixian County in Anhui Province, a stream rushed down and passed through the foot of the Laoling Mountains, heading south to Xujiatan and Sizhou Bay, finally reaching the city of Qimen County. At Xikeng, the eastern boundary of Qimen County, another stream gushes out of the mountains, passes through Henglu Tou, flows west through Jinzipaihong Village to Qimen County, merges with the two rivers, flows southwest, passes through Daohu on the Anhui Jiangxi border, and then joins the North River, which is the upstream water source of the Changjiang River. Qimen, formerly known as "Changmen", is the reason why Changjiang is named." (Zhang Xudong, 2022, P.16-27.) The Yangtze River is formed by the convergence of four main water systems and many streams in the surrounding mountains within the territory of Jingdezhen. In the middle reaches of Jingdezhen, the Yangtze River passes through the west side of this town, just like the throat and blood vessels on Jingdezhen's body. This waterway transportation allows the people of Jingdezhen to breathe and survive comfortably, becoming an important reliance on their livelihood.

The Changjiang River is divided into three sections within the territory of Jingdezhen: upper, middle, and lower. The upstream is surrounded by mountains and water, with clear mountains and beautiful waters; The middle reaches of the river are wide and deep, and can accommodate small and medium-sized vessels; Downstream, the river is as wide as 350 meters, and large sailboats and small and medium-sized passenger ships can travel smoothly without obstruction. With such a hydrological situation, the geographical advantage of ancient Jingdezhen is self-evident. Through the Yangtze River, people in Jingdezhen can sail and pole in all directions: heading north leads to Anhui, Jiangsu, and Zhejiang; To the south, you can enter Poyang Lake, Ganjiang River and even the Pearl River; Traveling southwest leads to the greater

southwest of China; To the east, one can run towards the sea through the Grand Canal.

When the Yangtze River flows through the west side of Jingdezhen Town, a straight river about thirteen li long appeared, with a slow flowing water depth, making it a natural dock market. On the east bank is a continuous alluvial delta with a gentle and open slope; On the west bank is the Deep Water Tankou Lianggang Wharf. There are countless kiln entrances and porcelain markets throughout history along the banks of the Nanhe Lake, which connects with the Yangtze River in the southern suburbs of the town. This geographical environment has made Xiping Town the center of water transportation, and people from various villages and towns hundreds of miles away come here to gather and trade.

In the early days, the street market was located by the riverbank. The indigenous people set up stalls to sell mountain goods and local specialties or purchase necessary items to bring back to their hometowns, facing the crowds of tourists coming and going on the dock. Later, the market gradually prospered, and some handicraft owners built brick houses and kilns along the river in nearby markets. Due to the gradual prosperity of the porcelain industry, in turn, workshops and residential buildings expanded from riverbanks to "river streets" while pushing hills eastward to extend to "back streets". Finally, the entire town gradually moved away from the riverbank and "offshore" to develop barren hills and transform them into street markets.

It is not unreasonable for Lanpu to say that the soil and water here are suitable for pottery. Jingdezhen is located in the best section of the Changjiang River, and even the numerous towns upstream produce abundant porcelain raw materials and pine fuel, which cannot compete with the transportation advantages of Changnan. There are no hydrological phenomena that hinder the loading of ships in the river sections below the town. Rivers are the cradle of civilization, and Changjiang is the mother of Jingdezhen. The local "Thirteen Mile Taoyang" relies on the loading and unloading on these docks to make the kiln fire strong and the flow of people flowing like a shuttle.

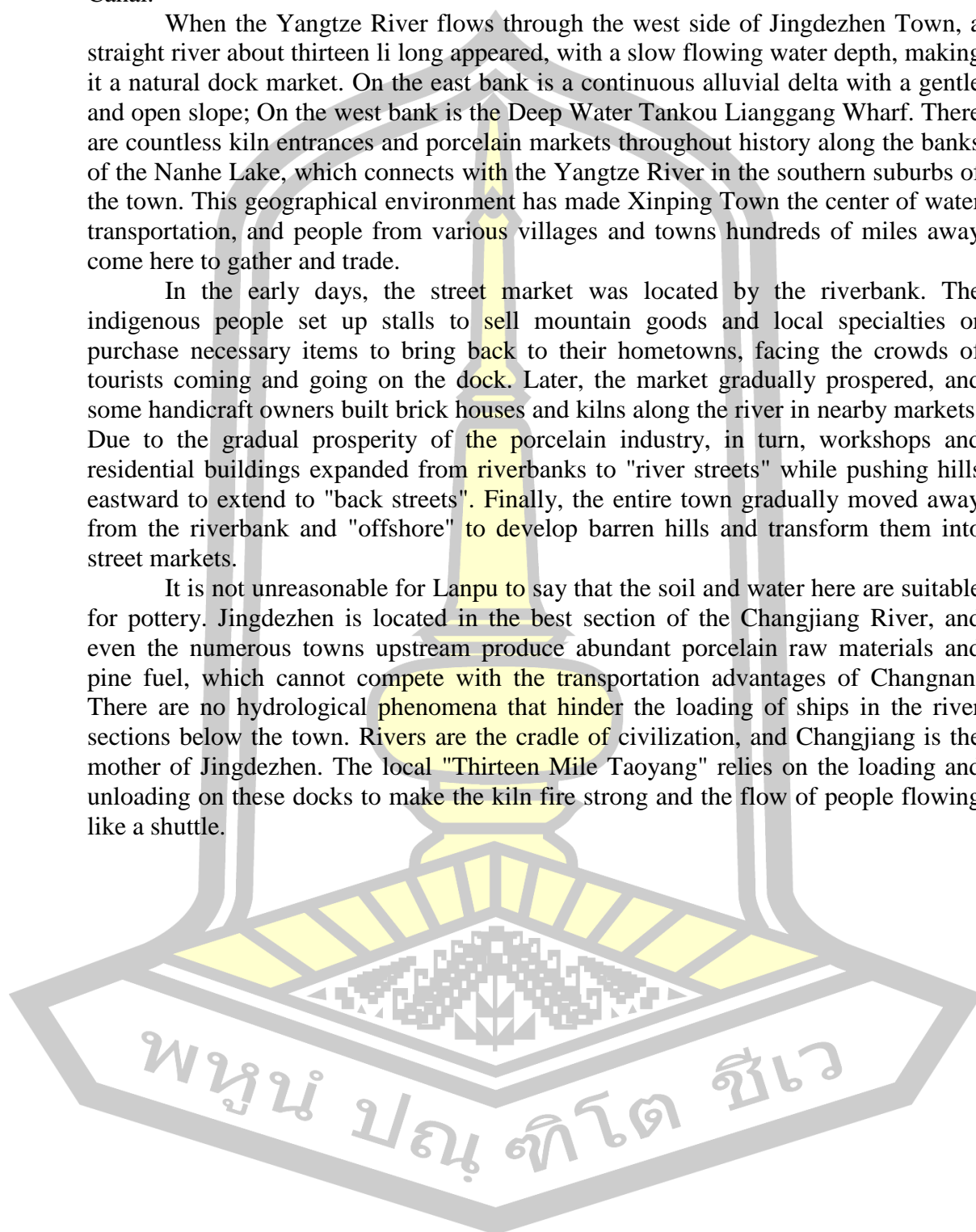






Figure 3 This is the current situation of Changjiang captured by the author. Changjiang District, Jingdezhen City, is located in the southwest of Jingdezhen City, Jiangxi Province, named after Changjiang River. This area belongs to a typical suburban area and is known as the "hometown of porcelain capital, painted in the Yangtze River". The total area of Changjiang District is about 400 square kilometers, with a population of about 200000. It currently governs multiple townships and streets.

Source: Jiang Xinda, 2023.10, photographed

## **Part 2 The development history of Jingdezhen hand-made porcelain technology**

### **The development process of handmade porcelain making techniques in Jingdezhen from ancient times to the present is very long and exciting.**

Since the Han Dynasty, there have been records of porcelain production in Jingdezhen. The porcelain making techniques during this period were relatively primitive, but a solid foundation had already been laid. In the Song and Yuan dynasties, the porcelain industry in Jingdezhen experienced rapid development. During the Song Dynasty, the porcelain making techniques in Jingdezhen gradually improved and important molding processes were initially established. At the same time, the internal division of labor in the porcelain industry is becoming increasingly refined, using various techniques to make porcelain billets, such as drawing, printing, sharpening, and trimming, and using techniques such as casket firing and cushion firing for firing. During the Yuan Dynasty, Jingdezhen invented the "dual combination method" of porcelain and kaolin, as well as the blue and white underglaze painting technology, which injected new vitality into the development of Jingdezhen's porcelain industry.

The Ming and Qing dynasties were the peak periods of Jingdezhen's porcelain industry. In the Ming Dynasty, Jingdezhen became the center of porcelain making in the country and established a porcelain factory in Zhushan. During this period, the porcelain craftsmanship system in Jingdezhen was basically complete, with a close industrial chain formed in various processes such as mining, washing, making, mud refining, aging, pulling, refining, painting, glaze application, and kiln firing, and the degree of specialization was increasing day by day. During the Qing Dynasty, the porcelain making techniques in Jingdezhen further developed, and the porcelain making process reached its historical peak.

In modern times, the porcelain making techniques in Jingdezhen have been better protected and inherited. Jingdezhen regards "traditional handmade porcelain making techniques in Jingdezhen" as a top priority for protection, and on this basis, deeply explores intangible cultural heritage projects related to the ceramic industry. At the same time, the porcelain industry in Jingdezhen is constantly innovating and developing, integrating more modern elements and technologies, making Jingdezhen's porcelain more exquisite and diverse.

Overall, the handmade porcelain making technique in Jingdezhen has gone through a long development process from ancient times to the present, constantly improving and innovating. This has made Jingdezhen's porcelain renowned worldwide for its exquisite craftsmanship and unique artistic charm.

## **2.1 Xinping pottery originated in the Han Dynasty**

The improvement of a place is the budding of its social characteristics. "According to historical records, the pottery industry in the Jingdezhen area, known as the "Xinping Metallurgical Pottery," began in the Huashi era (Eastern Han Dynasty, 220 AD). However, the pottery at that time was not sold far away, and its impact was very limited because it was described as "very coarse in texture, very thick in body, light in glaze color and marrow", and "only for the selection of vulgar and coarse". (Hong Xing, 2015, P2)

The earliest and farthest characteristic record of the Jingdezhen area can only be found in historical records as follows: "Xinping's pottery smelting began in the Han Dynasty.". "Xinping" was the earliest official term used by the Eastern Jin Dynasty to refer to this unnamed wilderness (now there is a Xinping Village Committee across the river from Jiucheng Village in Fuliang Town, Fuliang County). Although it may not accurately refer to the boundary of "Changnan", because it is located on the east bank of the Yangtze River, and in ancient times, it was only a dozen miles away from Jingdezhen in a sparsely populated area, it has developed to almost seamless connection with the Zhushan Mountain area in the urban area of Jingdezhen. So in the Han Dynasty, officials, especially the Poyang County government office located 8000 meters away, almost regarded Changnan and Xinping, which also had some kiln industries, as one entity. Later historical facts also proved that due to the gradual decline of Xinping, most kiln owners scattered their workshops and kilns in the countryside and migrated to the downstream area of Changnan, which has developed waterway transportation and markets.

This means that local ceramics have a history of more than two thousand years and have a professional and epoch-making significance. The fact is also proving that Jingdezhen, like a newcomer to the world, has a unique skill in making porcelain at the entrance of a kiln. It has emerged from the mediocre agriculture, forestry, fishing, or pure commerce in the surrounding areas, showcasing a unique side in society with ease. Before this, a mediocre

town was neglected by the authorities, like a rundown ball, and Jingdezhen was kicked back and forth dispensably throughout history.

From the first year of Emperor Qin II to the first year of Emperor Hui of Jin, Jingdezhen underwent multiple changes in ownership. From Chen Sheng and Wu Guang's "Zhang Chu" to Poyang County in Han Yuzhang Commandery, and then to the jurisdiction of Sun Quan's Poyang Commandery, the Wu Kingdom of the Three Kingdoms was under the command of Jiangzhou (now Jiujiang). Although the historical records are trivial, each stroke is a witness to the changes in the ownership of the Jingdezhen area. However, this frequent change also reflects the disdain of successive kings towards this place, like ribs that are tasteless to eat and regretful to abandon, being arbitrarily assigned to the nearby jurisdiction. This is the historical fate that was overlooked in the early days of Jingdezhen.

In the early stages, the porcelain production in Jingdezhen was as scattered as the kiln fires in the surrounding countryside. People did not cluster to engage in the kiln industry from the beginning, but built houses by the stream at the foot of the mountain, gradually forming settlements. Over time, the number of settlers increased and gradually evolved into towns. Researchers have inferred the early natural landscape of Jingdezhen from the streets named after bridges that are still preserved today, such as Shiba Bridge and Taiping Bridge - surrounded by hills and intertwined with flowing water. This city is like a sunken dustpan facing the river, located in the hilly area on the banks of the Yangtze River, making it unique and precious.

The excavation of the earlier porcelain workshop kiln site shows that Yaoli and Baihuwan in the northeast of Jingdezhen, as well as Xianghu Lantian and other areas further east, were once production sites. "Hutian Kiln is a famous kiln in ancient China, which is often recorded in ancient books. Jiang Qi of the Southern Song Dynasty recorded in his" Tao Ji "that Hutian Kiln:" If the eastern and western parts of Zhejiang are still yellow and black in color, it is also from the kiln in Hutian. "; In the "Yi Jian Zhi" by Hong Mai of the Southern Song Dynasty, it was mentioned that the Hutian kiln was located in Hutian City, Jingdezhen, Raozhou, where pottery was fired; During the Qianlong and Jiaqing periods of the Qing Dynasty, Lan Pu, a native of Jingdezhen, continued Jiang Qi's theory of "yellow and black" porcelain from the Hutian kiln in the Jingdezhen Tao Lu, and further pointed out the historical situation of the Hutian kiln being "pottery in the early Yuan Dynasty" and "now the kiln market is already in ruins" (Wang Ya&Zhu Songxing ,2022, P. 33-34)

They used the primitive stacking firing method to produce white porcelain and celadon, with quality comparable to Yue kiln and Wenzhou porcelain in Zhejiang. These workshops are still in the stage of "cultivating and pottery", which is the combination of agriculture and handicrafts, and people have begun to develop a sense of business transactions. At that time, the main production was rough dishes and pots to meet the daily needs of nearby residents. Compared with other crafts, the process of making porcelain is complex, requiring the extraction of porcelain stones and clay from the mountains, followed by crushing, washing, kneading and other processing, and then shaping to create various objects. Finally, through high-temperature firing, the soil billet undergoes chemical changes, becoming hard, waterproof, and having a smooth surface. This series of craftsmanship reflects the uniqueness and creativity of porcelain making, far beyond the comparison of ordinary techniques.

## 2.2 The Tang Dynasty established Xiping County and the Change of County Governance

During the Tang Dynasty, Jingdezhen became increasingly important. At first, this place was only a part of Poyang County, but because the ceramic and tea industries here were very developed, Tang Gaozu Li Yuan decided to separate it and establish a new county to manage it. The county seat of Xiping County was originally located in a place called Guyan, which is located in the mountains and has inconvenient transportation and economy.

However, the emperors and local officials of the Tang Dynasty were not very satisfied with the location of the county seat. They believe that the county seat should be located in areas with more developed economy and convenient transportation. So, in just a few decades, the county seat of Xiping County has moved several times. Firstly, I moved from Guyan to Jiangkou in Xinchang, and then due to frequent floods, I moved to a higher lying old city.

Jingdezhen was already very famous during the Tang Dynasty. The ceramics and tea here are selling very well, attracting many merchants from other places to do business here. So, although the county government moved around, the development of Jingdezhen was not greatly affected. On the contrary, due to the highly developed handicraft economy here, Jingdezhen has become increasingly prosperous. However, the frequent relocation of the county seat also indicates the Tang Dynasty government's emphasis on local management at that time. They hope that the county seat can be located in a place that is both convenient for management and conducive to economic development. This also indicates that the national strength of the Tang Dynasty was very strong at that time, with sufficient financial and human resources to make such adjustments.

Later on, Jingdezhen's reputation grew and it became a very important market town. There are not only various handicraft workshops and commercial shops here, but also many immigrants and refugees from other places. So, the government has also strengthened its management here and established multiple higher-level yamen to suppress local forces. However, even under such high-pressure management, Jingdezhen still maintains its vitality and characteristics, becoming a very unusual market town.

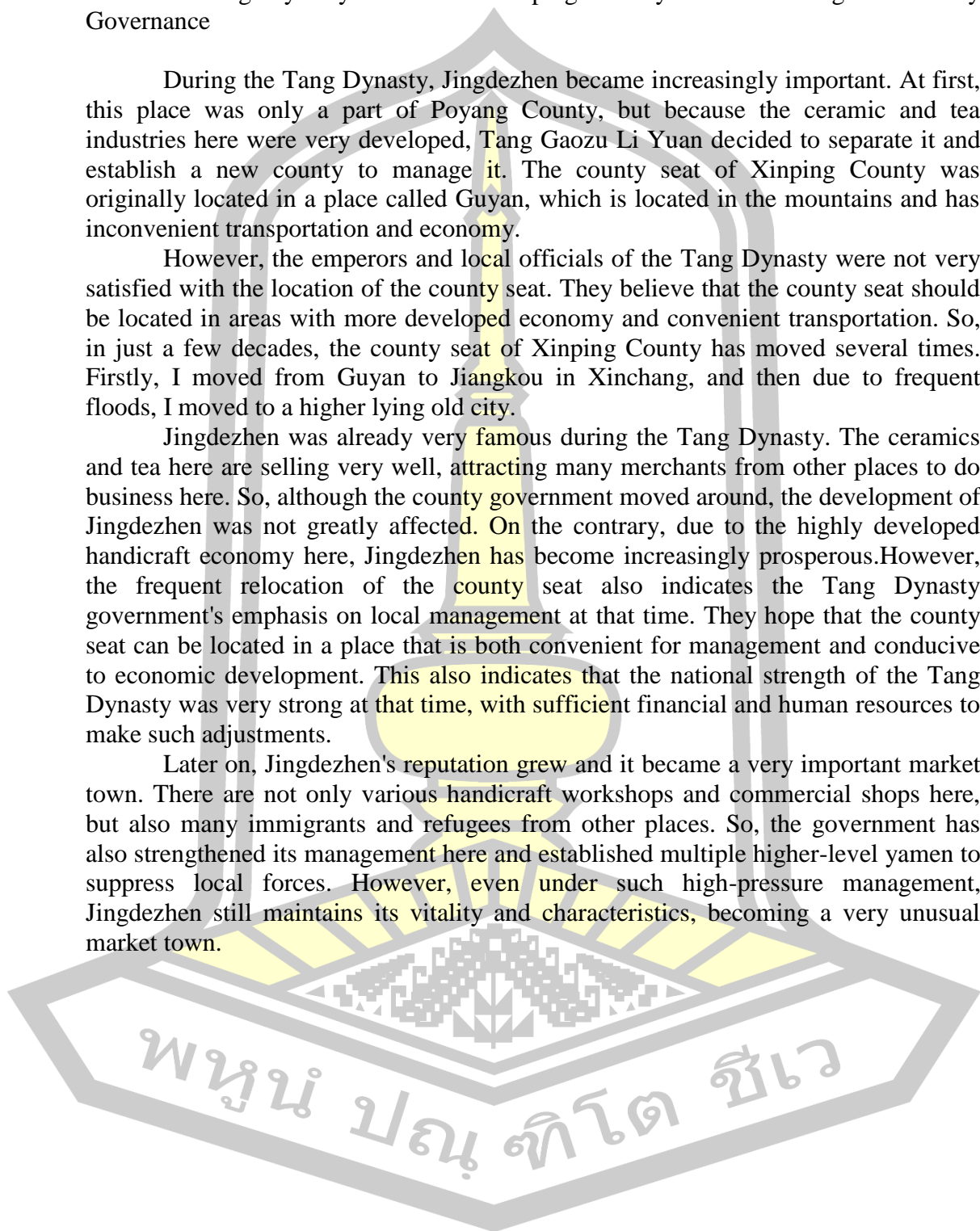






Figure 4 This picture is a large celadon bowl from the Tang Dynasty, unearthed from the kiln entrance of Jingdezhen, and is a rare specimen  
Source: Jiang Xinda, 2023.8, photographed

### 2.3 The Song Dynasty gave the reign title "Jingde"

The official kilns were actually established before the hands of Emperor Huizong of the Northern Family - "Zhenghe Jian, personally fired in the capital, named the official kilns". After the Song Dynasty crossed south, the court also established the "Xiuneisi Kiln" and "Jiaotan Xia Kiln". These three official kilns were located near Bianjing and Hangzhou respectively, but they were workshops of craftsmen from the court's manufacturing office. The level of craftsmanship was far inferior to that of Jingdezhen, not to mention the craftsmanship, only in terms of porcelain clay. Naturally, the rare taste of Jingdezhen cannot be revealed, and even the emperors of the Song Dynasty did not pay much attention to it. Not to mention the folk kiln entrances, Jingdezhen became the "bride" of the court and the public, being blown and beaten to the ground and lifted up in a flower sedan chair. Along the way, the scenery was limitless. "Xinping" was the earliest official name in Jingdezhen, but gradually faded out during the Jingde period of the Northern Song Dynasty, let alone the folk title "Changnan".

The forgetting of place names was in the hands of Zhao Heng, Emperor Zhenzong of Song. This cannot be considered as an official decision, but rather a folk convention. Because for a considerable period of time, Zhao Heng, who knew how to enjoy himself, immediately entered the imperial court and played with the exquisite porcelain presented by Jingdezhen with his female relatives - of course, there was a reason for this. Sometimes, when the court is in a good mood, he would casually reward one or two items to the ministers. This, in front of everyone's eyes, triggered a feeling of envy, jealousy, and hatred among the officials, driving a fashion trend that only existed in that era. So owning Jingdezhen porcelain became a decoration that displayed nobility and elegance.

As the court dispersed, the officials did not miss anything else and were busy using various channels to privately seek high-quality products produced in Jingdezhen, take them back to the mansion, and display them in prominent positions



in the study and living room to showcase their respective positions and elegance. At that time, the markets and shops in major towns had also learned the lesson of panic buying. As long as they obtained the "Jingde Year System" bottom line ceramics, they never went on the shelves, only gave information to the powerful, or obtained high prices or made favors. The officials who went to Beijing to handle affairs were all carrying porcelain. After dark, they sneaked into the royal court to bribe, and all the requests were successfully made.

Speaking of Jingdezhen porcelain, it's really a legend. In the era of Zhao Heng, Emperor Zhenzong of Song, Jingdezhen porcelain was well-known, and kiln owners from all over the country were dumbfounded. Looking at their backlog of goods, they could only look up at the sky and sigh. Jingdezhen, although a bit remote, was really lucky at that time and caught a good opportunity.

At the end of the Tang Dynasty, the vassal states were divided and the Five Dynasties and Ten Kingdoms were in chaos. However, the south was relatively stable. The people in the north ran south, and the population in the south of the Yangtze River grew rapidly. In ancient times, industry and commerce were the most profitable, and countries in the southeast relied on social stability and strong assets. Taxation mostly came from commercial profits, and the Fuliang area was particularly prosperous. The porcelain of Jingdezhen has been highly valued by the imperial court since the reign of Emperor Zhenzong of Song Dynasty, and has suddenly gained a great reputation. After Zhao Heng, the emperors of the Song Dynasty favored Jingdezhen porcelain even more. For example, Emperor Renzong of Song, Zhao Zhen, sent an official named Zhang Yan to manage the porcelain affairs in Jingdezhen, and also served as the kiln magistrate, which shows the degree of importance attached. Later, there were also kiln officials who committed suicide to apologize for transporting imperial porcelain, indicating that the emperor was not playing around with Jingdezhen porcelain.

After half a century, Emperor Shenzong of Song, Zhao Xu, watched the prosperity of Jingdezhen's porcelain industry and the abundance of local wealth, and finally couldn't help but take action. In the fifth year of the Yuanfeng reign, he established a national directly managed department called "Boyi Wu", which was actually a tax bureau specifically responsible for the trade and taxation of Jingdezhen ceramics. At this moment, Jingdezhen was well received and favored by the imperial court. At that time, taxation was not based on the number of items, which was too troublesome. The official has a unified size standard for porcelain kilns, which directly calculates taxes based on the kiln seat, saving time and effort. There are so many famous kilns in various parts of the country, but the only one with the "Bo Yi Wu" is Jingdezhen, which shows its special status. The official who proposed to establish a "Bo Yi Wu" was called Yu Yaochen, who was a loyal executor of Wang Anshi's reform and did his best for the country's finances.

At that time, the treasury of the Northern Song Dynasty was empty, with many officials and soldiers, and great financial pressure. Emperor Shenzong of Song only wanted to find ways to raise money, while Jingdezhen porcelain trading was prosperous, with abundant profits and a continuous stream of taxes, making it a cash cow for the court. After taking office, Yu Yaochen was so busy that he didn't even touch the ground. Unfortunately, he only worked for a year before dying in public service. He is truly a tragic figure. After the Southern Song Dynasty court moved

southward, a "Town Supervisor" was established in Jingdezhen. Although it was nominally "Fengyu Dongzao", the main purpose was still to plunder money. Later, the officials from the Ministry of Revenue sent by the court were also experts in managing finances. All of this indicates that the official attaches extraordinary importance to Jingdezhen. Since then, Jingdezhen porcelain has always been a shining sight and has become one of the representatives of Chinese porcelain.



Figure 5 This picture is a container used for storing alcohol and cooking food, with a full shape. It is an authentic product unearthed from the Northern Song Dynasty and has a small number in the world. As can be seen from the picture, the texture of blue and white porcelain is clean and transparent, which was loved by the emperor.

Therefore, it was given the era name "Jingde"

Source: Jiang Xinda, 2023.8, photographed

#### 2.4 Jingdezhen ceramics developed rapidly during the "Jingde" period

After the unification of China by the Zhao and Song dynasties, the economy developed rapidly like a rocket. From 960 to 1279, the porcelain manufacturing industry also made tremendous progress. Folk kilns in various regions of the north and south have their own unique characteristics, while Jingdezhen is famous for its unique creation of blue and white porcelain. The color of this celadon white porcelain ranges between cyan and white, with a hint of white in the blue and a translucent blue in the white. It is warm and pure like jade, very cute and durable.

During the Tang and Song dynasties, people were very fond of blue glazed porcelain, and there was even a saying on the market that "blue is precious". This reverence for blue color can be seen in the porcelain styles approved by Emperor Shizong of Zhou, Chai Rong, after the Five Dynasties period. The glaze color he requested was as beautiful as "clear clouds breaking through after rain". After Emperor Zhenzong Zhao Heng succeeded to the throne in 998, although his economy and society developed, he himself was an emperor who was greedy for comfort and loved luxury, and had no interest in fighting on the battlefield. In the autumn of the first year of Jingde (1004 AD), a large army of 200000 from the Liao Dynasty invaded the south with great force, and eventually reached Chanzhou in Henan (now Puyang in Henan). The capital of the Northern Song Dynasty, Bianjing (now Kaifeng), was under threat. Emperor Zhenzong of Song originally intended to escape, but with the insistence of Prime Minister Kou Zhun, he had to reluctantly lead troops to resist. Although the emperor only pretended to go to the front line, his presence on the front line still ignited the fighting spirit of the Song army, and in the end, the Northern Song Dynasty won a battle. This victory came at the right time, because Empress Dowager Xiao of the Liao Dynasty was worried that the Khitan nobility would pose a threat to imperial power and did not want to continue fighting. So the Song and Liao dynasties reached a peace agreement, and the Song Dynasty signed the famous "Chanyuan League" at the cost of providing silver and silk cloth to the Liao state every year. For the wealthy Song Dynasty, this amount of money was not a big deal. Although Emperor Zhenzong of Song had a weak personality, he knew how to use people and govern the country. Under his rule of inaction, the Northern Song Dynasty ushered in a century long period of peace and development, known in history as the "Xianping rule.". Of course, this is not solely his credit. However, later on, he began to indulge in laborious and wasteful matters such as Fengshan and Guangjian Gongguan, leading to increasingly serious domestic problems.

Originally, these national affairs had nothing to do with a small town in Jiangnan. The kiln fire in Xiping Town was still strong, and the villagers were busy making porcelain. But what no one expected was that an opportunity came quietly like this. This opportunity actually originated from a hobby of Empress Dowager Xiao in the Liao Dynasty - she loved porcelain. Although porcelain is fragile, it is hard, which perfectly matches the character of Emperor Zhenzong of Song who did not clash with hardness. In this environment, the porcelain manufacturing industry in Xiping Town (later known as Jingdezhen) ushered in a turning point. The porcelain in Jingdezhen is popular for its practicality and artistic appeal, and is beginning to shine. At that time, people also had a wonderful story about how Jingdezhen porcelain kept the country's security. It is said that the Liao army had conquered most parts of the North China Plain in those years, and the situation was very critical. Later generations generally believed that although the "Chanyuan Alliance" caused the Northern Song Dynasty to lose a large amount of gold, silver, silk, and silk, it successfully led the Liao army back to the border and preserved the land of the Song family. However, this process is not easy - according to folklore, porcelain from Jingdezhen played a significant role in it.

It is said that at that time, the generals of the Liao army snatched a very beautiful "Shadow Green Ear Cup" and presented it to Empress Dowager Xiao of Liao. Empress Dowager Xiao really liked this jade like cup, but later it accidentally broke and she couldn't even throw away the fragments. During the peace negotiations, Empress Dowager Xiao proposed a condition: if the Northern Song Dynasty could produce 200000 pieces of such porcelain within three months, the Liao Dynasty would withdraw its troops and not occupy an inch of the Song Dynasty's land. This condition is difficult for Emperor Zhenzong of Song, as he doesn't know where to find a place to burn this type of porcelain. At this moment, a minister who understood antiques looked at the porcelain pieces and said, "This can only be fired in the kiln in Xiping Town, Jiangnan." So Emperor Zhenzong of Song quickly sent people to Xiping Town. When the envoy arrived there, he saw a dazzling array of porcelain, and jade like cups could be seen everywhere. In less than two months, they produced 300000 pieces of shadow celadon and shipped them to Bianjing. Empress Dowager Xiao was very happy and kept her promise to withdraw her troops and retreat to the border. Of course, historians will not record these details. But the entire process and outcome are reasonable and reasonable. At that time, the porcelain industry in Jingdezhen was already very developed and could produce various beautiful porcelain pieces. And at that time, it was a period of peaceful development, and the court also provided a lot of support for handicrafts, so the porcelain in Jingdezhen could shine brightly.



Figure 6 This picture is a blue glazed wine vessel unearthed from the Hutian kiln in the Song Dynasty. From the picture, it can be seen that the color is like jade, and blue and white porcelain appeared when blue and white jade was rare. Since its appearance, it has been loved by people. In Li Qingzhao's "Drunken Flower Yin", the phrase "jade pillow and gauze kitchen" refers to a blue and white porcelain pillow with a color and texture like blue and white jade. Its shape is simple and close to life, and the glaze is elegant like jade, without any deliberate decorative techniques. It is simple and classical, Emphasizing the spiritual feelings triggered by objects, this is the elegant atmosphere of Song people  
Source: Jiang Xinda, 2023.8, photographed



## 2.5 Maritime Silk Road sets sail

After being praised as "Jingdezhen" by people, Changnan, which used to be a somewhat dull place, started its journey full of vitality and confidence like a big ship sailing. The porcelain of Jingdezhen has won a high reputation on the Silk Road and has become a shining pearl of Chinese culture.

"Nanhai No.1" is a wooden sunken ship from the Southern Song Dynasty, discovered on Hailing Island in Yangjiang, Guangdong. The cultural relics on this ship are priceless, many of which are porcelain from Jingdezhen. These exquisite porcelain pieces not only showcase Jingdezhen's superb porcelain making skills, but also witness its important position on the Silk Road. The porcelain in Jingdezhen is mainly based on blue and white glazed porcelain, with unique shapes and exquisite patterns. These porcelain pieces are not only popular in the domestic market, but also exported overseas, winning the favor of international friends. During the Song and Yuan dynasties, porcelain from Jingdezhen had already become one of the important commodities in China's foreign trade. In order to transport these exquisite porcelain to various parts of the world, merchants braved the dangers of pirates, strong winds, and running aground and sailed on the vast sea for several months. Their cabin was filled with porcelain from Jingdezhen, which was their hope for huge profits.

As an inland mountain city, Jingdezhen's relatively remote geographical location does not affect its status as the world's ceramic capital. Merchants transport porcelain to coastal ports such as Guangzhou and Quanzhou by land and water, and then transport it to various parts of the world from here. These ports have become important hubs for Jingdezhen porcelain to go global.

In ancient Europe, porcelain merchants who came to China did not need to personally purchase porcelain in Jingdezhen. They could conduct transactions in places such as Nanjing and Quanzhou. Most merchants choose to settle in Guangzhou and purchase porcelain from Jingdezhen through local agents. These agents will transport the porcelain to Guangzhou, where it will be painted and packaged, and ultimately sold to European merchants. The transportation process of Jingdezhen porcelain is full of hardships and dangers. Merchants need to cross the vast sea and land mountains and rivers to transport fragile porcelain intact to their destination. In order to prevent damage to the porcelain during transportation, they took various measures, such as using sand, beans, and other items for packaging and fixing, and only allowing it to be loaded and shipped after being tested and found to be undamaged. The prosperity of Jingdezhen cannot be separated from the golden waterway of the Yangtze River. As a major transportation hub for entering and exiting Jingdezhen, Changjiang has witnessed the glorious history of Jingdezhen porcelain. Along the Yangtze River, many docks and ferries have been established to facilitate transactions and transportation for merchants. These docks and ferries have become witnesses to the economic prosperity of Jingdezhen.

In addition to water transportation, land transportation is also one of the important ways for Jingdezhen porcelain to go global. Merchants transported porcelain to border areas through the Silk Road, and finally arrived in Europe through Central Asia, West Asia, and other regions. This ancient trade route not only promoted the exchange and dissemination of Eastern and Western cultures, but also earned Jingdezhen porcelain an international reputation.



Nowadays, the Silk Road has become a part of history, but the porcelain in Jingdezhen still shines with its unique brilliance. It is not only a cultural treasure of the Chinese nation, but also an important bridge for world cultural exchange. Whenever we mention Jingdezhen porcelain, we always think of those glorious historical moments and beautiful chapters of cultural exchange between the East and the West.

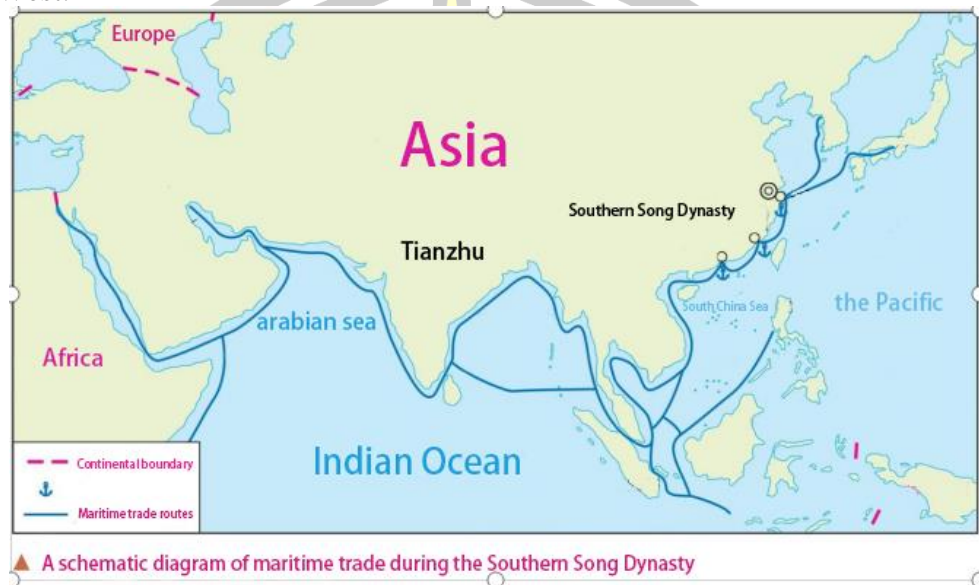


Figure 7 This is a trade map of the Maritime Silk Road during the Southern Song Dynasty, which was the most prosperous period of the Maritime Silk Road. Maritime transportation has formed the East China Sea route from the Korean Peninsula to Japan or from the South Island of Japan, directly crossing the East China Sea to the mouth of the Yangtze River in Yangzhou, Suzhou, and Mingzhou, as well as the South China Sea route from Guangzhou, passing through the South China Sea, Indian Ocean, Persian Gulf, and reaching countries such as India, Ceylon, and Anxi. These two routes connect China with North Korea, Japan, Southeast Asia, South Asia, and West Asia, and a large amount of silk, porcelain, and production technology are introduced to these countries. After the Song Dynasty, with the improvement of Chinese shipbuilding and navigation technology, Chinese merchant ships were able to reach the coast of East Africa.

Source: Jiang Xinda, 2023.12, made

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### **Part 3 Yuan Dynasty: Official establishment of official kilns**

During the Yuan Dynasty, porcelain from Jingdezhen began to receive special attention from the royal family. In 1278, the Yuan Dynasty established an official kiln in Jingdezhen, which opened a door to the porcelain industry in Jingdezhen and greatly elevated its status. This is like the emperor setting an example for the national porcelain industry, telling everyone that Jingdezhen's porcelain is the best.

The Yuan Dynasty established the "Fuliang Magnetic Bureau" in Jingdezhen, which was like a management platform responsible for customizing and managing the porcelain needed by the royal family. Although this institution did not directly produce porcelain at the beginning, it played a huge role in promoting the development of Jingdezhen's porcelain industry. Due to the attention and support of officials, the kiln owners in Jingdezhen began to make porcelain with more care, and competition became more intense. In this way, the level of porcelain production in Jingdezhen has rapidly improved, becoming a leader in the country. The "Floating Beam Magnetic Bureau" is like a flag, planted on the Zhushan Mountain in Jingdezhen. This flag has made kiln owners in other production areas envious, acknowledging Jingdezhen's authoritative position in porcelain firing. So, more and more professional craftsmen came to Jingdezhen, and orders continued to flow. Jingdezhen porcelain has begun to go global and has become a hot commodity internationally.

Archaeological discoveries also proved the important position of Jingdezhen during the Yuan Dynasty. At the northern foot of Mount Zhushan in Jingdezhen, archaeologists have discovered a batch of porcelain fragments from Yuan Dynasty official kilns. These porcelain pieces are exquisitely decorated and have distinct ethnic characteristics. At the same time, many exquisite Yuan blue and white porcelain were also found in Iran, Türkiye and other places. Most of these porcelain pieces were awarded to foreign countries by the Emperor of the Yuan Dynasty, and they were all from the official kilns in Jingdezhen.

So, the establishment of official kilns in Jingdezhen by the Yuan Dynasty not only promoted the development of Jingdezhen's porcelain industry, but also made Jingdezhen's porcelain famous, becoming a representative of Chinese porcelain.

#### **3.1 Exquisite folk kiln porcelain treasures**

During the Yuan Dynasty, the folk kilns in Jingdezhen, driven by official kilns, produced a very precious national treasure - "blue and white glazed red tower style barn porcelain.". This porcelain is very exquisite, with a stage building resembling a Jiangnan pavilion on top, and many character sculptures, which are very vivid. This porcelain is now listed as one of the national treasures prohibited from being exhibited abroad and is very precious.

This national treasure porcelain was discovered in 1974 in the Nanshan Ancient Tomb in Jingdezhen. Nanshan is a mountain range located in the south of Jingdezhen city, with many ancient kiln sites and workshop sites. During the Yuan Dynasty, the northern foothills of Nanshan were the customary burial places for the townspeople. So it's not surprising to find precious burial porcelain here.

During the Yuan Dynasty, there was a great demand from the royal and official families, and the territory of the Yuan Dynasty was very vast, from the East China Sea to the Black Sea. This has given Jingdezhen porcelain a broader market. At the same time, blue and white cobalt materials from Persia were also imported to Jingdezhen, which caused significant changes in the local porcelain production. Blue and white porcelain has become one of the mainstream products, while underglaze red porcelain is one of the important inventions of Jingdezhen porcelain. "Blue and white glazed red pavilion style barn porcelain" is a beautiful porcelain that perfectly combines blue and white with underglaze red. Its appearance signifies that the folk kilns in Jingdezhen have become proficient in the newly emerged craftsmanship of the Yuan Dynasty, indicating that there are many experts in the local porcelain industry. The discovery of this porcelain fills a gap in the history of ceramics and provides us with precious physical materials for studying Yuan Dynasty porcelain.

Overall, the Yuan Dynasty was a prosperous period for the production of Jingdezhen porcelain. The drive of official kilns has led to the flourishing of folk kilns, and the market is very prosperous. During this period, the achievements of porcelain in Jingdezhen were very outstanding and had milestone significance for the entire history of ceramic development. The blue and white glazed red pavilion style barn porcelain is one of the outstanding representatives of this period, with high preciousness and artistic value.

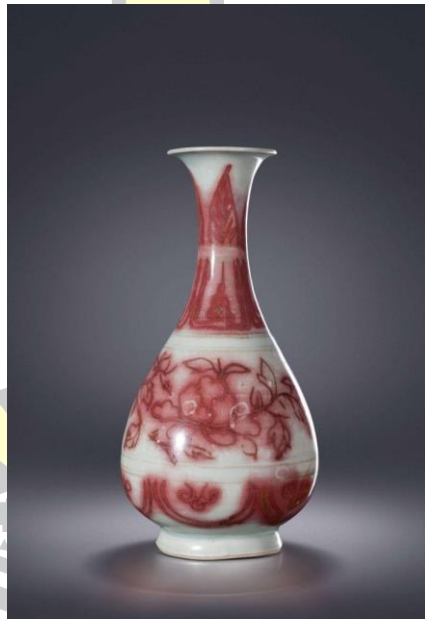


Figure 8The picture shows Yuan Dynasty underglaze red porcelain, which is one of the important inventions in the history of ceramic decoration. The Yuan Dynasty eight-sided dragon pattern underglaze red white plum vase is made of copper red underglaze painting, whitening, beating and bonding. It is difficult to fire and has a special atmosphere. It should be said that Yuan Dynasty underglaze red porcelain is a great innovation in the history of ceramics.

Source: [https://www.sohu.com/a/286567997\\_100261845](https://www.sohu.com/a/286567997_100261845)

### 3.2 Unexpectedly discovered royal porcelain from the Yuan Dynasty

In the late period of the Yuan Empire, peasant uprisings swept across the country like raging winds and waves. Although Jingdezhen is known for its porcelain making, it was not spared from this storm. The political corruption of the Yuan Dynasty was rampant, and the exploitation and oppression of farmers and artisans became increasingly severe. In addition, frequent floods and droughts led to the rise of uprisings in various regions. The handicraftsmen in Jingdezhen have also suffered serious bullying and oppression. In that turbulent era, the Yuan government had lost control over Jingdezhen, and craftsmen no longer fired porcelain for the Yuan court. However, in the hundreds of years after the fall of the Yuan Dynasty, the porcelain of Jingdezhen was preserved in a magical way.

At the end of 1980, Gao An, over 200 kilometers away from Jingdezhen, accidentally discovered a pile of Yuan Dynasty porcelain hidden deep in a cellar at a construction site. This batch of porcelain has an astonishing quantity, excellent quality, and diverse shapes, including precious varieties such as blue and white, underglaze red, etc. The most eye-catching feature is that these porcelain pieces are painted with a five clawed dragon pattern, which was prohibited by the central government of the Yuan Dynasty from being used by the people at that time, indicating that they may be imperial porcelain of the Yuan Dynasty government. The excavation of this batch of porcelain has attracted worldwide attention. Experts have come to study in an attempt to recreate the true story of the late Yuan Dynasty. After analysis and argumentation, experts believe that this batch of porcelain may have been used as a sacrificial tool by the Ruizhou Road government of the Yuan Dynasty, and was buried during the war at the end of the Yuan Dynasty. According to historical records, after completing the unification of the north and south, the Yuan Dynasty vigorously promoted sacrificial activities to meet people's religious needs and support the "divine will" of its rule. As the location of a local government at that time, the ritual activities on Ruizhou Road became a top priority in our work. And this batch of unearthed porcelain includes many specialized sacrificial utensils, such as blue and white porcelain banana leaf patterned Gu, blue and white plum vase, and blue and white high foot cup.

In addition, experts have also discovered some interesting details. For example, the number of large bowls from Longquan Kiln in this batch of porcelain matches the number of people worshipped at the State Altar of Ruizhou Road Administration at that time; The high-end egg white glazed dragon patterned high foot cup may have been created by the "Privy Council" of the Yuan Dynasty; The owner of the cellar may have been a high-ranking official of the Yuan Dynasty - Wu Xingfu or his son Wu Liangchen, but there is a contradiction between their living years and the production time of some of the artifacts in the cellar.

In the end, experts provided a relatively reasonable explanation: in the 22nd year of the Yuan Dynasty's Zhizheng era (1362), when Chen Youliang's troops captured Liu Wu's office in charge of the northern city of Ruizhou Road, the Yuan government hastily retreated to the south of the city and buried the sacrificial instruments that could not be carried in the open space of the city wall. Later, this batch of porcelain was forgotten there until it was rediscovered hundreds of years later. This batch of unearthed Yuan Dynasty porcelain not only has extremely high



artistic and historical value, but also reveals to us the social turmoil and changes in the late Yuan Dynasty. They witnessed the rise and fall of the Yuan Dynasty, as well as the brilliant achievements of Jingdezhen porcelain art.



Figure 9 This picture shows the blue and white dragon patterned porcelain pieces from the Yuan Dynasty, with a large holding box fragment specimen. This type of Five Clawed Dragon Yuan Blue and White appeared in the mid to late Yuan Dynasty and is very rare. The cross-section of the porcelain pieces has naturally weathered and gradually become smooth, with obvious soil bites adhering to the back of the door.

Source: Jiang Xinda, 2023.7, photographed

### 3.3 "Imperial Ware Factory" Royal porcelain

The establishment of the Imperial Kiln Factory in Jingdezhen marks a new stage in porcelain production. This stage is no longer solely focused on profit, but focuses on improving skills and enhancing the artistic value of the work. The porcelain produced by the Imperial Kiln Factory is specifically provided for the court, so every step from material selection to production is extremely meticulous.

In order to produce the highest quality porcelain, the imperial kiln factory gathered the most skilled craftsmen in society at that time. These craftsmen are no longer limited by quantity tasks and can devote themselves wholeheartedly to the study of skills and the improvement of work quality. At the same time, the Imperial Kiln Factory spares no effort in producing raw materials, fuel, and labor tools, striving for the best.



However, even with such meticulous production, not every piece can meet the high standards of the imperial kiln factory. After being made into porcelain, any flawed works will be strictly selected and smashed, and this serious and rigorous attitude is like selecting a concubine in a palace. But it is precisely this pursuit of perfection that enables the Imperial Kiln Factory to produce truly high-precision and cutting-edge arts and crafts ceramics.

It is worth mentioning that the spirit of striving for excellence in Yuyao Factory has not only affected itself, but also gradually spread to the entire porcelain industry in Jingdezhen. Under the guidance of the Imperial Kiln Factory, the originally rough starting folk kilns have also begun to focus on improving their skills and the artistic value of their works, and the entire porcelain industry in Jingdezhen is constantly rising. This influence is not only reflected in the skills, but also in the understanding and appreciation of porcelain art, promoting the overall development of Jingdezhen porcelain culture.

### **3.4 The prosperity of the “Imperial Kiln Factory” in Jingdezhen**

During the Ming Dynasty, the imperial porcelain factory in Jingdezhen was not only a porcelain production base directly controlled by the royal family, but also a microcosm of the prosperity of handicrafts and the inheritance of skills in that era. Its scale, strict management, and exquisite craftsmanship were not only outstanding in China, but also enjoyed a high reputation internationally at that time.

The establishment of the Imperial Ware Factory was a direct manifestation of the Ming Dynasty's emphasis and support on the Jingdezhen porcelain industry. In order to meet the demand of the royal family for high-quality porcelain, the Imperial Porcelain Factory has gathered numerous skilled craftsmen. Their unique skills and rich experience passed down from generation to generation have been fully utilized here. At the same time, the Imperial Porcelain Factory also introduced the most advanced production technology and equipment at that time, constantly innovating and creating many stunning porcelain treasures. Driven by the Imperial Ware Factory, the porcelain industry in Jingdezhen has experienced unprecedented development. The folk kilns have imitated the advanced technology and management mode of the Yuqi Factory, continuously improving their production efficiency and product quality. Jingdezhen porcelain gradually became a hot commodity in both domestic and international markets, not only meeting people's daily needs, but also becoming a luxury sought after by the upper echelons of society at that time.

However, behind the prosperity of the Imperial Ware Factory, there are also profound social contradictions and class struggles. The strict hierarchical system and bureaucratic structure within the factory have resulted in craftsmen being exploited and oppressed for a long time. They work hard, but often only receive meager rewards, and even find it difficult to make a living. The management, on the other hand, used their power to cruelly exploit and exploit the craftsmen, sparking strong resistance from them. This resistance is not only manifested as direct conflict between craftsmen and management, but also as their expression of dissatisfaction and demands through strikes, disturbances, and other means. In the late Ming Dynasty, with the continuous intensification of social contradictions, this struggle became more frequent and intense. The wage dispute during the Jiajing period, the outbreak of public anger in the 25th year of the Wanli reign, and the town uprising triggered by

the Tong Bin fire incident in the 27th year of the Wanli reign are all concentrated manifestations of this struggle.

Despite the contradictions and struggles within the Imperial Porcelain Factory, its influence on the Jingdezhen porcelain industry and even the entire history of Chinese porcelain is profound. It not only promoted the technological progress and innovative development of Jingdezhen's porcelain industry, but also cultivated a large number of skilled craftsmen and artists, leaving valuable cultural heritage for future generations. At the same time, the existence of the Imperial Ware Factory also promoted the economic prosperity and cultural exchange of the society at that time, making important contributions to the prosperity and stability of the Ming Dynasty.

Overall, the imperial porcelain factory in Jingdezhen during the Ming Dynasty was a monument in the history of Chinese porcelain. It not only represented the highest level of handicrafts at that time, but also witnessed the social changes and historical processes of that era. Its existence and struggle not only revealed the dark side of society at that time, but also demonstrated humanity's endless pursuit and creativity for art and beauty.



Figure 10 This picture shows a lotus vase with tangled branches from the Yuan Dynasty, which has a very small number in existence today. It first appeared in the Tang Dynasty and became popular during the Song Dynasty. The plum vase with a small mouth, short neck, ample shoulders, slim waist, and slender figure is a classic shape of Chinese ceramics. Due to its smooth lines and beautiful posture, it is known as the "number one vase in the world".

Source: Jiang Xinda, 2023.7, photographed

### 3.5 The Emperor's Cricket Jar

A little-known palace secret during the Xuande period of the Ming Dynasty. In that era, cricket fighting games were popular in the palace and became a major event for emperors and officials to enjoy together. Imagining the scenes of those imperial officials with noble titles, lying on the ground feeding insects and dismantling walls to capture them, is truly hilarious. It is truly unbelievable that such a disaster of "playing with things and losing one's ambition" occurs in a prominent national decision-making area.

However, history is always full of surprises. Emperor Xuande Zhu Zhanji, the fifth emperor of the Ming Dynasty, not only worked diligently and loved the people, but also had outstanding abilities in military and political affairs. But at the same time, he also has elegance that does not match his identity - bird farming and cricket fighting. These trivial hobbies have never been known to future generations, and are even rarely recorded in historical books. Therefore, when the Jingdezhen Ceramic Archaeology Research Institute discovered a large number of fragments of the Xuande Official Kiln at the site of the Ming Dynasty Imperial Ware Factory, this long-standing palace secret was finally uncovered.

In 1982 and 1993, two important archaeological discoveries in Jingdezhen gave us the opportunity to witness the true appearance of the cricket jar in the Xuande official kiln. These exquisite porcelain pieces not only have exquisite paintings and exquisite craftsmanship, but also have five clawed dragon patterns painted on dragon patterned insect jars, which proves that they must be used by Emperor Xuande. These findings not only confirm the authenticity of unofficial notes, but also give us a deeper understanding of Emperor Xuande's preference for raising crickets.

The degree of obsession of Emperor Xuande with cricket fighting is evident. He once issued an order to the Suzhou governor Kuang Zhong, requesting the tribute of a thousand crickets, and even rewarded those who paid tribute with hereditary official positions. This fanatical pursuit of cricket fighting caused a considerable sensation in the society at that time. There is a saying in Suzhou that "one cricket will kill three people in their family", which shows the degree of madness people had towards this hobby at that time.

However, Emperor Xuande was not a foolish ruler. During his reign, he was diligent in governing, loved the people, and made good use of people, which led to a rare era of peace and prosperity in the Ming Dynasty. Although his hobbies are somewhat unconventional, they have not affected his governance of the country. This may be because he experienced severe political tests and arduous expeditions to the north before ascending the throne, which made him more aware of his responsibilities and mission. Therefore, while indulging in his hobbies, he did not forget his responsibilities. The hobbies of Emperor Xuande were not understood and accepted by later generations. No actual cricket jars from the Xuande official kiln were found in the old collection of the Qing Palace. This may be because during the reign of the reigning legitimate emperor Zhu Qizhen, Empress Dowager Zhang issued a decisive order to prohibit all playthings that affect the court's politics in the palace. The precious birds and insects collected to satisfy the emperor's preferences were also destroyed and buried deep underground. Although this measure reflects Empress Dowager Zhang's strict discipline towards the emperor and her attention to national



affairs, it also deprives us of the opportunity to appreciate these exquisite porcelain pieces.

To this day, the cricket jar products from Xuande Official Kiln have become rare treasures. There are only three legendary treasures, and one of them is still missing a cover. These porcelain pieces are not only exquisite and beautiful, but also full of historical charm and charm. They witnessed an unknown court secret story of Emperor Xuande, and also gave us a deeper understanding and appreciation of that era. While appreciating these porcelain pieces, we cannot help but be fascinated by the interesting stories and characters from that period of history.



Figure 11 This picture was taken in the Ming Dynasty Xuande Cricket Jar at the Jingdezhen Imperial Kiln Museum

Emperor Xuande had a great love for raising and fighting crickets, and ordered the construction of many exquisite cricket jars. They witnessed an unknown palace secret story of Emperor Xuande, and also gave us a deeper understanding and appreciation of that era.

Source: Jiang Xinda, 2023.7, photographed

### 3.6. Tao Wang Bodhisattva

Tao Wang Ning Fengzi, as the first detailed inventor of pottery in history, has an indisputable position in the ceramic industry, far surpassing other figures such as the master of pottery and the master of wind and fire immortals. We all know that pottery is the source of porcelain, and there is no objection to this.

According to legend, in the late Ming Dynasty, a group of Feng people from Nanfeng Township in Duchang County migrated to Jingdezhen and settled in the northwest area of Yangjiawu in the southeast. These people gradually developed from workers to merchants and have been praying for the blessings of the Tao King

Bodhisattva. As a result, their porcelain business became increasingly prosperous, and the market continued to expand, as if they had truly received the favor of gods. Years later, the people surnamed Feng not only accumulated a large amount of wealth, but also became the top four surnames among the local people of Duchang. There is a local rhyme that goes: "Feng Yujiang's Cao is as big as the sky, Zhang Wang and Liu Li stand aside", vividly depicting the wealth ranking of kiln households from Duchang in Jingdezhen.

In that era, Jingdezhen had developed into a bustling town with a dense population and a well-developed street layout. The several vertical streets built along the river look down like a roughly shaped "continent". This "continent" is centered around the Imperial Kiln Factory, starting from the Guanyin Pavilion in the upper reaches of the Yangtze River in the north and extending to the Xiguazhou area under the jurisdiction of Xiaogangzui in the lower reaches in the south. It has a total length of about seven kilometers, which is commonly known as the "Thirteen Miles of Taoyang" in history.

In the era of ignorance, gods were the spiritual pillars of people. In order to thank the gods for their protection and worship in the competition of the town, the bosses surnamed Feng raised funds to build a temple near the Lion Lane in the northwest of their residence, shaping the golden body of Tao Wang Bodhisattva - this is the origin of Tao Wang Temple.

Tao Wang Ning Fengzi, also known as Tao Sheng or Longqiao Zhenren, is said to be a figure from the era of the Yellow Emperor. The Biography of the Immortals records his story: Ning Fengzi was once Tao Zheng (an official in charge of pottery affairs) of the Yellow Emperor. He learned the method of controlling fire and produced five colored smoke. Later, he disappeared during a pottery burning process, and people believed that he had achieved enlightenment and ascended to heaven. Therefore, his ashes were buried in the Ningbei Mountains, and later generations called him "Ningfengzi". The legend about him is also scattered in many ancient books such as "The Search for Gods" and "Records of the Lost".

The story of Ning Fengzi inventing pottery according to folk legend goes like this: one day, while grilling fish with his tribe, he heard a distant call from afar saying that the tribal leader (his father) had passed away. He was afraid that the grilled fish would be eaten by wild animals or others, so he wrapped it in river mud and threw it into the fire before leaving. The next day when he returned, he found that the fish had been burned to ashes, but the river mud wrapped in the fish had been burned into a hard ceramic shell, making a hollow sound when struck. Since then, Ning Fengzi began to focus on researching the technique of igniting fire and burning mud, and ultimately mastered the pottery making technique, which changed the way of life of the people in the tribe and even the entire Central Plains region. Later, he was invited by the Yellow Emperor to serve as Tao Zheng to help unify China. However, when he was rewarded for his contributions, he used an excuse to fall into a kiln fire and falsely died, leaving the chaotic officialdom and returning to the common people to continue studying pottery. Afterwards, he and his disciples widely spread pottery making techniques among the people, nurturing numerous pottery kilns. Because some people saw the figure of Ning Fengzi rising with the smoke, and rumors spread that he had ascended to heaven and become a deity.



The Tao Wang Temple built in Jingdezhen is a three room earthen storage house facing north and south. The statue of the Tao King in the temple is dressed in civilian attire and sits with both hands holding a wat. Later, residential alleys gradually formed near the temple, and they were named "Tao Wang Lane" because of the temple. But in 1973, due to the elimination of superstition, this place name was changed to "Ceramic Lane". The older generation said that during the Qing Dynasty, the incense in the temples was very strong because most people who prayed for the blessings of the Tao King Bodhisattva in the ancient town could fulfill their wishes. Some kiln factories and households also have memorial tablets for worship. However, by the end of the Qing Dynasty, the Feng surname in Jingdezhen gradually declined, and the power of other surnames also rose and became neglected. During the War of Resistance Against Japanese Aggression, temples were converted into civilian houses to avoid bombing by Japanese invaders. In the 1950s, due to the expansion of the state-owned Red Star Porcelain Factory, the Tao Wang Temple was demolished and disappeared into the long river of history.

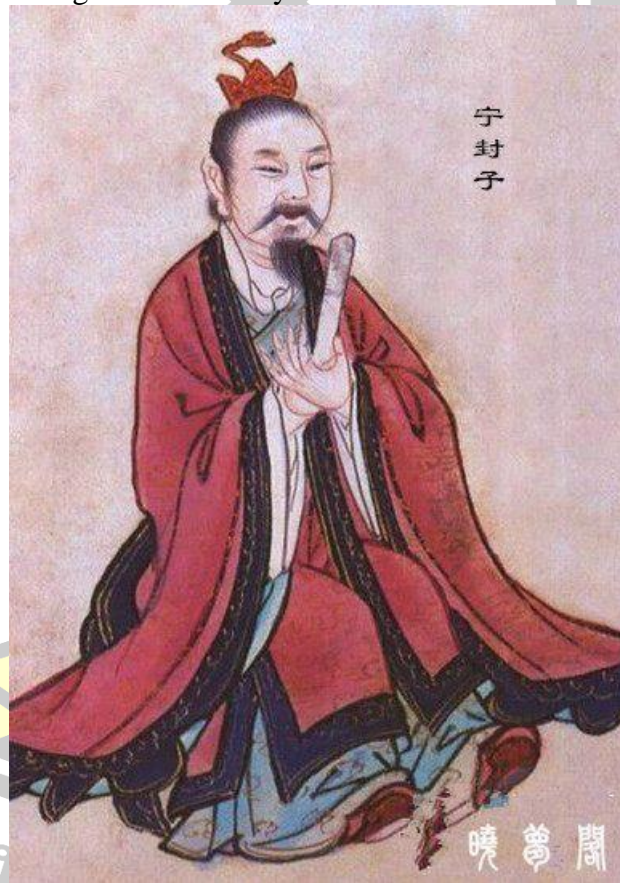


Figure 12 Ning Fengzi (also known as the Dragon Qiao Immortal, also known as the Immortal in ancient Chinese legends, who was also asked by the Yellow Emperor after becoming an immortal) was a person who was in charge of the Yellow Emperor's governance of the world. He has always been the manager of the department responsible for burning pottery for the Yellow Emperor (similar to the head of the pottery burning department, where it should be earthenware rather than ceramics).

Source: <http://xhslink.com/aWOgnD>

### 3.7 Zheng He's voyages to the West

In the long river of ancient Chinese history, Zheng He's voyages to the West were hailed as a great maritime feat. It not only demonstrated the strength and prestige of the Ming Dynasty, but also promoted cultural exchange and integration between China and the world through extensive diplomatic and trade activities. During this process, Jingdezhen porcelain, with its unique artistic charm and exquisite craftsmanship, became an important ambassador for cultural exchange between China and the world.

Zheng He, an outstanding navigator and diplomat, held an important position as the official supervisor of Ming Chengzu in his thirties. He was not only responsible for managing the construction of palaces, tombs, and royal wedding supplies for the emperor, but also entrusted with important tasks before going to sea, leading the most advanced sailing fleet at that time and embarking on a journey to explore the world. Zheng He's fleet traversed rough seas and traveled back and forth along the coast of Southeast Asia, delving into countries and regions such as Australia, the Red Sea, and Africa, engaging in extensive diplomatic and trade activities with various countries.

In these activities, Jingdezhen porcelain was deeply loved by foreign nobles and nobles for its exquisite design, unique patterns, and unique cultural connotations. Jingdezhen, as the porcelain capital of China, has been renowned for its exquisite porcelain making techniques and rich variety of porcelain since ancient times. During Zheng He's voyages to the West, Jingdezhen porcelain had reached a peak, and various types of porcelain such as blue and white porcelain, multicolored porcelain, and pink porcelain had won widespread praise for their unique artistic style. Blue and white porcelain is a treasure in Jingdezhen porcelain. It uses cobalt material as a coloring agent to depict various exquisite patterns on the porcelain body, and is then covered with transparent glaze and fired at high temperature. The color of blue and white porcelain is fresh and elegant, and the color combination of white and blue flowers is even more pleasing to the eye. In Zheng He's fleet, blue and white porcelain was widely carried as diplomatic gifts and trade commodities, conveying the friendly friendship and cultural charm of the Ming Dynasty. When these exquisite blue and white porcelain were presented to foreign nobles and nobles, they were all amazed and enchanted. These porcelain pieces not only became precious artworks for decorating the palace and mansion, but also became symbols of their identity and status.

During Zheng He's navigation activities, Jingdezhen porcelain became an important diplomatic tool and trade commodity. Especially during the seventh voyage to the West, the court sent as many as 43500 pieces of porcelain to Jingdezhen to meet diplomatic and trade needs. These porcelain pieces not only have traditional styles and patterns, but also incorporate some Islamic style elements and patterns, showcasing the fusion and collision of diverse cultures. In addition to blue and white porcelain, other types of Jingdezhen porcelain such as colorful porcelain and pink porcelain also shone brightly during Zheng He's navigation. These porcelain pieces showcase the unique charm and superb level of Chinese ceramic art with their exquisite shapes, unique patterns, and rich color variations. In the process of trade, these porcelain were sold in large quantities overseas, not only winning China a high

reputation and rich profits, but also promoting cultural exchange and integration between China and the world.

However, after Zheng He's voyages to the West, the Ming Dynasty implemented a maritime ban policy and closed its own sea gates, which gradually distanced China from the world. Although Jingdezhen porcelain still enjoys a high reputation in China, it has lost the opportunity to be displayed in the international market. However, as one of the important representatives of Chinese culture, Jingdezhen porcelain has not diminished its influence and charm. In many countries and regions, people still cherish exquisite Jingdezhen porcelain, which has become an important part of local culture with its unique artistic charm and cultural connotations.

Looking back at this period of history, we cannot help but be proud of Zheng He's heroic navigation and the brilliant achievements of Jingdezhen porcelain. Zheng He's voyages to the West not only demonstrated the strength and prestige of the Ming Dynasty, but also promoted mutual understanding and friendship between China and the world through extensive diplomatic and trade activities; Jingdezhen porcelain, on the other hand, has become an important bridge for cultural exchange between China and the world due to its unique artistic charm and exquisite craftsmanship. They together wrote a brilliant chapter in the history of ancient Chinese navigation and ceramics, leaving valuable cultural heritage and spiritual wealth for future generations.



Figure 13 Filmed at the Zhenghe Research Institute in the Malacca Cultural Centre. The Zhenghe Cultural Museum refers to a cultural museum built by overseas Chinese in Nanyang to commemorate the 600th anniversary of Zheng He's voyages to the West, with an investment of 30 million RMB at the Zheng He official warehouse site in Malacca. To commemorate the 600th anniversary of Zheng He's voyages to the West, Chinese and overseas Chinese from Singapore and Malaysia invested 30 million RMB to build a Zheng He Cultural Museum at the Zheng He official warehouse site in Malacca.

Source: Jiang Xinda, 2023.12, photographed



#### **Part 4. Qing Dynasty: Peak of Porcelain Industry**

Jingdezhen, this name is not unfamiliar to those who love porcelain. It is the porcelain capital of China and even the world. During the Qing Dynasty, the porcelain industry here was at its peak, with a large scale of firing and a high level of technology, all of which were impressive. At that time, the production of porcelain in Jingdezhen was not only a patent of official kilns, but also exhibited a high level of production and grade in civilian kilns. This is due to the technological exchange and competition among various kiln outlets, and everyone is striving for innovation to meet the growing demand at home and abroad. The atmosphere of market competition has driven the continuous progress of overall technology, making the porcelain in Jingdezhen increasingly exquisite.

In Jingdezhen, almost everyone in the city is engaged in work related to the porcelain industry. The handicrafts here are very developed, especially the porcelain manufacturing industry, which has supported the culture and economy of the entire city for thousands of years. It can be said that the history of Jingdezhen's porcelain industry is a legendary history of handicrafts.

During the Shunzhi period of the Qing Dynasty, the "Imperial Ware Factory" in Jingdezhen was renamed as the "Imperial Kiln Factory", but it did not stop moving forward due to this. On the contrary, it inherited the official kiln base of the Imperial Ware Factory and the official kiln system of the Ming Dynasty, and carried out a series of trendy reforms after the 19th year of the Kangxi reign. These reforms laid a solid foundation for the firing of porcelain and brought the porcelain production of the Imperial Kiln Factory to an unprecedented level. The craftsmen of the Imperial Kiln Factory are the backbone of porcelain firing. They received preferential treatment from the court and their work was more refined. In terms of management, the Imperial Kiln Factory has gradually formed a tradition of being managed and supervised by specialized officials and institutions. In this way, craftsmen can focus more on their craft without worrying about other miscellaneous matters. At the same time, funding has also been guaranteed by local authorities, enabling the smooth production of porcelain.

In terms of employment methods, the Imperial Kiln Factory has carried out a major reform - from the previous artisan labor system to the recruitment system. This means that craftsmen have gained more personal freedom, no longer confined to official kilns, but can freely choose their own work and way of life. This reform greatly stimulated the enthusiasm and creativity of craftsmen, who began to devote themselves to porcelain firing with more exquisite craftsmanship and enthusiasm. This has also injected new vitality into the development of Jingdezhen's porcelain industry. During the Kangxi, Yongzheng, and Qianlong dynasties, the production of official kiln porcelain and "official civilian firing" by the Imperial Kiln Factory reached its peak. At this time, porcelain not only had unique shapes and exquisite patterns, but also had superb craftsmanship and superior quality. Brands such as Zang Yingxuan's "Zang Kiln", Lang Tingji's "Lang Kiln", Nian Xiyao's "Nian Kiln", and Tang Ying's "Tang Kiln" all became representative works of that period. These porcelain pieces not only enjoy a high reputation domestically, but are also exported overseas, becoming representatives of the world's porcelain making centers.

The porcelain production in Jingdezhen not only promoted the development and prosperity of the local economy, but also set an example for the entire porcelain manufacturing industry in China. At that time, Jingdezhen had become a world-renowned porcelain capital. However, with the decline of the Qing Dynasty and the changes of the times, the imperial kiln factories also gradually declined. After the Xinhai Revolution, the Imperial Kiln Factory disintegrated, and the once bustling factory area became deserted. But the people of Jingdezhen did not give up their love and pursuit of the porcelain industry because of this. On the contrary, they draw nutrients from the sedimentation of history and innovate and develop through inheritance. Nowadays, the Jingdezhen Imperial Kiln Factory Site has become one of the important places for studying history and culture. Through archaeological excavation, protection and utilization, we can gain a deeper understanding of the glorious history of Jingdezhen's porcelain industry and its tremendous contributions to Chinese and even world culture!

The wheel of history rolls back to the reign of Emperor Yongzheng of the Qing Dynasty, and the humanistic style of Jingdezhen is brewing a profound transformation. This town, which makes a living through handicrafts and porcelain trading, seems to have always been overshadowed by the pursuit of money in its past spiritual outlook. However, during this period, an imperceptible yet far-reaching transformation quietly occurred.



Figure 14 "Porcelain Mother".

The large bottle is 86.4 centimeters high, with a diameter of 27.4 centimeters and a foot diameter of 33 centimeters. Wash the mouth, have a long neck, melon ribs and a bulging belly, retract the tibia, curl the feet outward, and have a pair of dragon ears on the neck. The body of the vessel is decorated with 17 layers of glaze and color from top to bottom, known as the "mother of porcelain". This reflects the high level of porcelain making technology during the Qianlong period, marking the pinnacle of ancient Chinese porcelain making technology. During the reign of Emperor Qianlong of the Qing Dynasty, it was fired by the imperial court in Jingdezhen and is now housed in the Wuyingdian Ceramic Museum of the Palace Museum in Beijing.

Source: Jiang Xinda, 2023.6, photographed



#### 4.1 The Great Tao Supervisor Tang Ying

In the sixth year of Emperor Yongzheng's reign, Tang Ying was sent by Emperor Yinzhen of the Qing Dynasty to the Jingdezhen Imperial Kiln Factory and appeared as an assistant in ceramic affairs. Although he was a newcomer, he quickly became the spiritual leader of this town. His arrival was not simply a change of official position, but a spiritual awakening and enlightenment.

Tang Ying set an example and delved into the life and work of porcelain workers. His humility and kindness earned the trust and closeness of the craftsmen. He not only focuses on the production techniques of porcelain, but also strives to enhance the spiritual realm and values of craftsmen. He not only promoted the development of ceramic skills, but also a revolution about human nature, dignity, and spirit. Under his influence, the craftsmen in Jingdezhen began to realize that their work was not only for livelihood, but also a pursuit and creation of beauty. Through her words, actions, and practices, Tang Ying has stimulated the creativity and enthusiasm of craftsmen, enabling them to find dignity and value in their work.

More profoundly, Tang Ying's exploration and inheritance of the historical and cultural heritage of Jingdezhen. He rebuilt the Fenghuo Temple and promoted the spirit of Tongbin, shaping his own industry deity for this town. This move is not only a respect for history, but also an expectation and guidance for the future. It makes the porcelain industry in Jingdezhen more proud to establish themselves in their traditional culture, while also injecting new vitality into the future development of the town. During Tang Ying's 27 years in Jingdezhen, he not only pushed the production of imperial porcelain to an unprecedented peak, but also brought profound changes to the town in terms of spirit. His dedication, love for the people, humility, kindness, and outstanding talent have left him with the image of a benevolent saint in the hearts of craftsmen and the people. His influence is not limited to Jingdezhen, but also a way to inherit and promote the entire ceramic industry and even traditional Chinese culture. His management philosophy and employment model not only complied with the requirements of the production relations at that time, but also had the progressiveness and forward-looking nature of capitalism. He granted craftsmen personal freedom beyond feudal autocracy, stimulated their enthusiasm and creativity, and promoted the prosperity and development of the ceramic industry.

Tang Ying's reform in Jingdezhen is undoubtedly a vivid chapter in the history of Chinese ceramics. He is not only an outstanding ceramic artist, but also a visionary reformer. In Jingdezhen, Tang Ying implemented a series of far-reaching reform measures, greatly promoting the development and innovation of Chinese ceramic art. Tang Ying is well aware that technology is the core of the ceramic manufacturing industry. He actively promotes technological innovation and introduces and integrates various advanced porcelain making technologies. Under his advocacy, the kiln firing technology in Jingdezhen has been significantly improved, and the quality and output of porcelain have been greatly improved. At the same time, he also pays attention to combining traditional craftsmanship with modern technology to create many new varieties with unique charm. Tang Ying attaches great importance to the innovation and diversification of ceramic art styles. He encourages ceramic artists to break free from traditional constraints and bravely try new artistic styles and forms of

expression. Under his leadership, the ceramic art style of Jingdezhen presents unprecedented diversity and prosperity. Whether it is elegant and rustic blue and white porcelain or colorful painted porcelain, they all demonstrate a high artistic level and unique aesthetic value.

In order to improve the overall level of Jingdezhen's ceramic manufacturing industry, Tang Ying also attaches great importance to education and training work. He founded a ceramic school that specializes in cultivating talents in ceramic manufacturing and design. This school not only teaches students basic porcelain making skills, but also focuses on cultivating their artistic literacy and innovation ability. Through this school, Tang Ying has delivered a large number of outstanding talents to Jingdezhen and even the entire ceramic industry in China. In response to the problems of industrial dispersion and disorderly competition in the ceramic industry in Jingdezhen at that time, Tang Ying carried out in-depth industrial integration and standardization work. He advocates the establishment of industry associations, the formulation of industry standards and norms, and the strengthening of industry self-discipline and management. Through these measures, the ceramic industry in Jingdezhen has gradually moved towards a development path of standardization, scale, and intensification. Overall, Tang Ying's reform in Jingdezhen was a comprehensive and profound transformation. He not only promoted technological innovation and diversified artistic styles, but also focused on education and training, marketing and brand promotion, as well as industry integration and standardization. These reform measures have injected new vitality and momentum into the ceramic industry in Jingdezhen and even the entire China, promoting the prosperity and development of Chinese ceramic art.

Tang Ying's outstanding contributions and profound influence have left a profound mark in history. He is not only an outstanding kiln management expert, but also a visionary cultural inheritor and spiritual leader. His stories and legends have been passed down in Jingdezhen and even throughout China, becoming a spiritual force that inspires future generations to continue moving forward.

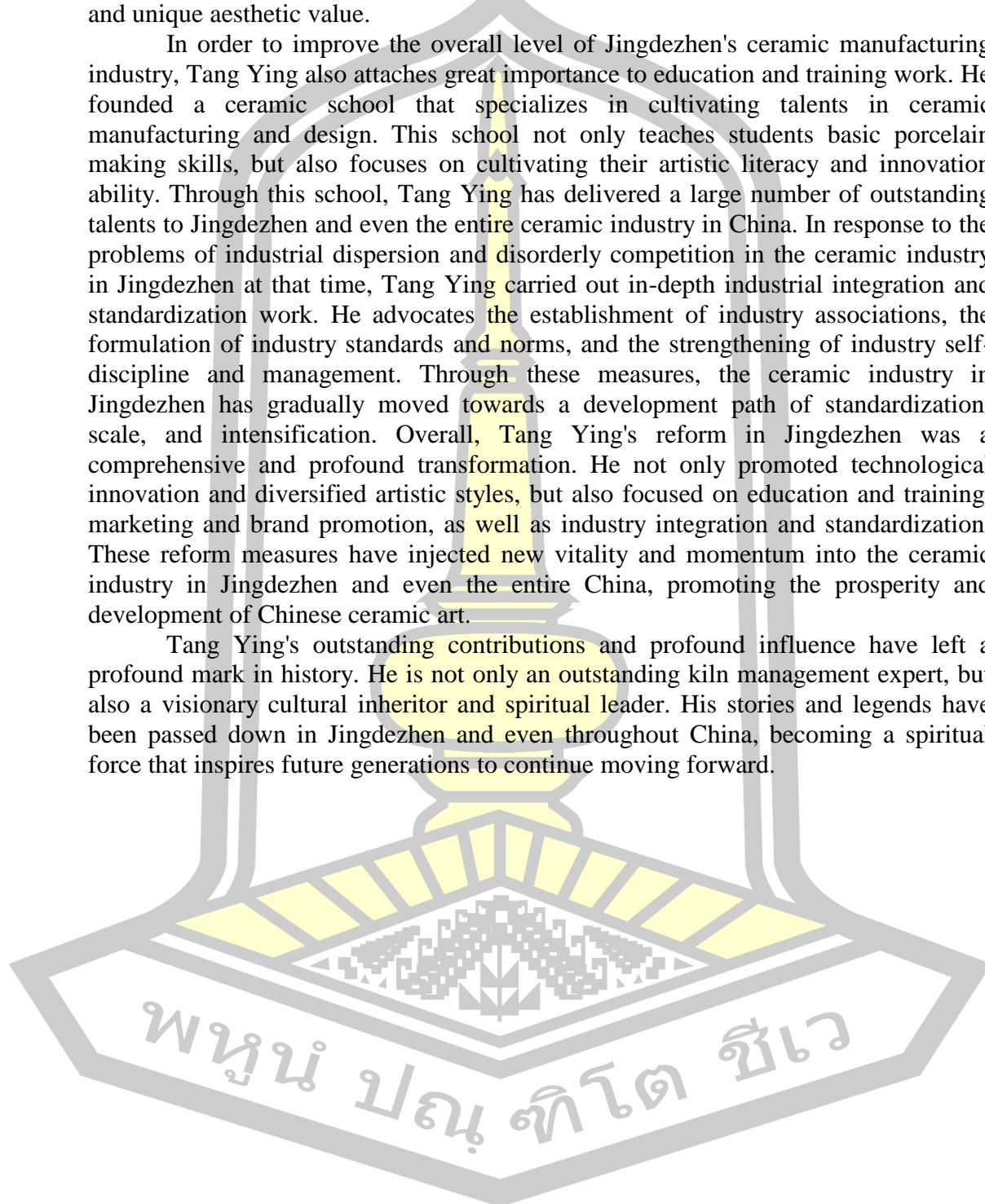




Figure 15 Jingdezhen. Tangying Street

This picture was taken on Tangying Avenue in Jingdezhen. Tangying Street was built in 1728 during the reign of Emperor Yongzheng of the Qing Dynasty. Tang Ying was ordered by the emperor to go to Jingdezhen and serve as the supervisor of ceramics for 20 years. During these 20 years, Tang Ying took off his official uniform and personally learned every craft of making ceramics from craftsmen, becoming an expert in Jingdezhen porcelain making. Tang Ying governed Jingdezhen by Shi Renzheng, allowing everyone to receive medical treatment and be buried in coffins. Tang Ying ultimately failed to resist the harassment of illness and passed away at the Jiujiang Pass at the age of 75. The street he managed was called Tangying Avenue.

Source: Jiang Xinda, 2023.4, photographed

#### 4.2 The impact of the decline of feudalism in the Qing Dynasty on Jingdezhen ceramics

Cixi, this legendary woman, also has intricate connections with the development of Jingdezhen ceramics. During the Xianfeng period of the Qing Dynasty, the five palaces in the Old Summer Palace were like five brilliant pearls, namely "Spring of One Family in Heaven and Earth", "Spring of Apricot Blossoms", "Spring of Wuling", "Spring of Begonia", and "Spring of Peony". Each palace harbors a peerless nobleman, causing Emperor Xianfeng to often fall into the sweet dilemma of "five springs vying for favor". Among them, there was a sixteen year old girl who gradually rose to prominence in the palace with her stunning beauty and intelligence. She was later known as Cixi, who was still just a noble person at that time.

Cixi attracted the attention of Emperor Xianfeng with a touching song, cleverly leading him into her world of spring. Here, she not only showcased her musical and painting talents, but also won the favor of the emperor with a fragrant orchid painting and a large "longevity" character. Emperor Xianfeng was deeply moved by her talent and beauty, and gladly bestowed the three characters "Da Ya Zhai" as a reward for her. Shortly thereafter, Empress Dowager Cixi was appointed as a concubine and began her rise in the imperial palace. Yipin's belly was also full of vitality, and she soon gave birth to a prince for Emperor Xianfeng, which further elevated her status. She was successively conferred the titles of Yifei and Yiguifei.

However, her ambition goes beyond that. After the death of Emperor Xianfeng in 1861, she teamed up with Empress Dowager Ci'an and Prince Gong Yixin to launch the Xinyou Coup, successfully forming a political pattern of "two palaces hanging curtains, and princes discussing politics" in the palace. In 1884, she even launched the "Jia Shen Yi Shu" campaign, monopolizing power and becoming the actual ruler of the Qing Dynasty.

Cixi's love for porcelain is almost insane. She is willing to exhaust all her treasury wealth to satisfy her pursuit of exquisite porcelain. The Tongzhi wedding, her 50th, 55th, 60th, and 70th birthdays, were accompanied by a large amount of porcelain firing during each celebration. These porcelain pieces have diverse shapes, exquisite craftsmanship, and vibrant colors, becoming symbols of her power and status. And the "Dayazhai" porcelain was a precious imperial treasure that she personally designed and played with. Its unique style and exquisite craftsmanship made them one of the most famous imperial kiln masterpieces in the late Qing Dynasty.

However, the firing of these porcelain pieces is not an easy task. In the late Qing Dynasty, with the decline of national strength and the decline of the people, the Jingdezhen Imperial Kiln Factory also experienced the baptism of war and the loss of craftsmen. Every firing of porcelain faces enormous difficulties and challenges. However, in order to satisfy Empress Dowager Cixi's personal desires and demonstrate her power, the supervisors of the imperial kiln factory had to go all out and strive for excellence. They worked in great fear, fearing that any slight mistake would anger the powerful "old Buddha".

The "Daya Studio" porcelain is themed around flowers, birds, and butterfly patterns, with a dense composition, delicate brushwork, and bright colors. Each piece of porcelain is full of Cixi's personal aesthetic taste and feminine style. These porcelain pieces not only became a symbol of Empress Dowager Cixi's power, but also a part of her life. She displayed them in the living room, enjoying and playing with them day and night, as if only in this way could she find a trace of comfort and satisfaction in the struggle for power.

In addition to the "Dayazhai" porcelain, the wedding porcelain of Emperor Tongzhi was also one of the outstanding works of the Jingdezhen Imperial Kiln Factory in the late Qing Dynasty. This batch of porcelain is based on red, symbolizing joy and auspiciousness. They are not only exquisite in craftsmanship and unique in design, but also have auspicious phrases written at the bottom as a symbol. These porcelain pieces not only witness the love and marriage between Emperor Tongzhi and Empress, but also represent Cixi's blessings and expectations for her children as a mother.

However, history is always full of twists and turns, and these precious porcelain pieces have not been fully preserved after undergoing the baptism of time. Some have been damaged and broken, while others have been scattered among the people without a trace. But fortunately, the Palace Museum in Beijing still has 2889 pieces of Tongzhi wedding porcelain and "Daya Zhai" porcelain and other treasures. These porcelain pieces are not only an important window for us to understand history and culture, but also an important carrier for us to experience art and beauty. They have attracted the attention and attention of countless people with their unique charm and value, becoming an indispensable part of traditional Chinese culture.





Figure 16 Da Ya Zhai porcelain

The porcelain used by Empress Dowager Cixi often bears the name of the palace where she resided, with the most famous being the so-called "Da Ya Zhai porcelain" featuring the styles of "Da Ya Zhai" and "Tian Di Yi Jia Chun". It includes various shapes such as fish tanks, bowls, salt, plates, and round boxes. This batch of porcelain was first fired in the 13th year of the Tongzhi reign (1874) and was completed in the first and second years of the Guangxu reign (1875)

Source: Jiang Xinda, 2023.2, photographed

#### 4.3 Turbulence in Jingdezhen's Porcelain Industry during the Opium War

In the 20th year of Emperor Daoguang's reign (1840), the smoke of the Opium War filled the air, and the British Empire's powerful ships and cannons shattered the arrogant fantasy of the Qing Dynasty. After the Sino-Japanese War of 1895 (1895), the signing of the Sino-Japanese Treaty of Shimonoseki led to the dumping of foreign goods in large quantities, and the rise of mechanized factories also ruthlessly plundered China's raw materials and labor. Jingdezhen, a major handicraft town for thousands of years, fell into an unprecedented competitive dilemma. The declining feudal government and the extortion of separatist warlords accelerated the decline of the porcelain industry. The kiln owners in Jingdezhen had to cope with the increasingly severe situation with shoddy products, forming a vicious cycle.

In the context of the turbulent times, the porcelain capital economy of Jingdezhen was like a loach in a basin, struggling on the edge of despair. The plum rain season in the 10th year of Emperor Guangxu's reign (1884) brought a catastrophe to the city. The continuous heavy rain poured down, and the water level in the middle and upper reaches of the Changjiang River surged. The villages, streets, shops, blank houses, kilns and houses along the river were soaked and washed away, and countless porcelain and furniture were carried away by the waves. Many people could only stand on the high ground and watch their homes being destroyed, crying



without tears. The root cause of this flood was the historical neglect of the sanitary environment in Jingdezhen. Generation after generation of ceramic industrial waste was dumped on the river bank, and the originally open river beach was filled into a huge garbage dump. The feudal government lacked a holistic concept, and the citizens also thought that dumping garbage on the river bank would solve the problem once and for all, and the garbage could be washed away with the help of summer floods. However, what they did not expect was that this practice eventually led to serious siltation of the river channel, making the flood more rampant.

The other side of the river west of the town is a steep hill, while the east bank was still a pristine water grass beach or river bay before the Yuan Dynasty. With the rapid development of the ceramic industry during the Song and Yuan dynasties, garbage began to be dumped on the river beach, and the gentle slopes along the river were also filled up layer by layer. Thousands of years of dumping and erosion have made the waste slag piles on the east side of the river level with the town roads, forming a long "pier head". In the end, the river channel was compressed into a "canyon" of only about 100 meters. During the Ming and Qing dynasties, Jingdezhen's ceramic production reached its historical peak, but this also aggravated the deterioration of the environment.

The upper reaches of Changjiang River have steep terrain, narrow river channels, large water flow drop, and fast flow collection, which are prone to floods during the flood season. When the rain and mountain torrents gathered in the upper reaches of Changjiang River, which has many tributaries and a large drop, rushed down, this relatively flat basin in Jingdezhen city became the outlet for the flood. The flood peak rose rapidly due to the congestion of the river channel and reversed and overflowed into the urban area, invading the town like a rotten tree. The "Changnan" people in history have suffered the consequences of countless floods but still did not learn their lessons.

The pattern of setting up kilns along the river and forming a city along the kilns facilitated water transportation and ceramic production, but it also made Jingdezhen inevitably suffer from repeated floods during the rainy season of Changjiang River. From the fifth year of Shunzhi in the Qing Dynasty (1648) to the 31st year of the Republic of China (1942), the "Jingdezhen City Chronicles" recorded as many as 22 major mountain floods, an average of once every ten years. However, even such frequent floods did not make the people of Jingdezhen give up their lifestyle along the river.

In the initial stage of the development from village to town, the market was activated by the Changjiang waterway to form a lively market and a prosperous street market. However, with the continuous development of the ceramic industry and the continuous increase in population, the city began to expand to the hilly area in the northeast and gradually moved away from the river. New adobe houses, kilns and shops began to be built in the extended section of the hills to form a brand new town area. Fortunately, this is a hilly area with many hills, which gave Jingdezhen more room for development.

## **Part 5 Changes in the porcelain industry during the Republic of China**

During the chaotic period of the late Qing Dynasty, although the Nationalist government seemingly unified China, it was actually exhausted and busy dealing with various internal and external contradictions and conflicts. For minor local affairs, such as the management of market towns, the government has almost no time to take care of them and can only reluctantly choose a policy of *laissez faire*, allowing various industries and groups to act on their own. In a situation where there are no leaders, several forces have emerged, such as the "Du Gang" which is a rapidly rising gang in this form.

Jingdezhen, a city renowned for its porcelain, has naturally become a gathering place for countless immigrants seeking wealth. Among them, the people of Duchang are closely united due to their strong regional consciousness. They have risen to prominence in the porcelain industry of Jingdezhen, not only occupying an important position, but even dominating the round ware and kiln industry here. Jingdezhen, a former immigrant city, has now become an economic paradise for the people of Duchang. In the 51st year of the Kangxi reign of the Qing Dynasty, the court issued an important policy: after fixing the amount of Ding silver based on the tax amount of the fifty years of Kangxi, the additional population will no longer be subject to additional taxes, that is, "during the prosperous era, Ding will never be taxed.". During the Yongzheng period, further reform measures were implemented to integrate land and population, and to distribute the originally fixed amount of land and silver equally among various land tax banks for unified collection. This policy has benefited landless farmers and citizens by exempting them from the burden of commercial and industrial activities in towns. This measure greatly weakened the feudal state's personal control over farmers and also created favorable conditions for the development of urban industry and commerce.

### **5.1 The rise of the "Duchang Gang"**

Jingdezhen, as an area where capitalism sprouted earlier, has a thriving industry. However, Duchang is located by the Poyang Lake, with a narrow area and frequent flooding. The people in the eastern part of the county town are fierce, and villages often engage in armed conflicts over lake land. Whenever natural or man-made disasters occur, they have to go out to seek a way out. Although Jingdezhen and Duchang are separated by Poyang County, Poyang, as the capital of Raozhou Prefecture and a major port city, its residents often do not want to submit to mountainous towns such as Fuliang. Therefore, the large-scale migration of the people from Duchang to Jingdezhen was mainly in the late feudal society. The prosperous foundation of the porcelain industry was mainly laid by the people of Fuliang. During the Tang Dynasty, Tao Yu and Huo Zhongchu, who went to Xi'an to present "fake jade artifacts," were representatives of kiln households in Zhongxiu Village and Dongshan Village in Xinping Town. However, in the Ming Dynasty, with the rapid development of industry and commerce, handicrafts began to separate from agriculture, and the population gradually concentrated from rural areas to towns,

forming factories and street markets. Therefore, a large number of impoverished people from Duchang have flocked to this national porcelain center to sell their labor. The opportunity for the large-scale travel of the People's Congress of Duchang to Jingdezhen occurred during the late Yuan Dynasty when Zhu Yuanzhang's Red Turban Army was stationed at Panlong Mountain (also known as Zhushan). According to the "Poyang County Annals", at the end of the Yuan Dynasty, local armed leader Yu Guang accepted a task and led young soldiers from Duchang to first garrison in Liyang Town, not far downstream of Jingdezhen. Later, he used Liyang City's wall bricks and stones to build the floating beam city wall. The intention of the authorities is very clear, which is to let Yu Guang and his team occupy and defend the area of Fuliang first. Yu Guang is from Liuhuang Village, Nanfeng Township, Duchang. The soldiers he recruited were all young people from Duchang, strong and strong, making it a good time to pursue their careers. During the Battle of Poyang Lake, Zhu Yuanzhang had a legitimate army of 200000, so when Yu Guang was later transferred by the imperial court to the north to fight, his subordinate soldiers from Duchang did not follow him. After the establishment of the Ming Dynasty, they stayed in the local area to make porcelain, known as "military kilns".

However, in order to compete with local kiln owners who have a long history, military kilns are at a disadvantage in both technology and capital. But the people of Duchang have great perseverance. Although their lives are not considered wealthy, they are still relatively decent compared to their hometown, so they learn and improve while doing. Finally, one year when the imperial porcelain factory was too busy, they had a good opportunity - the palace urgently needed a large quantity of porcelain. Previously, such urgent tasks were assigned to local kilns by the imperial ware factory, but the requirements were high and the prices were low. Those kiln owners complained incessantly because they couldn't afford the advance payment. Some workshop and kiln owners even give up their business and return home to farm to evade responsibility. But the people of Duchang have already left home and started businesses outside, and they dare to take risks. They formed a team of high paying employees and together took on this important task. Yu Guang's children and soldiers had already made contributions during Zhu Yuanzhang's conquest of Jiangshan. The officials of the court have always looked at them differently, especially after General Yu Guang sacrificed his life for the country. When local kiln owners gave up one after another, the "military kiln" stood up. The supervisor Tao, who had long wanted to help the soldiers of the children of Duchang, was very happy.

In the fifth year of the Hongwu reign (1372), Zhu Yuanzhang ordered the firing of three hundred pieces of red glazed porcelain, each with a "dark pear shaped holding pot" and a "glazed red entangled branch patterned bowl," and requested that they be sent to the palace within three months. It is very difficult to complete so many high-quality porcelain pieces in such a short time. But this batch of porcelain is mainly used to reward civil and military officials, so there are no particularly high requirements. Zhu Yuanzhang believed that red was very noble and often rewarded red glazed porcelain to meritorious officials after winning the throne. Red glazed porcelain is made by drawing patterns on the body using pigments containing copper elements and then firing them. The teapot is small and delicate like a pear, and the flower bowl is decorated with white background and red entangled branches of

peonies and chrysanthemums. These technologies were already very mature in the Yuan Dynasty and were not commonly used, so the acceptance was not strict.

In the end, the people of Duchang successfully completed the task and earned a lot of money, and even hired a master who was willing to stay and work for a long time. After the war, the rules of the Ming Dynasty kiln industry were almost non-existent. From then on, the Du Chang kiln households in Jingdezhen received many orders, and their reputation and enthusiasm were highly recognized by the government and the public. So they started buying land, building houses, and building kiln factories. Some kiln owners even brought their families to settle in the town. When more labor is needed to expand production, kiln owners of Duchang nationality will go back to their hometown to recruit. The news that as long as one is willing to work hard, they can make money quickly spread in the countryside. Those impoverished villagers are all coming to apply for jobs. And some people who made money and returned home after a period of time attracted more people to rush towards Jingdezhen, this "golden rice bowl" like a tide. The surging "gold rush" in the early Ming Dynasty was the earliest "labor force" in our country.



Figure 17 The ancient village of Heshe.

The village is a group of buildings from the Qing Dynasty. It is located in Sushan Township, Duchang County. It is a group of buildings that the people of Duchang are proud of.

Source: Jiang Xinda, 2023.5, photographed



## 5.2 The Monopoly of Huizhou Merchants

“Huizhou merchants began in the Tang Dynasty and flourished during the Qianlong period of the Qing Dynasty. Their number of people, regional space, and business scope have had the highest influence and popularity among various merchant fields in the country.” (Li Ping., 2023, P.94-96.) The bosses of the "Hui Gang" banks appear friendly on the surface, but behind the scenes, competition is fierce. After the opening of Yu Zhongxiang's "Shengsheng Bank", it was jointly suppressed by other banks and eventually closed down due to capital turnover issues. In Jingdezhen, operating a bank requires approval from the Qianye Public Office controlled by Huizhou people and support from peers, making it difficult for outsiders to enter. The unique operating methods and strict rules of local banks made it difficult for Daqing Bank and Bank of China to break their monopoly in the early days.

It was not until 1935, with the development of modern finance and the financial policies implemented by the Nationalist government, that Huibang Bank gradually lost its foothold in Jingdezhen, and modern banking business began to take off. The history of Jingdezhen Bank has witnessed the transformation of traditional finance to modernity. This is only the case in the financial industry. According to the Jiangxi Statistical Monthly in the 26th year of the Republic of China, on the bustling 13 mile long street in Jingdezhen, there were over 1200 shops adjacent to each other, of which more than 70% were owned by Huizhou residents. There are many Hui Gang merchants with strong capabilities, and their business is thriving. If the staff and workers are also included, and a shop hires at least three people, then the number of Huizhou people in the local area is quite considerable, and can even form a brigade army. The proverb "No emblem, no town" has been confirmed in this handicraft town. That is to say, without the participation and contribution of Huizhou people, there would be no prosperity and flourishing of Jingdezhen.

In 1914, at the beginning of the Republic of China, the Bank of China wanted to enter the banking business of Jingdezhen, but the banking rules here were very strict and had its own set of gameplay. For example, the promissory notes they use have a three-month term, and the person who receives the promissory notes can still receive interest within that period, making them more popular than bank notes. Just such a simple rule has caused the banknote business of Bank of China to remain unpopular, and the managers have also suffered silently, unable to express their grievances. It was not until 1935 that the modern financial industry began to challenge these local methods, coupled with the Nationalist government's policy of "abolishing the two and changing the yuan system, and nationalizing silver", and the ban on promissory notes, that Huibang's banking business in Jingdezhen lost its foothold. At this point, the business of modern banks began to take off. This is only the case in the financial industry. Without a badge, one cannot build a town. During the Ming, Qing, and Republic of China periods, there were a total of 1221 various shops on Shili Changjie in Jingdezhen, of which more than 70% were opened by Huizhou merchants. They mainly engaged in ceramic raw materials, fuel, pigments, finance, as well as industries related to clothing, food, housing, and transportation for citizens, which greatly promoted the social and economic development of Jingdezhen. Therefore, the Hui Gang formed by Hui merchants can form a tripartite situation with the Du Gang and the Za Gang in Jingdezhen. (Ye Qian, 2019, P.73-74.).



Figure 18 The porcelain industry in Jingdezhen was once monopolized by the "Huizhou merchants", a famous group of Chinese merchants who have produced many great businessmen. This picture shows the Huihang Ancient Road, which is the third famous ancient road in China after the "Silk Road" and the "Tea Horse Road": the ancient road is about 25 kilometers long. It was first built in the Tang Dynasty and has a long history. It connects the economic exchanges between the Huizhou merchants and the Zhejiang merchants. The red-topped businessman Hu Xueyan, the governor of seven provinces Hu Zongxian, and Hu Shi all came from here.

Source: Jiang Xinda, 2023.8, photographed

### 5.3 The Struggle for Reform during the Republican Era

Although corruption has penetrated into every corner of society, the government of the Republic of China and ambitious people still hold hope and want to make improvements. Jingdezhen, a porcelain capital with a thousand years of history, is not only a pain in the government's heart, but also an experimental field that ambitious people want to change. However, although the dream of national industrial salvation is as brilliant as a blazing kiln fire, it ultimately turns into ashes.

In the 1930s, the production and sales of porcelain in Jingdezhen began to decline, and the development of the city was also struggling. This is mainly due to the oppression of imperialism and feudal forces, which has severely squeezed the survival and development space of national capitalism. The porcelain industry in Jingdezhen is like a foolish old king, adhering to an outdated production system and social rules, and no one dares to touch these seemingly solid chains of interests.

However, at this time, Du Zhongyuan appeared. He is an expert official invited by the Jiangxi Provincial Government of the Republic of China, dedicated to revitalizing enterprises. He bravely challenged these outdated customs, attempting to break through the old production system and establish a new and more suitable system for development. He repeatedly collided with this thick southern wall, hoping to bring new vitality to Jingdezhen.

Du Zhongyuan, a native of Huaide, Jilin, showed strong ambition and excellent learning ability during his youth. At the age of thirteen, he secretly went to Shenyang to take the government-sponsored teacher education exam, and later studied in Japan, specializing in the kiln industry, and formed a deep friendship with Zhang Xueliang and others. After returning to China, he founded Zhaoxin Kiln Industry Company, successfully breaking Japan's monopoly in the Northeast market. However, after the September 18 Incident, his company was occupied by Japan and he was forced to move to Beijing to continue his anti Japanese activities. During the Anti Japanese War in Shanghai, he actively supported the 19th Route Army, met numerous anti Japanese individuals, and published articles in the Life Weekly, gradually clarifying his political tendencies. Later, he took over the New Life Weekly and continued to promote resistance against Japan.

Before arriving in Jingdezhen, Du Zhongyuan was already an all-around talent in industry and commerce, military and politics, and culture. In the 1930s, he was invited to reform the Jingdezhen porcelain industry, lift the "kiln ban", challenge local gang monopolies, and promote the normalization of porcelain production; Eradicate bad habits, break unreasonable rules, and make production smoother; Establish a ceramic raw material refining plant, establish various institutions, and promote the modernization of Jingdezhen's porcelain industry. His efforts have laid a solid foundation for the development of Jingdezhen porcelain industry.

In 1934, Du Zhongyuan was invited to Jingdezhen for inspection and, with the support of Xiong Shihui, the then Chairman of Jiangxi Province, carried out reforms again. Unlike early reformers who only approached from the perspective of production and technology, Du Zhongyuan focused on establishing a pottery industry management bureau and made comprehensive improvements in production methods, political systems, and social culture in order to achieve revival. At the level of production methods, Du Zhongyuan still believes that the traditional manual production model is the fundamental factor in the decline of Jingdezhen, and advocates replacing manual production with mechanical production. (Li Songjie, 2021, P.143-150)

Du Zhongyuan not only made achievements in Jingdezhen, but also actively fought against Japan in Shanghai and other places. He was imprisoned by the Kuomintang for one year and two months for making anti Japanese remarks in the New Life Weekly. After being released from prison, he continued his anti Japanese activities but was placed under house arrest due to the Xi'an Incident. Despite facing numerous difficulties, he still cares about Jingdezhen porcelain industry, but has turned to anti Japanese and educational undertakings. He founded Xinjiang College in Xinjiang and served as its president, but his fate was unfortunate. He was placed under house arrest by Sheng Shicai in 1940 and later arrested on charges of "Soviet spy". He was ultimately assassinated in 1944 at the age of only 46. Despite being a



non Communist Party member, he has close ties with the Communist Party and has repeatedly supported its actions. He left a deep impression on the reform of Jingdezhen's porcelain industry. Although his ideals were not fully realized, his efforts and contributions are still respected by future generations.

#### **5.4 The Road of Ceramic Revival in New China 1949-2024**

The establishment of New China not only signifies the rebirth of national politics, but also means that all industries, including Jingdezhen, the millennium old porcelain capital, will undergo unprecedented changes and development. Jingdezhen, as the ceramic capital of China, its historical accumulation and wisdom have begun to shine with new vitality under the guidance of the new regime.

At the end of April 1949, with the entry of the People's Liberation Army, Jingdezhen opened a new chapter. The rapid establishment of the Municipal Party Committee and Government has brought a stable political environment and clear development direction to the city. Faced with the devastation after the war, the primary task of the new government is to restore production and stabilize people's livelihoods. The porcelain industry in Jingdezhen, as a pillar of the local economy, has naturally become a key target of support.

However, revitalizing the porcelain industry is not an easy task. The market is deserted, workshops are closed, kilns are shut down, and supplies are scarce, all of which urgently need to be solved. The new government is well aware that only by mobilizing both labor and management can the porcelain capital regain its vitality. So, they widely publicized the policies of the Party and the government, mobilized business owners to start work, and guided unemployed workers to return to work through methods such as posting slogans, publishing blackboards, and holding small meetings. At the same time, the government has also strengthened support and management for the porcelain industry through measures such as establishing state-owned porcelain factories and establishing a ceramic production management bureau.

The government also spares no effort in solving the problems of raw materials and fuel. They organized cadres to go deep into the mountainous areas, search for mineral resources, establish mining preparation committees and industry associations, and ensure the supply of raw materials. At the same time, in order to solve the fuel problem, the government established a kiln firewood company, organized farmers to go up the mountains to cut down firewood, and set up dedicated personnel to purchase and allocate to ensure the normal operation of the porcelain kiln.

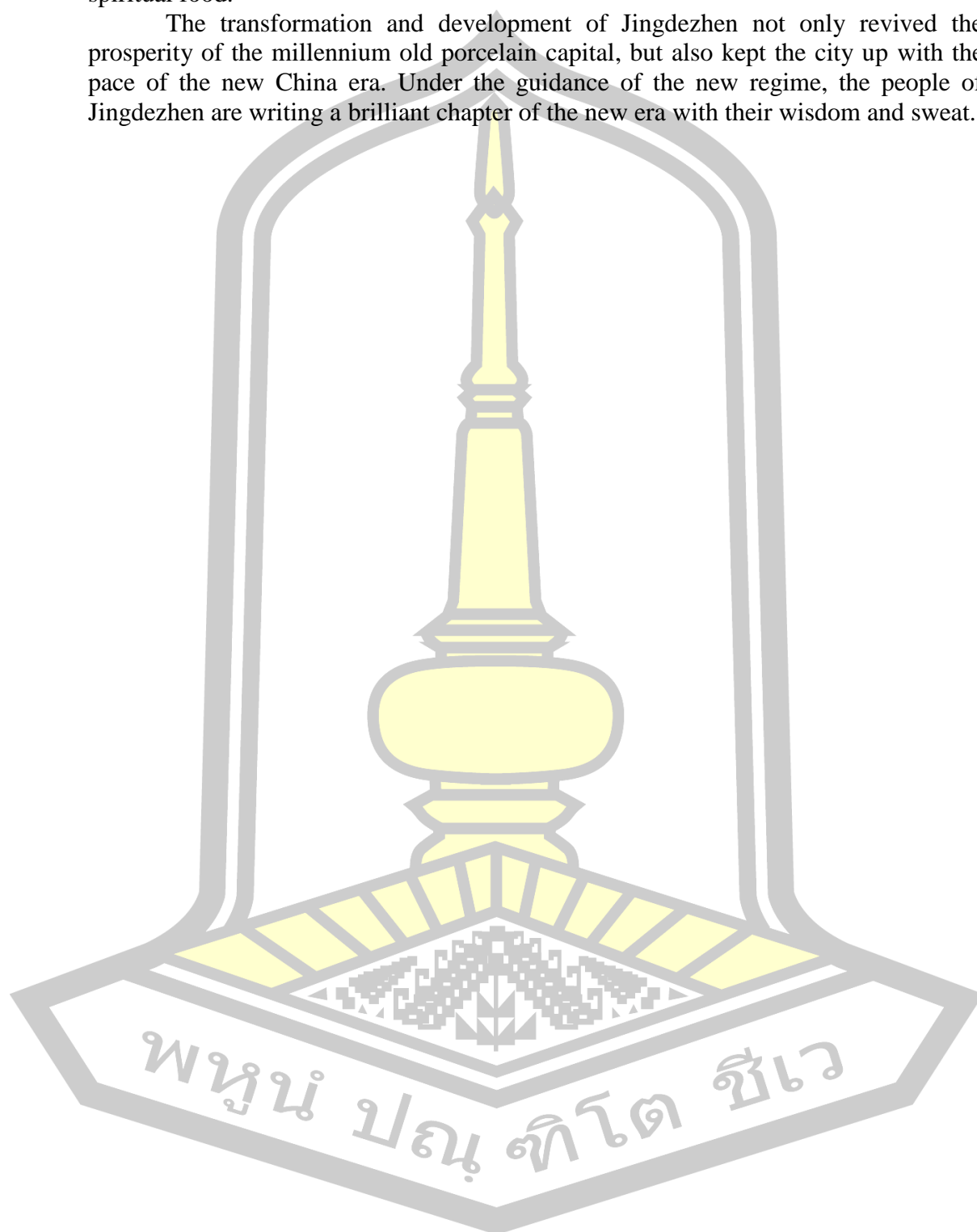
In addition to solving practical problems in production, the new government also focuses on improving production technology and product quality. They organize workers to carry out patriotic production competitions, propose rationalization suggestions, and promote the improvement and innovation of production technology. These measures not only improve the quality and efficiency of products, but also stimulate the labor enthusiasm and creativity of workers.

Under the leadership of the new government, the porcelain production in Jingdezhen has gradually entered the right track. The number of kiln entrances continues to increase, and green houses spring up like mushrooms after rain, resulting in a significant increase in the total production of porcelain. The market is gradually booming, and people's faces are once again filled with smiles. Cultural activities have also become rich and colorful, with literacy night schools, ball games, chess activities,



and cultural performances appearing one after another, providing citizens with rich spiritual food.

The transformation and development of Jingdezhen not only revived the prosperity of the millennium old porcelain capital, but also kept the city up with the pace of the new China era. Under the guidance of the new regime, the people of Jingdezhen are writing a brilliant chapter of the new era with their wisdom and sweat.



## CHAPTER III.

### The Identity Construction of the intangible inheritors of Jingdezhen's traditional porcelain craftsmanships

“Representative inheritors of intangible cultural heritage refer to those who bear the responsibility for inheriting representative items of intangible cultural heritage, are representative in a specific field, and have great influence in a certain region, and have been recognized by the cultural and tourism authorities at all levels. Inheritors include representative inheritors of intangible cultural heritage at the national, provincial, municipal and county levels”<sup>2</sup>, among which the intangible cultural heritage inheritors of Jingdezhen Ceramics occupy an even greater proportion. They are also what people call ceramic artists.

When it comes to "artists", we do not hesitate to equate them with people who engage in artistic creation. Newspapers and magazines, albums and books, movies, television and various new media channels provide us with a large amount of information about the artist's life, style and works. Ceramic artists, the creators of fine art ceramics, are part of a group of artists. It is easy to find their trends in the appreciation, collection, and auction markets; it is not difficult to see their works in large public display venues such as museums, city squares, and exhibition halls. These things that seem natural and commonplace today were simply unimaginable in China from ancient times to before the 20th century.

Through the investigation of the identity of the intangible inheritors of Jingdezhen handmade porcelain, the discussion is based on the three dimensions of individual, society and country. On the micro level, the first layer of identity construction is formed by relying on the self; on the social dimension, the identity construction is formed through performance and communication. The second level of identity; on the third level, institutionalization is achieved through the intervention of the state, so that the "margins" that are free from mainstream society are included in the national system. The interdependent influence of the three dimensions is an important reason for the development and survival of Jingdezhen handmade ceramics to this day.

This chapter uses handmade ceramics practitioners as the starting point to explore how the new knowledge system and social identity of "Chinese ceramic crafts artists" and "intangible inheritors" were constructed from the Han Dynasty to the 21st century, and what was "impossible" in the traditional era. It evolved into today's "daily life", that is, how practitioners of fine art ceramics evolved into today's artists and inheritors.

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<sup>2</sup> "Representative inheritors of intangible cultural heritage" are clearly defined in the Intangible Cultural Heritage Law of the People's Republic of China (Presidential Order No. 42), issued by the Central People's Government of the People's Republic of China

## **Part 1 The identity construction of intangible cultural heritage inheritors under social changes from the Han Dynasty to the Qing Dynasty**

### **1.1 Han Dynasty - The Former Life of Jingdezhen Porcelain Industry**

The earliest history of pottery making in Jingdezhen began in the Han Dynasty. At this time, Jingdezhen was still under the control of Jiangzhou. It can be seen that it was not taken seriously by the court at that time. Then, some smart ancestors at that time discovered this in this ordinary land. Porcelain clay was suitable for making porcelain, so they began to use local materials, knead the clay, and build kilns to fire porcelain in their free time. This flexible side hustle is becoming a way for locals to earn extra income. Although the kiln mouths of the Han Dynasty were scattered, most of them were located near china clay deposits, hidden at the foot of mountains, river banks or forests. Their scope was mainly concentrated in towns and within 50 kilometers of their surroundings. At that time, only the diffuse kiln smoke proved that the mountain people and farmers diligently engaged in this side industry in the hilly areas instead of cooking. The village, later known as "The Town," was located in a hilly area next to the river and consisted of rolling hills. At first, the place was sparsely populated, dotted with fields, lush vegetation on the hills, and wild beasts lurking. The clear springs seeping out from the cracks in the village form countless streams, bringing life and vitality to the land.

The special texture of porcelain clay on the crust was unexpectedly recognized by the diligent and intelligent pottery makers. After fine washing or crushing processing, it was kneaded into shaped green bodies. The fired products are close to the astonishing porcelain look and effect. . So the local people in Jingdezhen abandoned their original agricultural farming and forestry cultivation and became professional miners. They are constantly digging handicraft workshops that supply porcelain clay. According to the records of local characteristics in the "Miscellaneous Notes" in Volume 12 of Fuliang County Chronicles, it can be seen that Jingdezhen has been professionally manufacturing porcelain from soil since the Han Dynasty, breaking away from the original "pottery" and creating a livelihood in society. The way of business. Of course, at this time, most of the porcelain was self-sufficient, and large-scale sales had not yet occurred, so it was not considered an industry. However, they were indeed the first people to eat crabs, and they were the predecessors of today's "intangible cultural heritage inheritors". The "Han Dynasty" is divided into the Western Han Dynasty and the Eastern Han Dynasty. Even counting from the later Eastern Han Dynasty (25-220), the porcelain making industry in Jingdezhen has a long civilized history of more than 2,000 years. The so-called "Millennium Porcelain Capital" is not an exaggeration.





Figure 19 Han Dynasty painted pottery pot

Painted pottery pots from the Han Dynasty are famous for their exquisite paintings. Artists used a variety of bright pigments and painted various patterns, such as myths and legends, animals and plants, and scenes of daily life. These paintings are full of life and creativity and are breathtaking.

Source: Jiang Xinda, 2023.6, photographed

## 1.2 The porcelain lion-like beast that shocked the Tang Dynasty

In the first year of Zhide (583) in the Southern and Northern Dynasties, Chen Shubao succeeded to the throne as "Chen Houzhu". When he was building a palace in Hualin Garden in Jiankang (now Nanjing), he came up with the idea of using porcelain as the pillar foundation. This move is undoubtedly a high recognition and praise for Jingdezhen porcelain. Although due to limitations of raw materials and technology, the company ultimately failed to produce a strong and durable ceramic column foundation, the reputation of Jingdezhen's porcelain making spread throughout the country and abroad. This period can be regarded as the juvenile period of Jingdezhen's porcelain industry, that is, the stage when it is just starting out and making waves in the world.



During the Southern Dynasties, the kiln owners in Xiping Town felt very humiliated because they failed to bake palace pillars for the emperor. Although Emperor Chen Shubao did not punish them, this incident has always inspired them to work hard to improve porcelain art. Decades later, the Sui Dynasty was established, and the kiln owners in Xiping Town finally had a chance to turn over.

Emperor Yang of Sui Dynasty was a very ambitious emperor. He liked to carry out large-scale construction and build luxurious palaces and gardens. He ordered the kiln owners in Xiping Town to bake two large lion and elephant porcelains for his Xianren Palace. This was a big challenge because such large porcelain had never been fired before. But the kiln owners in Xiping Town accepted the task with confidence. They carried out the production in secret, and finally fired a pair of lifelike porcelain lions in April, when the peach blossoms were in full bloom. These two big beasts have glistening porcelain glaze and are majestic, as if they are alive. The kiln owners in Xiping Town were so excited that they set off firecrackers to celebrate.

Then, the two big beast porcelains were carefully wrapped and transported by official ship to Xianren Palace in Luoyang. Along the way, people rushed to see these two magical porcelains. When they were placed outside the gate of Xianren Palace, everyone was amazed. This incident made Xiping Town's porcelain famous. People discovered that porcelain could not only be used to make daily necessities such as dishes, cups and saucers, but also be used to make decorations and works of art. As a result, the kiln owners in Xiping Town began to bake various porcelain sculptures, such as statues of gods and Buddhas, flowers, birds, fish and insects, pavilions and pavilions, etc. These works are very beautiful and deeply loved by people. The porcelain business in Xiping Town began to rise sharply, and its reputation spread throughout the world. Since then, Xiping Town has become a paradise for porcelain handicraftsmen. With their exquisite skills and rich imagination, they have created countless exquisite porcelain works that have amazed the world.

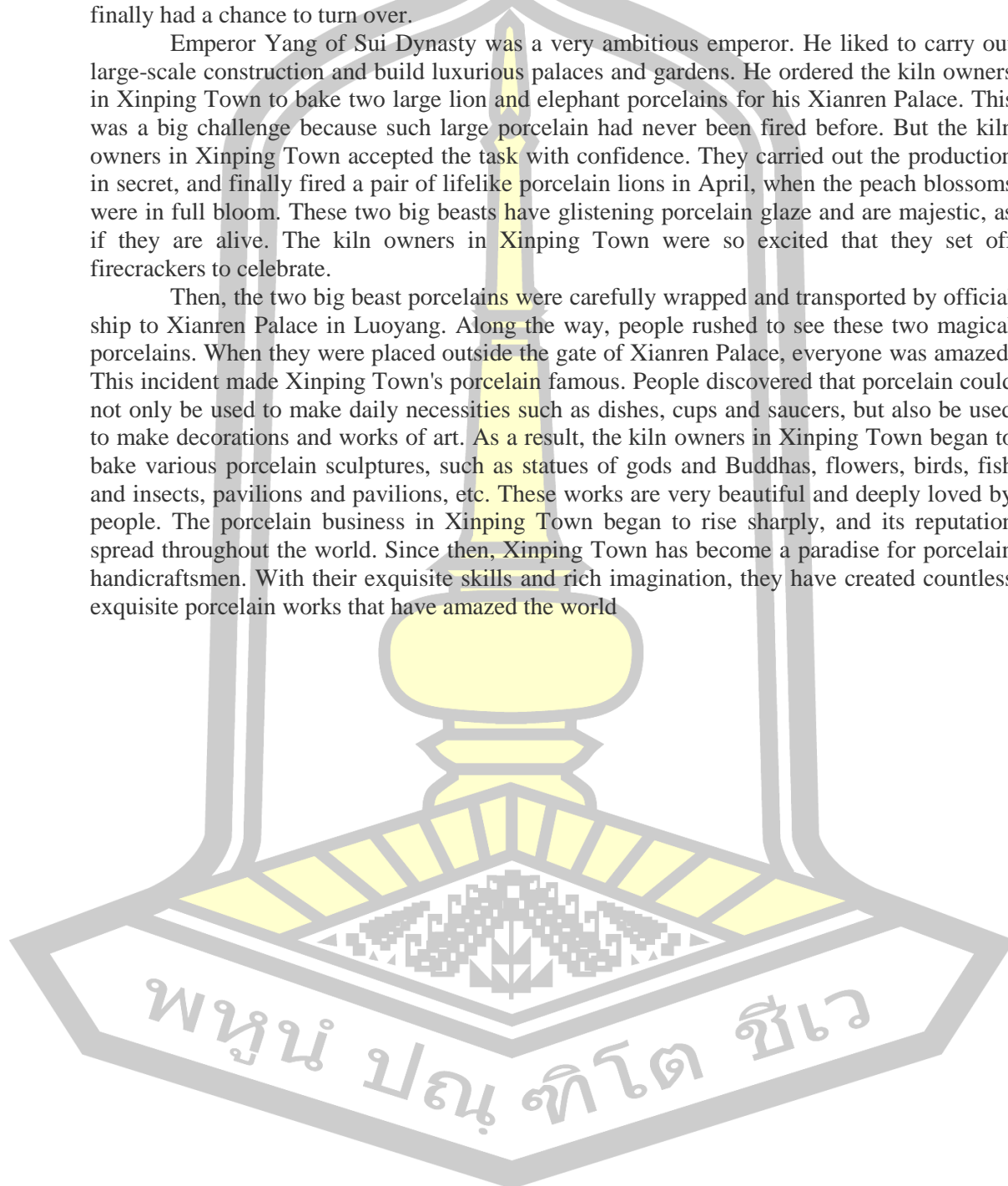




Figure 20 "Seated Lion Statue on White Glazed Lotus Platform" from Sui Dynasty to Early Tang Dynasty

A rare "Seated Lion Statue on a White Glaze Lotus Platform" from the Sui to early Tang Dynasties. It was once collected by the British Sir Wiliam Aykroyd (1865-1947); it was sold at Christie's in London in 1968. It has not been seen in the world for nearly half a century: until 2008 and 2009, it was successively owned by the famous antique dealers Eskenazi and Lan Lijie. Handled. It represents the pinnacle of early Chinese white porcelain and has important artistic, academic and historical value.

Source: Jiang Xinda, 2023.3, photographed

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### 1.3 “Fake jade” comes to Beijing

In the early years of the Tang Dynasty, there was a kiln owner in Jingdezhen named Tao Yu. The porcelain he made was very exquisite, hard, smooth, and moist, just like jade. One day, he decided to take his porcelain to the capital Chang'an to have a try. At that time, Chang'an City was one of the largest cities in the world and very prosperous. Tao Yu went to the streets of Chang'an and put the porcelain on display, which quickly attracted the attention of many people. Because the porcelain was so beautiful, everyone thought it was jade and rushed to buy it. As a result, Tao Yu's porcelain was sold out immediately and became a hot topic in Chang'an City.

The news spread to the palace, and Tang Gaozu Li Yuan also heard about it. He was very curious, so he sent someone to find Tao Yu and wanted to ask him how this "fake jade" was made. Tao Yu told the emperor truthfully, saying that this was their Jingdezhen specialty porcelain, not jade. The emperor was very happy after hearing this and ordered Tao Yu to make another batch of porcelain as tribute to the court. In this way, Jingdezhen's porcelain became famous. Everyone knows that Jingdezhen can make porcelain as exquisite as jade. Later, many kiln owners imitated Tao Yu and took their own porcelain to various places to promote it. Jingdezhen's porcelain became more and more famous.

In fact, as early as the early Tang Dynasty, Jingdezhen was already a famous handicraft market town in the country. There are many kiln entrances here, and porcelain-producing areas are scattered all over the place. Most of the kiln owners built kilns near mountains and rivers to bake porcelain, making use of local earth minerals and kiln firewood resources. The porcelain they make is hard, smooth, and as warm as jade, and is very popular. "In the Tang Dynasty, Xing kiln white porcelain and Yue kiln celadon represented the highest achievements of the northern and southern porcelain industries respectively. In the late Tang Dynasty, Yue porcelain was "moist and opaque, revealing its essence, like ice and jade. "Volume 5 of "Jingdezhen Ceramics Record" records that "the famous pottery and jade in Wudezhong Town of the Tang Dynasty was recorded in Guanzhong. It was called fake jade and paid tribute to the court, so the porcelain of Changnan Town (the ancient name of Jingdezhen) became famous all over the world. The beautiful ones of "Huo Kiln" are as bright as jade, The city annals contained in the fourth year of Emperor Wude of the Tang Dynasty that the new commoner Huo Zhongchu was ordered to make utensils for the imperial court. "Chai kiln porcelain of the Five Dynasties has a pure blue color and shines in all directions. " (Sun Tianjian., 1992 , P43)

### 1.4 Song Dynasty - Jingdezhen Porcelain Station on the Historical Stage

There were many famous kilns in the Northern Song Dynasty, including Cizhou Kiln, Jun Kiln, Ru Kiln, etc. in the north, and Ge Kiln, Longquan Kiln, etc. in the south. Jingdezhen absorbed the essence of northern and southern craftsmanship and created novel and unique porcelain such as blue and white porcelain. Blue and white porcelain is as thin as paper, as white as jade, as bright as a mirror, and as loud as a chime. It is very popular. During the Northern Song Dynasty, there were many famous kilns across the country, and the quality of the porcelain produced was very good, some even surpassing Jingdezhen. There are also famous kilns in the south, such as Jizhou kiln in Jiangxi, Longquan kiln and Ge kiln in Zhejiang, and Jian kiln in Fujian, all of which fire very well.

“After the Northern Song Dynasty, The economy began to recover, and the Hutian kiln industry also experienced some changes at this time. Due to the improvement of porcelain raw materials, kiln structure and firing technology, Hutian kiln workers created blue and white porcelain based on the production of celadon and white porcelain in the Five Dynasties. As the representative product of Hutian kiln, blue and white porcelain has truly

reached the "rao jade" standard of "as thin as paper, as bright as a mirror, as white as jade, and as loud as a chime"(Wang Ya & Zhu Songxing, 2022, p33).

During the Southern Song Dynasty, with the prevalence of luxury in society, porcelain became an indispensable item in people's daily lives. During banquets and teas, people are all proud to own a piece of exquisite porcelain. At this time, the demise of the Northern Song Dynasty caused the political, economic and cultural center to move southward, and many skilled craftsmen also moved to Jingdezhen. In the new environment, they integrated and innovated with local technology, making Jingdezhen's porcelain varieties richer and more diverse. At the same time, the civilianization process in the Southern Song Dynasty also promoted the prosperity and development of the commercial economy. The policy of "paying equal attention to agriculture and business" made Jingdezhen's porcelain market more prosperous.

At this moment, the scene on the east bank of Changjiang River is prosperous and extraordinary. Whether it is the wide alleys, ancient bridgeheads, or the secluded places hidden in the alleys, they are all covered with a dazzling variety of shops and stalls. The air is filled with the tempting aroma of various foods, and the food stalls are crowded with people and all seats are occupied. The resting inns and the streets with endless streams of cars and horses complement each other, highlighting the prosperity and vitality of the city. Dignitaries and dignitaries rode on gorgeous horses and exquisite sedans and walked leisurely through the crowded streets. Restaurants, teahouses, brothels and other entertainment venues are dotted all over the city, adding a bit of a romantic atmosphere to the city. Groups of literary and artistic young people gathered here. They recited poems, painted and talked about life in the elegant environment of the meandering water drinking fountain.

As night falls, the brightly lit China Morning Market and Night Market are still bustling with activity. Vendors were busy weaving among the crowd, their cries and customers' bargaining intertwined into a symphony of life. Boats shuttle back and forth on the river, transporting all kinds of goods and pedestrians. There are even some foreign compradors who come from afar. They go in and out of the shops, selecting their favorite porcelain, and contributing to the prosperity of the city. Although the name "Jingdezhen" did not appear in the official edicts or historical records of the Song Dynasty, it was just a natural formation of folk reputation. But this does not prevent it from becoming a household name and a place name that is famous all over the world. Because no matter how the name changes, what people really remember is always the exquisite craftsmanship and profound cultural heritage.

all in all, It is precisely because of the prosperity of the economy that the identity of traditional ceramic craftsmen is also undergoing subtle changes. Just as in the past they only made ceramics sporadically, now with the opening of shops one after another, they have gradually become kiln owners and bosses. Social status is also gradually improving because of the upper class's love for ceramics.





### 1.5 Yuan Dynasty—Establishment of Fuliang Magnetic Bureau

When the Yuan Dynasty conquered the Jin Kingdom, they killed countless people, but they spared the skilled craftsmen. Whenever they conquered a Song Dynasty city, they would search for skilled craftsmen. In the Jiangnan area, they once gathered more than 300,000 tailors, carvers, stonemasons, tinkers and various manufacturing craftsmen at one time. After screening, more than 100,000 craftsman families with superb skills were selected, while the rest were ordered by the emperor to return to the people. In the north, they also registered more than 400,000 craftsmen of various professions and established more than 70 handicraft bureaus in the name of the government.

These craftsmen were initially escorted to Mobei to assist the Mongols in creating various daily and military supplies. After the Yuan Dynasty established its capital in Beijing, they were collectively transferred to the capital and assigned to work in various official handicraft bureaus according to their respective skills. According to the system of the Yuan Dynasty's Yamen Administration Bureau, these craftsmen all enjoyed the food and accommodation provided by the government, were included in the craftsman establishment, and enjoyed stable treatment within the system. However, they also lost their freedom and had to work in government-run bureaus for generations.

Soon after the Yuan Dynasty basically stabilized its rule over the Han areas, the rulers established a nine-level institution in Jingdezhen in the 15th year of the Yuan Dynasty (1278) - the "Fuliang Magnetic Bureau". The establishment of this organization established an official production management platform for Jingdezhen's porcelain industry and further promoted the development of the porcelain manufacturing industry in the region. According to the "Hundred Officials Four" in the "History of the Yuan Dynasty", "Fuliang Magnetic Bureau, ranked ninth grade. It was established in the fifteenth year of the Zhiyuan era. It was responsible for the production of magnetic vessels and the painting of horsetail brown rattan hats and hats. There were one ambassador and one deputy envoy each." ("History of the Yuan Dynasty" Volume 88, 1976, P1371)

At that time, the office of Fuliang Magnetism Bureau in the Yuan Dynasty was located in the Zhushan area in the center of Jingdezhen. The terrain here was prominent and convenient for management and supervision. The institution was personally directed by a "Daruhachi" general manager named Buhulu, who led a group of court officials, led by Mongolian officials. They worked in a majestic gatehouse. According to the decree of the imperial court, they worked closely with the owners of folk kilns in Jingdezhen to agree on the quantity, specifications and amount of porcelain, and then entrusted them with firing. They were also responsible for inventory storage, cargo transfer or tribute to the palace. Volume 30 of "Tongzhi Tiaoge", "Yingxi · Zaozuo" records: "1. Officials, chiefs, hall directors, etc. in charge of craftsmen in various places enter the bureau very early every day to supervise the work of craftsmen, and disperse at dusk. Promotion of officials Keep a close eye on them, and if they leave for no reason, they will be punished immediately." (General Rules, 1986, P337-342)

The existence of Fuliang Magnet Bureau allowed Jingdezhen's workshops and kilns to be promoted to official kilns as long as they were designated and recognized by it, enjoying high honor and status. This kind of honor inspired great enthusiasm among kiln owners. After all, kiln owners all want their products to be recognized. They spare no expense in raw materials, carefully select fuels, and strive for excellence in skills. , striving for innovation in order to obtain more official orders and huge profits. This spirit of competition and self-improvement not only promoted the overall improvement of Jingdezhen's porcelain firing

level, but also created a good advertising effect, attracting more people's attention and recognition.

Therefore, Fuliang Magnet Bureau has set a benchmark for the national ceramic industry and demonstrated Jingdezhen's brilliant achievements to peers across the country. Its existence has made kiln owners in other production areas envious. Jingdezhen Porcelain has become the leader and established an authoritative position in the field of firing. As a result, Jingdezhen has become a holy place for craftsmanship, attracting countless professional craftsmen. The products are sold at home and abroad, and there is an endless stream of orders. Under the leadership of Fuliang Magnetism Bureau, the young Jingdezhen is full of vitality, showing strong professional ambition and unlimited development potential.



Figure 21 Fuliang Porcelain Bureau

Fuliang Porcelain Bureau is the only porcelain bureau in the country set up in Jingdezhen by the Yuan Dynasty to serve the royal family.

Source: [https://baike.baidu.com/item/%E6%B5%AE%E6%A2%81%E7%93%B7%E5%B1%80/6530754?fr=ge\\_al](https://baike.baidu.com/item/%E6%B5%AE%E6%A2%81%E7%93%B7%E5%B1%80/6530754?fr=ge_al)

### 1.6 Ming Dynasty - Conflict between Officials and the People

During the Ming Dynasty, Jingdezhen ushered in the establishment of the "Imperial Ware Factory", which was undoubtedly Zhu Yuanzhang's deeper recognition and support for Jingdezhen's porcelain industry. However, the response of the local people to this important move was somewhat dull, and they did not seem to be overjoyed by the royal favor. They still live an ordinary life, eating, sleeping, everything is as usual. When the Royal Ware Factory officially started construction, the splendid royal buildings within the walls and the solemn lineup of employees commuting to and from get off work showed an unparalleled palace-like grandeur in this remote town. The solemn atmosphere shocked the townspeople who had never seen such a scene before. They took a breath of air-conditioning and their hearts were filled with awe and wonder. Standing on the street in front of the factory, the onlookers held their breath and looked up at the towering building, feeling filled with emotion. Compared with the simple workshops in the town, this royal weapon factory is undoubtedly a world between heaven and earth. Even the Fuliang County Government Office, the largest building

complex in the area, pales in comparison to the splendor of the imperial kiln factory office and factory buildings, like a phoenix flying into a henhouse.

The imperial factory is adjacent to the undulating hills of Zhushan Mountain in the north. The entire factory is oval-shaped and has a fence that is five miles long. Town residents passing by outside the wall only need to raise their heads to see the palace-like structure with cornices and yellow roofs of the main factory building in the courtyard. Everything looks so clean and orderly: the tall splayed door faces the square screen wall, with an exquisite stone drum placed on each side of the door; entering the door, there is a long granite corridor, with the Department Office on both sides of the road, and temple ancestral hall; the two characters "Yimen" are inscribed on the top of the second door, and there are east and west gates on both sides of the door leading to the east gate and Pengjia Lane.

Starting from Yimen, the wall extends to the east and west sides, all the way around Doufulong in the north of Zhushan Mountain. The layout of the entire imperial weapon factory is rigorous and orderly, and every part reveals the majesty and dignity of the royal family. For the residents of Jingdezhen, all this is so novel and shocking. They witnessed the arrival of a new era in this remote town, and also witnessed the porcelain industry in Jingdezhen heading towards a more glorious future. The employees of the Royal Ware Factory are completely different from the loose and casual style of the folk kilns. They go to and from get off work on time every day, wear uniform clothes, and walk in a rigorous and orderly manner, just like a well-trained team. At the entrance of the ceremony, two burly guards stood. They were majestic and solemn, demonstrating the dignity and inviolability of the imperial weapon factory. In the drum pavilions on both sides, melodious music sounded morning and evening, and drums and trumpets sounded in unison, as if the start and end of work every day were a grand ceremony. "According to documents such as the "Da Ming Huidian" and "Jingdezhen Tao Lu", the craftsmanship registration system of the Yuan Dynasty was restored in the second year of Hongwu, and during this period, the kiln production in Jingdezhen was directly intervened by the court" (Huang Binhong, Deng Shi, 1998, p. 119)

Under the accompaniment of this music, the workers entered in an orderly manner, with each step following a rhythm, full of vitality and enthusiasm. For those night shift painters, the Imperial Ware Factory is even more considerate, preparing candles and lanterns with the words "Imperial Kiln Factory" to ensure their safety and convenience in walking at night. In the days when the Yuqi Factory had just started construction, this remote town became bustling and bustling. Many local residents, who are jokingly known as "Zhenba Lao", have made plans to come to the factory. Their faces are filled with curiosity and excitement, and their eyes are full of exploration and anticipation for this new thing. They stopped and watched, discussing and bringing new vitality and atmosphere to this small town. Their identities are quietly changing among ordinary craftsmen at this moment, and behind this joy lies a storm brewing.

### **1.7 Tong Bin Jumping Kiln**

Tong Bin, also known as Dingxin, was a villager in Jingdezhen. In order to protest against the imperial court, he jumped into a blazing kiln one day and used his bones as fuel. When I opened the kiln the next day, I saw that the dragon vat was completed. At the strong request of porcelain workers and local people, the Ming Dynasty court built an ancestral hall for Tong Bin on the east side of the Imperial Ware Factory (renamed the Royal Kiln Factory after the Qing Dynasty), and posthumously named him "Emperor Fenghuo Immortal Master". People posthumously named this ceramic artist with great dedication as the God of Kiln Fire. (Wang Xiaoyu & Feng Yicheng, 2022, P1)

The reason for the incident was that during the Wanli period of the Ming Dynasty, Emperor Zhu Yijun sent his trusted eunuch Pan Xiang to Jingdezhen to supervise the construction of a large dragon vat as a Changming lantern in front of the coffin in preparation for the future tomb. Previously, eunuch Wang Zhen during the Zhengtong era also attempted to fire Qinglong white porcelain jars in Jingdezhen. However, due to the large volume and complex craftsmanship of the dragon jars, they were prone to deformation or cracking after high-temperature firing, and ultimately failed, leaving only piles of fragments piled up like mountains. The task of firing the dragon jar this time is even more arduous, with extremely high requirements, and it is necessary to ensure that the porcelain surface is perfect and flawless. Eunuchs are extremely strict with lower level employees, and ceramics must not have any flaws, otherwise they will be punished, and in severe cases, even beheaded. Tong Bin and the porcelain workers both feel thorny in the face of such a challenge. However, the imperial decree was hard to disobey, and they could only grit their teeth and accept it. During the firing process, there were numerous difficulties, and every time the porcelain body entered the kiln, it was not spared and became a waste. As the deadline approached, everyone was anxious.

One day, the kiln workers resumed their intense firing work. Tong Bin has always been righteous and deeply sympathizes with his colleagues who suffer from hunger, cold, and whipping. At the critical moment of firing, a loud noise suddenly came from inside the kiln, and flames rushed wildly towards the dragon vat like dragons. Seeing his efforts about to go to waste, Tong Bin, as an experienced pyrotechnic master, resolutely climbed up the chimney and jumped into the sea of fire. This heroic feat has been widely praised among the people and gradually transformed into a magical legend. It is said that on the eighth day of the eleventh month in the twenty seventh year of the Wanli reign, Tong Bin, who was only thirty-two years old, made a heroic sacrifice to save the dragon jar. Perhaps it was his bravery that moved the heavens. The next day, when the kiln was opened, a shining blue dragon white porcelain jar appeared before everyone's eyes.

The remains of Tong Bin were buried on Fenghuang Mountain in the eastern suburbs of Jingdezhen, becoming a hero in the hearts of the town residents. However, Pan Xiang was not satisfied with the successful firing of the dragon jar, but instead intensified his pressure on the kiln workers to continue firing. Finally, in 1599, the unbearable potters angrily set fire to the Imperial Ware Factory, while Pan Xiang fled Jingdezhen in panic. From this, it can be seen that although the imperial kiln at this time was grand and imposing, most officials were extremely oppressing employees, leading to deep conflicts between the lower level employees and the upper level, and large-scale conflicts were also inevitable.





Figure 22 Tong Bin sculpture

Tongbin is one of the folk beliefs in China and one of the industry deities worshipped by the Jingdezhen ceramic industry since the end of the Ming Dynasty. Tong Bin, with the courtesy name Dingxin, was born in 1567 in Jingdezhen Village and passed away in 1599. He was a porcelain firing technician in the Ming Dynasty.

Source: Jiang Xinda, 2023.5, photographed

### 1.8 Qing Dynasty, the first step from craftsman to artist

During the Shunzhi period of the Qing Dynasty, the "Imperial Ware Factory" in Jingdezhen was given a new name - "Imperial Kiln Factory", which was just a literal change. In fact, it not only inherited the official kiln base of the Imperial Ware Factory, but also inherited the techniques and standards of the official kilns of the Ming Dynasty. However, starting from the 19th year of Kangxi (1680), the Qing Dynasty summarized the lessons of the late Ming Dynasty of "intermediate officials supervising pottery and being harsh and exacting", and essentially made a series of improvements that conformed to the trend of the times, laying the foundation for the pinnacle of porcelain art. solid foundation.

These improvements include dispatching officials from the Ministry of Internal Affairs to the factory to supervise manufacturing, abolishing the labor quota sent by the state government, and all craftsmen's remuneration is paid by the imperial treasury on a per-work basis. Transportation costs are no longer passed on to the local government, but paid according to the actual situation. . After continuous innovation, the product quality of the Imperial Kiln Factory has reached its peak in the history of ceramics, with exquisite products emerging one after another. Especially during the Kangxi, Yongzheng, and Qianlong dynasties, the production of official kiln wares and "official and civilian wares" reached an

unprecedented peak, and porcelain quality and craftsmanship once again reached the peak of history.

The Qing Dynasty carried out profound reforms in the management, funding and craftsman system of the imperial kiln factory. This was based on the experience and lessons of the previous dynasty and was carried out in response to production issues such as funding sources and labor supply. First of all, since the Qianlong period, the management of the imperial kiln factory has been gradually refined, with the Jiujiang Customs envoy in charge, supplemented by Raozhou Tongzhi and the Jingdezhen Inspection Department to supervise the production and operation. This has become a common practice in the management of the imperial kiln. Secondly, for the estimation and write-off of the value of ceramic products, the funds are uniformly offset by the main items of money and grain, or the money and grain expenses are allocated by Huai'an Banzhaguan, thus ensuring the stability and adequacy of funds.

The method of employing workers in the imperial kilns also underwent important changes, from the original craftsman service system to a recruitment system. This change greatly enhanced workers' enthusiasm and freedom. Although the labor of hired workers is hard and may be exploited, they gain more respect and freedom in terms of their status. For example, prisons in factories were abolished, and work inactivity was eliminated. As the famous pottery supervisor Tang Ying said, due to the good intentions of the craftsmen and the poor management, there was no punishment or mistakes. Porcelain making technology has been tested by history and has reached its peak. As Jingdezhen became recognized as the center of porcelain production in the world, its production and trade volumes grew rapidly. Porcelain imperial vessels were exclusively used by the court, and had transcended the simple purpose of making profit, sublimating to the level of appreciation and understanding of the craftsmanship of the work. Therefore, when recruiting craftsmen, the Royal Kiln Factory only selects talents with superb skills and broad influence. It does not set quantitative tasks or limit completion time, and goes all out to pursue excellence in craftsmanship and quality. The production raw materials and fuel are all of the highest quality, and the labor tools are also of high standard. After the porcelain is made, it is strictly screened, and no defects are tolerated. This serious and rigorous attitude is as demanding as selecting a concubine in the palace.

Guanyao has always focused on producing high-precision arts and crafts ceramics, that is, high-grade works of art. His pursuit of excellence gradually influenced the folk kilns that had a rough start. It is difficult for ordinary people to identify the quality of porcelain, because the surface of porcelain is made of clay and then glazed and fired. However, when the skills of the craftsmen reach a certain level, they, like artists, integrate emotions into their works and carve out the enamel color, individual shape and craftsmanship details to give the works humanized characteristics. Since then, Jingdezhen's porcelain production has gained an artistic flavor and taken on a noble temperament. True craftsmen are no longer satisfied with mass-produced goods, but pursue uniqueness and excellence.

Those who had worked in the imperial kiln factory were enviously called "official eaters" even though they were covered in mud. They are considered to have chosen the right path in life and therefore can live a stable and superior life throughout their lives. In the imperial kiln factory, even ordinary bill pickers must put up a small yellow dragon flag when crossing the street to look majestic. When orphaned employees in the factory are too old to work, they can also enjoy free pension benefits.

However, as the last generation of feudal court, the Qing Dynasty's decadence and decline have become irreversible. From the development of the imperial kiln factory to its peak, to the fall into the abyss, until there was no silver input to maintain it, and the fireworks from prosperity to decline and finally extinguished, it was equivalent to a mirror, reflecting the hustle and bustle of the Qing Dynasty in its prosperity and the wailing in its decline.

## **Part 2. The identity construction of inheritors of intangible cultural heritage porcelain in the context of modern ceramic consumptions**

Consumption behavior, as a unique symbolic resource, not only shapes the identity of consumers, but also provides producers with a platform to construct identity and enhance social status. According to academic observations, Europe in the 18th century witnessed a consumer revolution, which was the product of the Industrial Revolution in the same period, which paved the way for the commercialization of "fashion". Neil McKendrick's in-depth study of Wedgwood's early business strategies vividly demonstrates how Wedgwood adopted a series of carefully planned marketing strategies, such as designing porcelain for the royal family and setting up showrooms in London and other places. , providing distinguished and meticulous services, and winning the support of patrons and art connoisseurs, thereby establishing its reputation for excellence and successfully developing a market for the middle class. In this context, the consumption of goods is not only an economic behavior, but also an important means for the middle class to construct their own identity, and the reputation of the producer has also been significantly improved in the process.

This chapter explores how traditional craftsmen transformed into artists and inheritors of intangible cultural heritage, and how their identities were constructed. By combining the process of identity construction of European artists, we find that the driving force of identity is very similar. Similarly, in the process of transforming from craftsmen to artists, the support of art critics and art patrons greatly promoted the construction of this identity. Behind this is the development of the ceramic sculpture art market, which took the transformation of modern society as an opportunity. This case is very similar to the construction of modern European art. Of course, the difference is that in China, after the 1950s, national policies had a decisive influence. If we look further into the history of Chinese ceramic aesthetics, the famous Jingdezhen porcelain and its artists are more qualified to study than other porcelain-producing areas.

The transformation from craftsmen to artists, and art ceramics becoming "art objects" is a part of the formation of modern society. Whether it is famous craftsmen such as Jingdezhen or Chaozhou, Tangshan and other porcelain-producing areas, ceramics have not escaped this historical change. However, what is interesting is that Jingdezhen artists have a history of identity construction that is different from both Shiwan and Europe. Jingdezhen's porcelain has a long history in production and appreciation, and the formation of this knowledge predates the emergence of modern artistic concepts. The new knowledge classification in modern times is a superposition of old and new systems, a coexistence of antiques and novelties. The emergence of "artwork" is much earlier than that of "artist". Since the 20th century, as a world-famous porcelain capital, the reform of ceramic industrialization has been the most concerning issue for the local government and the country. Artists who are based on craftsmanship construct their identity in this historical context.

Craftsmen make a living by their craftsmanship, and artists become famous by their work. The artistic achievements of famous porcelain painters and pottery sculptors are of course an important foundation for their fame. In addition, their fate and social environment are also extremely important. In modern times, the

industrialization of porcelain production, the emergence of exhibitions and media advertising, the establishment of the consumer market, the cooperation between new aesthetic tastes and the consumer market, and the establishment of the national identity system are important driving forces for its identity transformation.

## 2.1 Revolution in World Ceramic Consumption

“In the 19th century, the production technology of ceramics in European countries was very mature. Li Gui, who participated in the Philadelphia Exposition in the United States in 1876, described the porcelain of Japan, Britain, France, and Germany at that time as follows: Japan had a pair of large porcelain vases... Although the exterior painting was beautiful, their quality seemed not as strong as Chinese products, and the price was also 2000 yuan. British porcelain was the most beautiful, with pure white and fine craftsmanship, and low value. In the early days, Western countries did not have porcelain, but they came from China to visit and return to China to study, only to discover the mystery. Today, Chinese porcelain is not allowed, and there is a trend of surpassing it. Cups, plates, bottles, and bowls have their own unique features. Painters of Chinese characters, flowers, and plants, as well as those made from Chinese soil, are also known for their brand names. France also produces excellent homemade porcelain, which is unparalleled outside of Britain. Germany is currently attending the conference... Porcelain is particularly good. China's products include silk, tea, porcelain, silk goods, carved flowers, and Jingtai ware, which are ranked first among various countries... Porcelain sold out during the conference.” (Li Gui, 1985, p212-213.)

Li Gui highly praised China's porcelain as "ranked first among all countries". Although he believes that Japanese porcelain has a delicate appearance, its quality is slightly inferior to Chinese porcelain. At the same time, he also praised the porcelain of Britain, France, and Germany, which were the earliest and most technologically advanced countries in Europe to develop and produce porcelain in large quantities. Among them, he specifically mentioned British porcelain, believing that it is "pure white in quality and finely crafted.". In the 19th century, the two major ceramic companies in England, Witchwood and Dalton, became famous for producing flawless and finely crafted bone porcelain. Li Gui's travel notes reflect that in the middle of the 19th century, although Chinese people had realized the progressiveness of foreign porcelain making technology and the delicacy of foreign porcelain, they still maintained considerable confidence in their own porcelain, which was reflected in their cultural self-confidence at that time.

By the end of the 19th century to the beginning of the 20th century, the appearance of the world ceramic industry had undergone significant changes. In Europe, porcelain making technology is no longer a secret. With the invention of porcelain making machinery and the innovation of kiln technology, the efficiency and quality of ceramic production have been greatly improved, and the output has also significantly increased. Of particular note is Japan. Since the Meiji Restoration in the mid-19th century, the country has actively introduced new ceramic production technologies from countries such as Germany and France, rapidly improving its production capacity and gradually catching up with European powers. At the beginning of the 20th century, these countries began to turn their attention to the long-



standing ceramic powerhouse - China, dumping a large amount of industrialized ceramic products. Among them, Japan has become one of the main countries exporting porcelain to China, which has had a profound impact on China's ceramic market. "The quality of Japanese porcelain was not as good as mine, but it was able to learn from legal entities and my strengths, and became more and more versatile. As a result, its porcelain developed rapidly and became popular in North and South America, which is our trading port. We also used many of its products. The porcelain from Jingdezhen was mostly seized, while Guangdong, Shandong, and Fujian did not." (Zhixin Bao, Volume 92, 1899, page 1)

## 2.2 China Exhibition Promotes Ceramic Consumption

After the defeat of the First Sino Japanese War in 1898, the court and the people began to widely call for a "commercial war", emphasizing the revitalization of industry and commerce, with the aim of competing with foreign countries. The rise of this public opinion has prompted local officials to take "reclaiming power" as the banner, actively establish industries in the local area, and establish new style schools and other institutions. At the same time, the domestic goods movement in the late Qing Dynasty was also in full swing. With the deepening of the concept of "business war" in people's hearts, the understanding of expos by both the government and the public has gradually shifted from "flashy" and "diplomatic relations" to "business war" and "competition", and their economic functions are increasingly valued. The expo was seen as a "competition" and became an important means for people to engage in commercial warfare and regain their rights at that time, which was related to "revitalizing industry, opening up people's intelligence" and "stimulating business sentiment" (Duan Fang, 1908, Page 17,)

In 1910, "Nanking-Unyre an l'exposition National 1909"<sup>3</sup>, as the first grand national exhibition of the late Qing Dynasty, was proposed by the Governor General of Liangjiang, Duan Fang, and the Governor of Jiangsu, Chen Qitai, as early as 1907. It officially began in 1908. The organization of this exhibition is quite innovative, led by chambers of commerce from various provinces and counties, and organized by local product associations. The collection of exhibits is the responsibility of these production associations, which first collect products from each county, then summarize them to the production associations of each province, and finally transport them to Nanjing for exhibition. It is worth mentioning that these production associations are mostly held by local chambers of commerce, demonstrating the positive role of chambers of commerce in promoting local industrial development. The items exhibited by the Nanyang Promotion Association are mostly finished products

<sup>3</sup> The Nanyang Industry Expo was the first World Expo held by China, and it was also the first international expo hosted in an official name in Chinese history. It was held in Nanjing on June 5, 1910 (the second year of Xuantong in the Qing Dynasty) by Duan Fang, the then governor of Liangjiang. It lasted for half a year and was visited by more than 300,000 people from home and abroad. The venue started from Dingjiaqiao in the south, Sanpailou in the north, and Fengrun in the east. Gate (today's Xuanwu Gate) reaches the entrance of Jiangjun Temple in the west, covering an area of more than 700 acres. The Nanyang Industry Association learned from the United States International Exposition, the Belgian Expo, and the Milan Expo in Italy, and successfully attracted 22 provinces and 14 countries and regions across the country to participate in the exhibition and set up pavilions. Countries in Europe, America, and Southeast Asia also came to participate in the exhibition. . There are approximately one million exhibits, and people at the time called it "a grand event that has not been seen in China for five thousand years."

from modern companies and schools in various provinces. These products not only represent the latest achievements in industries, education, and other fields at that time, but also become an important window to showcase the effectiveness of local "new policies". In terms of item display, the exhibition drew on the classification methods of foreign expos and meticulously set up 24 categories and 444 categories of exhibits. In the venue, there are specialized exhibition halls such as the Education Museum, Craft Museum, Military Equipment Museum, Medicine Museum, Aquarium, Art Museum, Agriculture Museum, Machinery Museum, Gyeonggi Museum, and Jinan Museum, all of which are modeled after Western style architecture, showcasing the openness and inclusiveness of the times.

In addition, the venue has also set up exhibition halls in Zhili, Shandong, Zhejiang, Fujian, Yungui, Jiangxi, Anhui, Sichuan, Guangdong, Hunan, Hubei, the three eastern provinces, and Henan based on the source of the products, as well as distinctive Guangdong Education Hall, Liling Porcelain Industry Hall (located in Hunan Hall), Jinling Satin Industry Hall, Lanqi Hall, and Navy Exhibition Pavilion. It is worth mentioning that at that time, the Jingdezhen Chamber of Commerce had just been established, and its Premier Kang Da, as the General Manager of a porcelain company from Anhui, also played an important role in this grand event, contributing his own strength to the display and promotion of Jingdezhen porcelain.

### **2.3 Establishment of Jiujiang Porcelain Industry Showroom**

In Europe in the 18th and 19th centuries, the Industrial Revolution provided a solid material foundation for the consumer revolution, allowing it to flourish. This revolution gave birth to the concept of "fashion", which greatly stimulated and satisfied people's consumption needs for items. Western scholars have keenly captured the important role of emerging methods of product promotion and sales, such as advertising, promotional printed materials, window displays, department stores and expositions, in promoting the consumer revolution. Items began to be displayed and displayed consciously, which is undoubtedly a key part of the modern consumer revolution.

As for whether China experienced a similar consumption revolution in the 20th century, we still need to delve deeper into it. However, it is undeniable that new ways of selling goods have begun to take root in this land. Department stores opened by foreigners were undoubtedly one of the earliest commercial attempts in modern China. As early as 1854, department stores opened by the British appeared in Shanghai's concessions, and Huiluo Company, established in 1904, became the most famous large-scale department store in Shanghai at that time. As the times progressed, at the end of the 19th century and the beginning of the 20th century, a number of large department stores invested by Chinese capital also emerged in Hong Kong, Guangzhou and other places.

In this context, the display and sales methods of ceramic consumer goods have also undergone significant changes. , we can get a glimpse of the new trend in ceramic product sales at that time. This advertisement not only shows the exquisiteness and variety of ceramic products, but also attracts the attention of many consumers through clever publicity techniques. It can be said that the display and sales methods of ceramic consumer goods are gradually becoming modern and

professional. Take an advertisement in the "Declaration" in 1908 as an example: "China Art Exhibition Center invites advertisements for items for display and consignment: We search for high-quality items from all provinces, prefectures and counties, and display them in two parts: items for sale and items not for sale. Collectors have Exquisite and unique items that are willing to be handed over to our office for display will be listed as not for sale, and those that are willing to be sold will be listed as items for sale. Please read the consignment regulations of our office and send them to Hujiashai Garden Merchant Yue on Sima Road, Shanghai on the same day. "Gathering" ( Shenbao, 1908 ,P4)

The establishment of such exhibition halls of Chinese items was obviously influenced by the trend at that time that advocated holding competitions, business promotion meetings and exhibition halls. This showroom is mainly divided into two parts: one is a pure exhibition area, where the items on display are not for sale; the other is an exhibition area, where the items on display can be purchased. In order to allow everyone to visit and shop better, the showroom also clearly marked the commuting time in the advertisement. "It will be opened on the 11th, and tickets will be sold from the 12th. It will open at nine o'clock in the morning and close at eleven o'clock in the evening." ( Shenbao, 1908 ,P1)

At that time, Zhangjia Garden was particularly famous in Shanghai, where the World Treasure Competition was held. The garden is filled with sheds and colorful electric lights. Many exquisite items from different countries, beautiful embroidered silks and satins are displayed here, as well as various novel works of art for sale. What's more interesting is that there are also officials, businessmen and ladies from various countries who come to perform dramas, play piano and sing, as well as foreign movies, fireworks and Japanese traditional skills performances. In addition, Zhangjia Garden also has a museum. In addition to Zhangjia Garden, some well-known private gardens in Shanghai, such as Yuyuan Garden and Bansong Garden, have also become important places for exhibitions. Before the emergence of public museums, these exhibition halls were the main places for people to view exhibitions. Under the influence of the Saizhen Society and the Exhibition Center, the placement of items is no longer disorderly and random, but has the concept of display.

Although the porcelain sold in this store called "Jiujiang Porcelain Industry Showroom" is similar to other porcelain stores, its name is very special. It is not called a "warehouse" or a "trade house", but a "showroom". The emphasis is on displaying porcelain, rather than simply selling goods. In the advertisement, they mentioned a variety of beautiful and innovative painted porcelain and invited customers to come to the store to see and buy. The store owner obviously already understands the concept of "display", which is to put the products out for everyone to see, so that customers can choose what they like to buy. This new way of display also affected Jingdezhen. In the early years of the Republic of China, Jiangxi Porcelain Company's two stores in Jingdezhen would put their beautiful plates, cups, bowls, pots, etc. into beautiful wooden shelves and then display them in glass. In the 1923 "Shenbao" advertisement, we also saw a store in Shanghai that specialized in selling Jingdezhen porcelain. They used glass windows in all directions to display various porcelains such as characters, operas, animals, etc. This new type of glass display window is not only used by new department stores in big cities, but also in Jingdezhen.



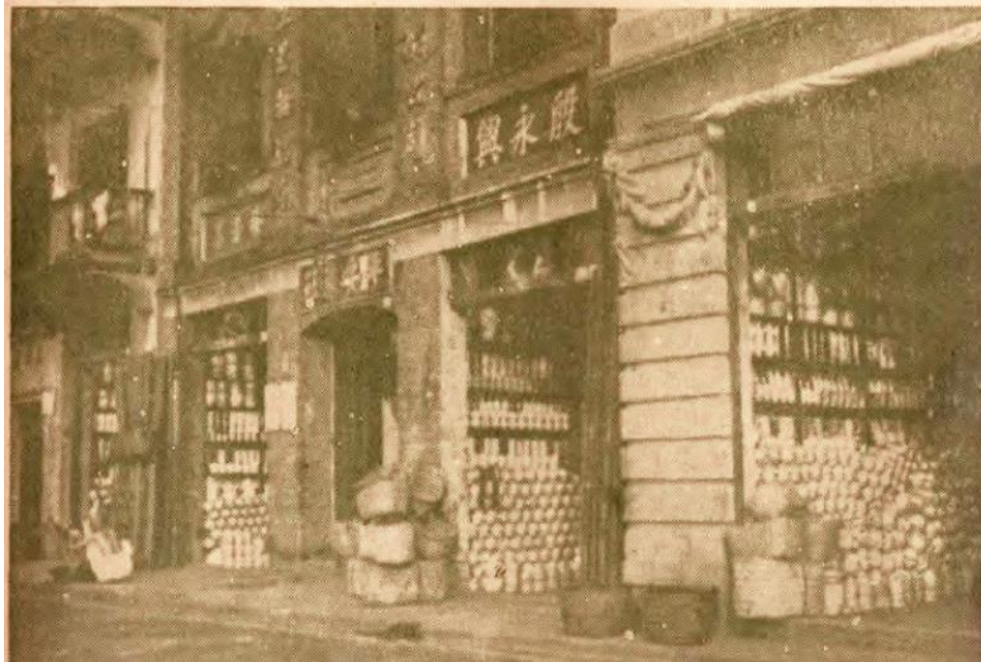


Figure 23 Jiujiang Porcelain Exhibition Room

This picture shows a store on Ximenwai Street in Jiujiang, but in order to better promote and sell domestic products, especially improved porcelain from Jingdezhen, Jiangxi, this branch specializes in selling improved porcelain from Jingdezhen, Jiangxi. This store called "Jiujiang Porcelain Showroom" was not called a "warehouse" or a "trade name", but a "showroom". It emphasized the display of porcelain and the importance of display in the store at that time.

source : Porcelain shop in Jiujiang "picture from *"Middle School Students" Issue 17, 1931*

#### 2.4 Ceramics included in the category of "art"

The emergence of new exhibition institutions, such as exhibitions and exhibition halls (i.e. museums), not only provides a place for people to watch exhibitions, but also spreads new ideas. Exhibitions are not just about showcasing things for everyone to see, but also about categorizing items and determining which scope they belong to. Taking the example of the Nanyang Industry Promotion Association, which has abundant information, we can have a clearer understanding of people's views on "art" and "craftsmanship" at that time. The classification of things in the Nanyang Promotion Association is clearly based on the methods of foreign expos, and the terms "art" and "craftsmanship" have also taken on new meanings. This indicates that a new method of item classification began to be used at least in 1910. According to information from Guangdong, Huang Dade believes that the term "art" existed as early as in the proofs published by painter Chen Shuren in 1904. Huang Dade speculates that this excerpt may have been written by Pan Feisheng, who gave lectures in Berlin, Germany in 1887 and had many exchanges with literati from Japan and Korea. Since then, newspapers and magazines in the provinces and Hong Kong have extensively used the term "art".



In the past, "Yi" mainly referred to skills such as writing, arithmetic, archery, and driving, while "Shu" referred to skills in medicine, prescriptions, and divination. So, "art" and "technique" are both used to refer to various skills. But the Nanyang Industry Promotion Association used the term "art", which includes categories such as calligraphy and painting, gold and stone carving, embroidery, ancient ceramics, and so on. The term "craftsmanship" encompasses dyeing and weaving, mining and metallurgy, manufacturing industry, civil engineering and construction, chemical industry, and mechanical transportation, among which ceramics are classified as kiln products in the chemical industry. The meaning of "craftsmanship" here is actually similar to what we mean by "industry" now. At that time, all the ceramics produced were displayed in the art museum, and under the category of craftsmanship in the art museum, it is recorded that "Jiangxi Porcelain Company produced exquisite porcelain such as gilded black eagle vases, colorful porcelain peacocks, antique Langyao green fruit vases, and antique factory official glazed incense burners.". (Travel Notes of Nanyang Industry Promotion Association, 2023, p.21)

Despite the concept of "art" and "fine arts and crafts" during this period, painters naturally transitioned into "artists", but ceramic artists were still not "artists" or "artists". Porcelain painting is an essential decorative process for porcelain, and porcelain craftsmen did not appear until the 20th century. However, before the 20th century, there were very few porcelain artists whose names could be recorded in history. Researchers have pointed out that the term "art" only became popular in the 1920s, while in the early 20th century, the term "art" was more commonly used. That is to say, in the late Qing Dynasty, "art" and "artists" continued to use the traditional concept of "art". In the materials related to the Nanyang Promotion Association, we also did not see the names of the porcelain painters, although it is estimated that they will have works sent to the association. It can be seen that ceramics have been included in the category of art. It is not difficult to understand why Chen Liu laments in his "Tao Ya" that the status of craftsmen is not as good as that of painters, even though they compete in the same field, their works belong to the category of "art".

We have found three institutions from Jingdezhen, namely Jiangxi Fuliang County Porcelain Company (also known as Jiangxi Porcelain Company), Jiangxi Jingdezhen Porcelain Production Association, Jiangxi Jingdezhen Anhui Business Association, and Jiangxi Li Miaoting (specializing in porcelain carving). If we look at the preparation methods of the Nanyang Promotion Association, we can understand why these institutions were able to participate in the exhibition and win awards. From the list of winners of ceramics by the Nanyang Industry Promotion Association, the award situation in other regions is also similar, with the main winners being stores and new companies. Simply put, this exhibition does not particularly highlight individual craftsmen. Although art is included in the category, ceramic craftsmen are not considered as "artists" or "artists". During this period, compared to the phenomenon where ceramic artists nowadays hope for personal fame to outweigh the work itself, personal reputation was not very important at that time, at least it could not help porcelain merchants advertise.

## 2.5 The emergence of "artists" in Jingdezhen

Most of the famous porcelain painters did not receive much attention during the Republic of China period, and their stories were mostly compiled and studied by scholars in the 1950s and even 1990s. However, if we search carefully, we can still find the names of these "artists" in the investigation reports and official archives of the Republic of China period. The earliest known literature to specifically refer to a group of porcelain painters as "artists" is Xiang Zhuo's "Jingdezhen Ceramic Industry Chronicle". The article was published around 1920. The author, Xiang Zhuo, is a local official who wrote this investigation report for work purposes. The article mentions "artists" in this way : "Many of the hired colorists belong to the artisan school, and their art is not impressive at the beginning. If they belong to fine arts, they will be painted with porcelain pieces and temporarily requested. There are only 20-30 artists in the whole town, indicating a shortage of industrial talents. (Xiong Liao, 1999, page 708.)

As mentioned earlier, at that time, only 20-30 people in the town were involved in the field of art. So, who are these 20-30 artists? Subsequently, the author further revealed the shortcomings of Jingdezhen in terms of talent. He pointed out that among the artists in Jingdezhen today, Wang Qi, Wang Yeting, Deng Bishan, Zhu Shouzhi, and others are among the top performers. They are not only skilled in making porcelain, but also stand out in the ceramic industry through in-depth research and continuous innovation. Especially the portrait of Wang Qi and the improved colored glaze of Wu Aisheng can be regarded as a masterpiece at that time. However, even though the ceramic industry in Jingdezhen is so brilliant, there are very few talents who have truly invested in and made achievements. This makes people unable to help but feel that the shortage of talents in the industrial field is truly worrying. And this shortage of talent is not limited to the ceramic industry. In our country, such difficulties are almost everywhere.

Restoring rights is closely related to the production of antique porcelain and the improvement of porcelain patterns. It has been the mainstream view put forward by people since the late Qing Dynasty to improve the porcelain industry in Jingdezhen. The organizers of the 1915 Panama Games also pointed out: "There are patterns in art, which are the outline of art. There is no art in crafts, and there are shortcomings in craftsmanship. Recently, it has become a common practice that countries cannot talk about craftsmanship without art. The unique crafts of our country, looking into its essence, it seems to be no less than others, like lacquer, embroidery, weaving, and porcelain. It is produced in our country and is a specialty. It has no artistic ideas, so it cannot turn decay into magic. Therefore, it is disgusting to others and difficult to export." ("Report of Jiangsu Association for Preparing the Panama Games", 1915, page 130.)

In other words, in order to increase the sales of ceramics and other handicrafts and thereby restore the country's interests, we urgently need to inject "artistic ideas" into these handicrafts. The core of this "art thought" is the careful improvement of patterns, which makes ceramics more artistic and fascinating. Against this background, in 1919, a group of porcelain-painting "artists" in Jingdezhen founded the "Porcelain Industry Art Research Society" with the strong support of the Fuliang

County magistrate. They actively advocated art reform, aiming to promote the prosperity of Jingdezhen's porcelain industry and revitalize the country's industry. This move is based on a deep understanding of the importance of art thought, with a view to injecting new vitality into traditional crafts through the power of art.

## 2.6 The establishment of the Porcelain Art Research Society

Porcelain Art Research Society<sup>4</sup> is located in the picturesque Lotus Pond in Jingdezhen. Before it was established, the county government of Fuliang County had already moved to the vicinity of Lianhua Pond. Lotus Pond is located in the northeast of Jingdezhen, close to the famous Royal Kiln Zhushan. It has been one of Jingdezhen's scenic spots since ancient times. The location was chosen to facilitate customers who come to buy porcelain. An important activity of the research society is for artists to provide exquisite drawings and collect them into volumes for publication. According to the memories of the older generation of local people, when the Beiyang warlords passed through Jingdezhen in 1927, they plundered many treasures displayed by the research society. After that, the research society sadly disbanded. It can be inferred from this that the research institute once had a showroom, displaying the ceramic masterpieces of many famous artists at that time.

The reputation of these artists rose rapidly by establishing a showroom and publishing a collection of paintings. Their most acclaimed talent lies in their unique improvements in porcelain patterns. Although there are many ceramic shops in Jingdezhen, it was not until the 1950s that a museum came to the fore. Therefore, the establishment of a showroom by the Porcelain Art Research Society is a major innovation in the town. The strong support of the county magistrate not only allowed the research society and its members to be officially recognized, but also allowed their works to be widely disseminated and praised. These events are also recorded in detail in the preface of this precious collection of paintings: "Our country's commerce is dominated by the East and West, but porcelain is a specialty of China, and there is still a glimmer of hope for trade with Western and Eastern countries. If we do not improve it early, we will inevitably repeat the Silk Road, The mistake of tea. Wang Qi and others saw this and joined forces with others to edit the patterns. They might invent porcelain patterns for potters to borrow (borrow) for imitation; they might also draw diagrams to make it easier for later generations to copy and read." (Huang Shixin, 1921, p131 )

The publication of the collection was intended to set an example of the improvement of porcelain patterns for their peers, thus establishing the preeminent status of these artists above ordinary craftsmen in the industry. However, from this quotation, it is not difficult to find that the root of this leading position is not just aesthetics of art, nor is the publication of the album simply to promote artistic taste. On the contrary, it more reflects the awareness of these artists to improve the porcelain industry, which is different from that of ordinary craftsmen. The preface specially introduces Wang Qi, praising him as a highly reputable painter whose works

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<sup>4</sup> Jingdezhen's first ceramic artist association - Jingdezhen Porcelain Art Research Society, brings together everyone to create a new trend in the porcelain industry. Its creation effectively broke the porcelain production pattern under the feudal imperial official kiln system, promoted the development of pastel porcelain of the Jingdezhen literati school, and had a profound impact on later generations.

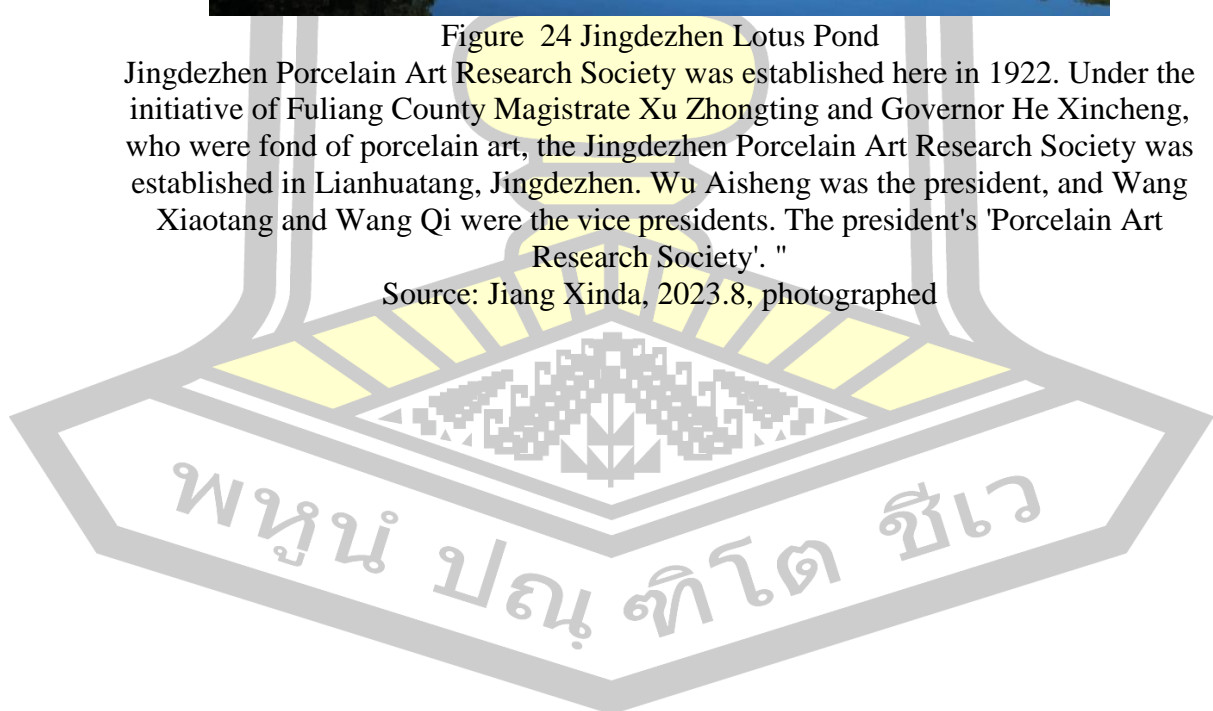
are creative and have long been famous at home and abroad. Here, they are introduced as painters rather than just porcelain makers, which highlights their attainments and achievements in the art of painting. In the sporadic comments about these porcelain painting artists during the Republic of China, there was not much mention of the characteristics of porcelain painting, but more emphasis was placed on the visual impact and artistry of their paintings. Therefore, they are not only "porcelain painters", but also "painters" with profound painting skills and unique creativity.



Figure 24 Jingdezhen Lotus Pond

Jingdezhen Porcelain Art Research Society was established here in 1922. Under the initiative of Fuliang County Magistrate Xu Zhongting and Governor He Xincheng, who were fond of porcelain art, the Jingdezhen Porcelain Art Research Society was established in Lianhuatang, Jingdezhen. Wu Aisheng was the president, and Wang Xiaotang and Wang Qi were the vice presidents. The president's 'Porcelain Art Research Society'.

Source: Jiang Xinda, 2023.8, photographed





## 2.7 Production and consumption of art ceramics

With the emergence of a group of artists, Jingdezhen's fine art ceramics also experienced greater growth and development in the 1920s. At the beginning of the 20th century, Jingdezhen's high-end ceramic market concentrated on antique and new fine porcelain. A survey in 1920 showed that "most of the red shops in the town belong to the old school. There are several porcelain companies and new-style red shops nearby. They are engaged in improvements, with novel patterns and outstanding achievements. As for the old shops, they have the same designs as they did decades ago, and they are still the same today. Just like before. There are still a lot of shops like this." (Xiang Zhuo, 2000, p 697)

With the urbanization development of Shanghai and other cities, the consumption of high-end porcelain in the city increased significantly in the 1920s. According to a survey by the Shanghai Porcelain Industry Association: Before the Revolution of 1911, porcelain was shipped from Jiangxi to Shanghai for sale on small boats, and the business was certainly not big. After 1920, it was the most prosperous period. At that time, there were various wholesale, door-to-door, and export shops, and all of them were self-operated. For example, the business objects of door-to-door stores include major restaurants, hotels, entertainment venues, and wealthy families. Rooms, etc., marketing varieties such as dowry bowls, luxury gifts, display utensils and other high-end porcelain.

By the 1930s, Jingdezhen's "products focused on aristocratic works of art, and not on daily necessities for the common people, but on domestic daily necessities, almost all of which were foreign porcelain." ("The Decline of the Porcelain Industry in Jingdezhen, Jiangxi" 1936, page 187)

## 2.8 Jingdezhen craft porcelain is sought after internationally

In the ceramic consumer market in the 1920s, there were two main categories: the general daily necessities market and the fine high-end market. The general daily necessities market is facing dual competition at home and abroad. On the one hand, there is a large influx of foreign ceramic products, and at the same time, new domestic porcelain factories have sprung up, leading to continued growth in market supply. For traditional ceramic production areas such as Jingdezhen, they mainly rely on manual production and therefore must compete fiercely with foreign products in terms of price and quality. In addition, with the increasing number of substitutes for ceramic daily necessities, the market has also been impacted by products such as foreign porcelain and foreign porcelain.

In the fine high-end product market, the situation is different. Compared with the early 20th century, the demand for Chinese porcelain in European countries has changed significantly. In the mid-to-late 19th century, the amount of Chinese porcelain purchased by foreign countries was limited. However, by the beginning of the 20th century, especially after the 1920s, export data shows that European countries began to import large quantities of Chinese porcelain from China after experiencing the First World War. Fine porcelain.

There are multiple reasons behind this change. Around the beginning of the 20th century, Western countries experienced the Industrial Revolution, began to reflect on the problems caused by large-scale industrial production, and launched the "Arts and Crafts Movement". During this movement, Oriental ceramics became the objects of study and reference for Western porcelain designers. Because of its unique craftsmanship and aesthetic value, Chinese ceramics have been warmly welcomed by countries with advanced porcelain production technology such as the United Kingdom, Germany, and France.

As decorative styles and aesthetic tastes change, as well as the export of fine porcelain increases, the two interact with each other and jointly promote the prosperity of the ceramics market. Whether in Jingdezhen or other handmade porcelain-producing areas, the production of fine art ceramics has shown a relatively prosperous situation. During this period, ceramic art not only developed domestically, but also won widespread recognition and praise in the international market.

All in all, with the rapid development of European porcelain making technology, the global ceramic production pattern has undergone profound changes. Chinese ceramics in the early 20th century faced both competitive pressure from foreign porcelain and the impact of ceramic substitutes. The types and quantities of ceramics on the market continue to increase, and consumption patterns also change. Those exquisitely decorated and high-quality fine porcelain and high-end porcelain have a broad sales market in places such as Jingdezhen and Shiwan, which provides favorable conditions for ceramic craftsmen to establish themselves as famous names. The new method of classifying items introduced from the West directly promoted the transformation of modern ceramic craftsmen into artists, and ceramics were therefore classified as "art objects".

In Jingdezhen, a group of skilled craftsmen who were good at painting and making porcelain established the Porcelain Art Research Society in the name of "art research" and called themselves "artists". However, the literature at that time did not comment too much on their artistic aesthetic achievements, but rather praised their contributions in improving the porcelain industry and restoring national interests. Those who identify them as "artists" are mainly industry insiders who are familiar with Jingdezhen porcelain industry. This status mainly enhances their status in the industry.

Under the influence of the ideological trend of "art to save the country", the revitalization of crafts requires the integration of "art ideas". Traditional painters also began to pay attention to industrial salvation and regarded improving porcelain painting patterns as a key area of their role. This trend not only promotes the innovation and development of ceramic art, but also provides traditional painters with a new creative platform and social mission.



Figure 25“Jingdezhen export porcelain”

Jingdezhen's export porcelain is world-renowned for its excellent porcelain quality and fine workmanship, and was once popular in the foreign arts and crafts movement.

Source: Jiang Xinda, 2023.7, photographed

### Part 3. The identity construction of intangible cultural heritage inheritors in the context of the improvement of Jingdezhen porcelain industry in modern times

In the modern wave of reform of the porcelain industry in Jingdezhen, porcelain was given the status of fine art, closely related to the call for reform of the ceramic industry. However, this impact is mainly limited to the local ceramics industry. The textbook on painted porcelain written in the 1930s clearly pointed out that improving and saving the porcelain industry was the core goal of the development of painted porcelain. It mentioned: "Although there are many reasons for the failure of our country's porcelain, the biggest reason is the lack of attention to the art of depicting patterns on porcelain. In order to save the porcelain industry from a critical crisis, this is actually the most important and urgent task." (Wu Renjing 1939, page 1.) This passage profoundly reveals the importance of pattern improvement, whose purpose is to save the porcelain industry in trouble. Those who can participate in the improvement of patterns are those artists with artistic literacy. The ceramics they create with new patterns are also regarded as works of art.

"Improve the porcelain industry", "save rights" and "boycott foreign porcelain". These slogans have been the main reasons for local governments to participate in Jingdezhen porcelain industry affairs since the late Qing Dynasty, and they are also the goals of their unremitting efforts. This chapter will take a more microscopic perspective, using Jingdezhen's porcelain industry production and social changes in the early 20th century as clues, to deeply explore the close relationship between the industrialization improvement of Jingdezhen's porcelain industry, the emergence of artists, and the evolution of ceramic art.

In this process, the identity construction process of intangible genetic inheritors is particularly important. They not only inherited the essence of traditional ceramic craftsmanship, but also promoted the modernization process of Jingdezhen porcelain industry through continuous innovation. Their works not only embody the charm of traditional ceramic art, but also incorporate the ideas and aesthetic concepts of modern art, becoming a bridge connecting tradition and modernity, East and West. The identity construction of intangible cultural heritage inheritors not only recognizes their skills and achievements, but also bestows their responsibilities and missions. Against the background of the improvement of Jingdezhen's porcelain industry, they shoulder the important task of inheriting and promoting ceramic art. Through continuous innovation and exploration, they contribute to the prosperity and development of Jingdezhen's porcelain industry.

Therefore, we should attach great importance to the status and role of intangible cultural heritage inheritors in the improvement of Jingdezhen porcelain industry, and provide them with more support and help so that they can show their talents and creativity on a broader stage. At the same time, we should also strengthen the training and inheritance of intangible cultural heritage inheritors to ensure that the essence of ceramic art can be continued and promoted, and to inject new vitality and power into the future development of Jingdezhen's porcelain industry.

### **3.1 The commercial revolution in the name of improvement of the porcelain industry**

The first person to request the establishment of a new porcelain company was Ke Fengshi, the governor of Jiangxi. Ke Fengshi said in his 1903 memorial: "Recently, foreign businessmen have repeatedly thought of setting up factories here, but profiteers may have used the power of outsiders in the hope of exempting themselves from taxes. After repeated rejections, they refused to change... Now we have established a company. , strive for new products, and in the future we will be able to expand the trend and expand our sources of profit.(Liu Jinzao,1965, p 11302)In 1903, the Jiangxi Porcelain Company was jointly established by the government and businessmen and was changed to a commercial one in 1907. The proponents Ruicheng and others said that China's kilns now do not pay attention to materials and the quality of porcelain products is getting worse and worse, and foreign porcelain is produced in large quantities. Input, therefore we should "improve earth porcelain and resist external porcelain"

The end of the imperial kiln factory system may be the real opportunity for the reform of the porcelain industry and the establishment of porcelain companies. After the Taiping Rebellion, Jingdezhen's porcelain industry suffered a severe blow, and imperial kiln production was once abolished. After that, Li Hongzhang also tried to restore the imperial kiln. However, in the 29th year of Guangxu (1903), Emperor Guangxu abolished the old practice of firing porcelain and "stopped the import of porcelain from Jiujiang."(Wang Guangyao 2004, p35-45)

It was during this period that Ke Fengshi petitioned in 1903 to establish the Jiangxi Porcelain Company, a joint venture between government and businessmen. "The production of the imperial kiln has ceased, and the factory buildings and first-class porcelain workers of the imperial kiln factory will inevitably remain idle." ( Zhan Weihong,2017,P39)



After the imperial kiln production ceased, the factory buildings and first-class porcelain workers originally used for the imperial kiln factory faced the fate of being idle. The establishment of Jiangxi Porcelain Company, a joint venture between government and businessmen, provided a new home for these factories and workers. This move not only effectively utilizes existing resources and avoids waste of resources, but also provides a solid foundation for the operations of the porcelain company.

In addition, although the imperial kiln system was unsustainable due to the financial constraints of the Qing Dynasty, the royal family's demand for porcelain did not decrease. This also provides a broad market space for Jiangxi Porcelain Company. In order to meet the needs of the royal family and the market, Jiangxi Porcelain Company not only inherited the exquisite skills of the traditional imperial kilns, but also continued to innovate on this basis and launched many innovative porcelain products.

The important reasons that attract officials and gentry to invest in Jiangxi Porcelain Company, in addition to the above-mentioned market demand and resource utilization, are likely to include confidence in the future development of the porcelain industry. The government-business joint venture model not only provides investors with the opportunity to participate in the development of the porcelain industry, but also allows them to see the possibility of benefit sharing through investment in the porcelain industry. The implementation of this model has undoubtedly injected new vitality into the modernization process of Jingdezhen's porcelain industry.



Figure 26 Made by Jiangxi Porcelain Company  
"Jiangxi Porcelain Company" mark on the bottom, collected by the China Ceramics Museum in Jingdezhen

Source: Jiang Xinda, 2023.10, photographed

### **3.2 The first general manager of the porcelain company: Kangda**

Kangda's "Improved Earthen Porcelain" plan combines the establishment of Jiangxi Porcelain Company and the establishment of ceramics-related schools. Prime Minister Konda's policy address stated that "The people of Jingzhen did not know the name of this school. They called it master and apprentice casually, hoping that its rules and regulations would be respected. There are few relics of the ancestors. Even arithmetic, drawings, physics and chemistry are regarded as irrelevant to the craftsmanship. Based on this cloud work, is there a good system? It is planned that the company will raise funds to send several bright children abroad to study ceramics. Once they have completed their studies, they will return to China and serve as teachers to establish a porcelain school in the town. For the time being, we will look to those who are familiar with the old teachings and select young workers and apprentices in our company to teach in different disciplines." (Business Official News", 1907, p4)

When Jiangxi Porcelain Company was founded, it proposed the goal of reforming glazing methods and glaze preparation, including the use of new technologies such as printing and brushing, as well as the development of old glaze formulas. Jiangxi Provincial Ceramics School also taught students these new glazing techniques in the early days. New glazing technology and chemical glaze preparation were invented by Europeans and spread to Japan in the mid-19th century. These new technologies and foreign pigments have long been adopted by Jingdezhen people because of their ease of use and relatively cheap price. "This method (i.e. printing and brushing) spread to the town in less than thirty years (i.e. around 1900)", quite popular on ordinary daily necessities" (Li Haoting, 1937, P166.). According to the "Declaration" report in 1914, this method had been spread to Jingdezhen for at least seven or eight years (that is, around 1906). It can be seen that long before these porcelain companies and schools founded in the name of improvement were established, local People have begun to use these new technologies for production, and their so-called improvement measures are just in line with this trend. What's more, this new painting method was used not only on damaged porcelain, but also on good porcelain in 1914, which triggered a strike among painters.

### **3.3 Transformation of porcelain making technology**

During the chaotic period of warlord rule from 1911 to 1926, although there was a lack of unified leadership and improvement measures from the government, the imported raw materials and new technologies introduced in the last few years of the Qing Dynasty - foreign pigments and brushing techniques still had an impact on Jingdezhen's ceramic industry. profound influence. In 1914, Shenbao reported on the strike of colored porcelain workers in Jingdezhen. This incident seemed to have lasted until the early years of the Republic of China. Although Jingdezhen's porcelain making technology changed during this period in terms of glazes, there were no fundamental changes in the configuration, refining, shaping, and firing of wood kilns and cha kilns.

Meanwhile, we look back at Europe, where people are imitating new technologies and styles. Since the 18th century, Europe has experienced many technological reforms. By the late 19th century, porcelain production had begun to transform from traditional practicality to "art porcelain". This transformation occurred in the context of the "Arts and Crafts Movement" that was prevalent at the time. European porcelain creators began to learn from the traditional porcelain craftsmanship of Japan and China, especially glazes. By the end of the 19th century and the beginning of the 20th century, some porcelain creators' personal studios were also established one after another.

### **3.4 Foreign pigments gradually replace ancient colors**

While imitating Europe, Eastern porcelain makers also introduced large quantities of their chemical pigments. Jingdezhen's pastel porcelain, a unique variety of porcelain, came to prominence during the Yongzheng period of the Qing Dynasty and reached its peak during the Qianlong period. To make traditional Chinese pastel porcelain, you need to go through multiple steps such as outlining, finely filling in color, and then covering it with lead powder to create a beautiful porcelain painting. However, during the Guangxu period of the Qing Dynasty, the price of local colored glazes in Jingdezhen soared, resulting in a significant increase in the cost of making porcelain. In response to this challenge, local craftsmen began to explore new ways of painting. As a result, a lighter crimson colored porcelain emerged that was simpler, had fewer processes and required less pigments, and became the new favorite in the porcelain market at that time. The painting method of light crimson colored porcelain is to paint the color directly on the porcelain, but because it is not outlined and filled, the color of light crimson colored porcelain is very easy to fade." (Liu Xinyuan, 1990, P57).

Foreign pigments have incomparable advantages over local pigments. Local pigments are blended with special mineral materials. The most commonly used blue and white material is cobalt oxide mineral. According to records during the Qianlong period, "It comes from Shaoxing and Jinhua in Zhejiang...the ones produced in the mountains of Jiangxi and Guangdong are thin in color and not fire-resistant, and can only be used to paint rough wares." (Zhu Yan: 1936, P7)

Compared with the cumbersome production process of traditional pastel materials, the application of Yangcai is simpler and more direct. It does not need to go through a complicated filling process. You only need to mix the required colored flower materials with frankincense oil, and then it can be directly used to draw flowers and burn them. Therefore, after this simple painting method was introduced to Jingdezhen, it became widely popular in the decoration of daily necessities in less than thirty years (that is, around 1904). It can be seen that the improvement of pigments did not rely on the introduction of emerging institutions (such as porcelain companies and schools), but had already been introduced to Jingdezhen through market channels. At that time, although the Jiangxi Porcelain Company, which aimed at improvement, claimed to adopt new methods for making porcelain, its operating conditions were not ideal. However, foreign paints have long been favored and widely used by local craftsmen because of their affordability and new glazing methods

because of their simplicity and convenience. This shows that market demand and the actual needs of craftsmen are important forces driving technological innovation.

### 3.5 The origin of the Eight Friends of Zhushan

During the same period, Jingdezhen's ceramic industry showed two completely different development trends. On the one hand, ordinary porcelain used in daily life is increasingly decorated with affordable and easy-to-operate foreign paints, as well as new technologies such as printing and brushing. The application of these new technologies and pigments has made the production of porcelain more efficient and lower-cost, meeting the needs of consumers for beautiful and affordable daily necessities.

On the other hand, high-end porcelain hand-painted in traditional pastels still has a place in the market and is very popular. Characterized by superb painting techniques and unique artistic styles, these high-end porcelains are highly prized by collectors and connoisseurs. The prosperity of the hand-painted high-end porcelain market has also given birth to a number of famous porcelain painters, the most famous of whom is the "Eight Friends of Zhushan".<sup>5</sup>

At that time, the Porcelain Art Research Society had been disbanded, and apart from the guild, there was no other specialized organization for porcelain painters in Jingdezhen. It is said that the title "Eight Friends of Zhushan" originated from the special requirements of merchants for a set of porcelain plates with eight different pictures. Each of these porcelain painters specializes in different painting techniques and styles. Their cooperation makes each set of porcelain plates present a unique and rich artistic charm. Although each porcelain painter has his or her own strengths and weaknesses, it is this complementarity that makes their work more perfect and unique. In 1928, Wang Qi, the former president of the Porcelain Industry Art Society, invited seven porcelain painting artists to form the Full Moon Club (which means a full moon means life will be prosperous) in order to accept orders from merchants to meet the different needs of merchants. So citizens and merchants called the painters surrounding Wang Qi the "Eight Friends of Zhushan" and the "Eight Famous Masters". (Liu Xinyuan, 1990, P64.)

The group "Eight Friends of Zhushan" mainly consists of two generations. Most of the older generation were born in the late Qing Dynasty, and they mastered the porcelain painting technology mainly through apprenticeship. By the 1920s, they were middle-aged or past their forties. In terms of porcelain painting style, they innovatively introduced elements of paper and silk painting into porcelain paintings,

<sup>5</sup> The name of the Eight Friends of Zhushan at that time was "Yueyuanhui", and they were masters of pastel and porcelain prints who were partly exiled to the private sector after the imperial kiln ceased operations. The "Eight Friends" here are: Wang Qi, Wang Dafan, Wang Yeting, Deng Bishan, Bi Botao, He Xuren, Cheng Yiting, and Liu Yucen. Except for those from Jiangxi, Wang Dafan, He Xu and Liu Yucen, the youngest artist among the Eight Friends who were born in 1904, were respectively from Huizhou Yi County, Huizhou She County, and Anhui Taiping (now Huangshan District, Huangshan City). Counting Xu Zhongnan and Tian Hexian, the Eight Friends of Zhushan are actually ten people, which is not inconsistent. Just as the "Jiangxi Poetry School" is not all "Jiangxi people", "it is based on taste rather than form". The "Eight Friends of Zhushan" of the Full Moon Society can also refer to a group of painters who pursue the style of the "Eight Eccentrics of Yangzhou" in the mid-Qing Dynasty in painting.



and were deeply influenced by the painting styles of modern Shanghai-style painters such as Qian Huian, Cheng Yaosheng, Ma Tao and others. They stood out and became famous in the industry by innovating painting methods and borrowing and appropriating elements of paper and silk painting to innovate porcelain patterns. It is said that Deng Bishan was the first artist in the town to use the nine-square grid and use foreign pigments to paint porcelain statues, and Wang Qi's early porcelain statue skills were also taught to him by him. These older generation artists are very familiar with foreign pigments and can use them freely, allowing the diversified development of porcelain painting styles. At the same time, their invention and innovation in pastel painting techniques also provided important conditions for them to freely integrate paper and silk paintings into porcelain paintings.

In short, The younger generation of famous porcelain painters were in their twenties and thirties at the time, and they had the experience of receiving education in schools. Although the training method of painting porcelain in early schools may still have the traditional color of master-apprentice teaching, this generation is undoubtedly influenced by more modern education. While inheriting the tradition, they also show a certain innovative spirit and modern aesthetic concepts. With their unique artistic style and exquisite porcelain painting skills, the "Eight Friends of Zhushan" became the most famous group of porcelain painters in Jingdezhen during the Republic of China. Their works are still cherished by the ceramic art world today.



Figure 27 "Zhushan Bayou" Group Portrait

Zhushan Bayou is a master of Chinese porcelain printmaking art and a master of porcelain art. At the end of the Qing Dynasty, the porcelain art masters who moved from the imperial kiln to the private sector have created porcelain art in Jingdezhen for many years, and their artistic achievements have been recognized by the porcelain art circle.

Source :<http://xhslink.com/4je5LE>

### 3.6 The establishment of Fuliang County Porcelain School

The prosperity of the painted porcelain market has indeed stimulated local demand for porcelain painting skills and talents. In order to meet this demand, in 1931, locals in Jingdezhen founded the Fuliang County Porcelain Decoration Vocational School to teach porcelain decoration techniques. This school specializes in teaching the art of porcelain decoration. Its curriculum design covers general subjects, subjects related to porcelain painting, and porcelain painting practice. It is worth noting that the internship course takes up one-third of the entire course, which fully demonstrates that the school attaches great importance to cultivating students' hands-on ability and practical skills. Through systematic study and practice, students can master the essence of porcelain painting techniques and inject more innovation and vitality into Jingdezhen's ceramic industry.

The school's teaching also aims at "improving the style of porcelain decoration". When teaching Chinese painting, he "pays attention to the description of landscapes, flowers and birds, heroes, beauties, and rich national thoughts"; while when teaching Western painting, he "pays attention to the harmony of colors and the representation of the times." , the legality of decoration, in order to embellish the porcelain with scientific and artistic interests, and strive to modernize Chinese porcelain." ("Fuliang County Education Inspection Report", 1935, P122.)

Whether a painting can reflect "nation-state ideas" and "scientific and artistic interests" does indeed depend to a large extent on the viewer's personal perception and interpretation. However, during this period, both teachers and students of the school held high the banner of "reformation", although their porcelain paintings may still maintain the traditional painting style. During this period, the widespread use of foreign pigments almost monopolized the entire painting pigment market. Therefore, the establishment of schools that specialized in training students to use foreign pigments and new glazing techniques to paint porcelain had great market potential.

As the content of pigment preparation technology decreases, the importance of the pigment itself gradually weakens, which changes the past tradition of porcelain making that centered on mineral stone color matching and pigment preparation. In this context, the pattern of painting becomes increasingly important. The school's teaching goals also reflect this pursuit, which is to focus on cultivating students' painting skills and pattern design abilities. At the same time, many famous painters teach in the school. Their joining not only improves the school's teaching quality, but also further promotes the inheritance and innovation of porcelain painting techniques.

"Eight Friends of Zhushan" is not only an organization, but also a symbol of identity. It represents the artist's skill level, industry status, and even the market value of the work. Similarly, as a place for teaching skills, schools also endow "teachers", "graduates" and "famous masters" with status titles that are higher than those of ordinary craftsmen. This authoritative recognition not only enhances students' sense of professional honor, but also inspires their enthusiasm for pursuing higher artistic realms. It can be said that during this period, Jingdezhen's ceramic industry was undergoing unprecedented changes driven by both technology and market demand. Whether it is the inheritance and innovation of porcelain painting techniques or the

rise and development of school education, they have injected new vitality into the future development of this traditional industry.



Figure 28 Eight Friends of Zhushan Wang Yeting Landscape Porcelain Panel Painting Four Screens

Wang Yeting is a famous ceramic artist who revolutionized ceramic art in Jingdezhen in the early 20th century. His landscape paintings have always been admired and imitated by later generations, and have influenced him for more than half a century. He has been an artist for more than 30 years and has never left Jingdezhen. He has created many exquisite works that represent that era, which are favored by collectors around the world and are eager to acquire them.

Source: <https://baijiahao.baidu.com/s?id=1767485449121277407&wfr=spider&for=pc>



### 3.7 Improvement of the ceramic industry under economic panic

In Jingdezhen, although the porcelain industry has made significant improvements in foreign pigments, new glazing methods, and plaster molds, its production system and main production technology have not changed much compared to the past. The formation of this situation is closely related to the fact that Jingdezhen's porcelain industry was generally considered "conservative" and "backward" during the Republic of China.

In the 1920s, despite calls for improvements in the porcelain industry led by provincial and town governments, these efforts were difficult to implement effectively in practice. The reason behind this is closely related to the unique local political atmosphere and social order. As a porcelain capital with a long history, Jingdezhen's porcelain-making skills and traditional production methods have been deeply ingrained, and change does not happen overnight. At the same time, the local political environment and social order may also have a certain hindering effect on reform.

### 3.8 The establishment of Jiangxi Ceramics Administration Bureau

In 1934, the Jiangxi Provincial Government not only established the Jiangxi Ceramics Administration Bureau, but also took two important measures: first, it moved the Provincial Ceramics School to Jiujiang and changed its name to "Provincial Ceramics Vocational School"; It is planned to establish a large-scale modern porcelain manufacturing enterprise in Jiujiang, namely Everbright Porcelain Co., Ltd. The school is adjacent to Everbright Porcelain Company, forming a close cooperative relationship. By 1937, the Jiangxi Provincial Department of Education further emphasized the school's close ties with the Everbright Porcelain Company. This layout shows that the Jiangxi Provincial Government intends to learn from Kangda's factory-school cooperation model.

However, why did the Jiangxi Provincial Government not choose to implement these reform measures in Jingdezhen? In fact, as early as 1929, the Jiangxi Provincial Department of Construction had plans to build a large-scale porcelain factory between the shores of Poyang Lake and the mouth of Gutang Lake. The purpose was to gradually shift the focus of the ceramic industry from Jingdezhen to areas with convenient transportation. . This shows that in the 1930s, the Jiangxi provincial government had begun to consider abandoning the traditional porcelain industry model centered on Jingdezhen and instead developing new porcelain companies and supporting modern ceramic education institutions in Poyang, Jiujiang and other places.

Therefore, the establishment of the Jiangxi Ceramic Industry Administration Bureau is not just to "organize and improve" the ceramic industry. Its deeper purpose is to effectively manage the ceramic industry, supervise workers, prevent workers from strikes, and weaken those large companies that do not obey government instructions. The power of kiln owners. As the Bureau declares, its purpose is to "be fully responsible for the research, design improvement, guidance and supervision of the ceramic industry, as well as the training and management of ceramic industry workers." These specific measures also clearly reflect the fundamental goals of the bureau.



### 3.9 Du Chongyuan's reform of the porcelain industry

In Jingdezhen, the management responsibilities of local social affairs are mainly borne by the Jingdezhen Chamber of Commerce. Since its founding in 1909, the chamber has had decision-making power on local affairs. The core members of the Chamber of Commerce, including the Prime Minister, Associate Directors and Councilors, are composed of major local kiln owners and owners of large workshops. In addition, the election results and charters of each industry association must be submitted to the Chamber of Commerce for approval.

Therefore, if we want to establish a Ceramic Industry Administration Bureau in Jingdezhen responsible for managing ceramic production, the first thing that needs to be dealt with is the balance of power between the Administration Bureau and the Chamber of Commerce, of which the appointment of the director is particularly sensitive and important. The Jiangxi Provincial Ceramics Administration finally chose Du Chongyuan as the director, while the deputy director position was held by Zhang Hao, who also serves as the principal of the Jiangxi Provincial Ceramics School. Such personnel arrangements reflect careful consideration of power structures and local interests.

After Du Chongyuan became the director of the Ceramic Industry Administration Bureau, he quickly began to reform the local industry's bad habits and rules. The core of these reforms was to adjust the relationship between various industries and between employers and workers, aiming to simplify the management of the porcelain industry and strengthen the supervision of workers. In 1937, the magazine "Business Newsletter" summarized the measures of the Authority as "eliminating disadvantages and promoting advantages", emphasizing its positive impact.

Specific measures include canceling unreasonable kiln bans, adjusting kiln sizes, regulating the raw materials and thickness of saggars, abolishing unfair industry rules, setting reasonable wage standards, eliminating bad practices in the industry, and canceling long-standing production limit. In addition, the piece counting method of billet workers was also improved, the habit of stopping work caused by changing workers was prohibited, and the standard weight of Pizi was stipulated. These measures aim to balance the interests of all parties, especially in response to frequent strikes by workers over wage issues and the difficulty of kiln owners in replacing underperforming workers. While these reforms may not have been entirely negative for kiln owners, the main purpose of the Ceramics Administration was to manage workers more efficiently through these measures. At the same time, the Administration also established ceramic industry personnel training centers and worker training classes to train workers. This is also part of the response to the Jiangxi Provincial Department of Education's promotion of popular remedial education. Although some people believe that these educational institutions are the base for the dissemination of anti-Japanese national salvation and labor movement ideas, the original intention of the Administration was mainly to better manage workers.

### 3.10 The identity construction of postwar ceramic masters

After the war, famous porcelain painters became active again, and their status was further strengthened and consolidated. In 1946, the Jiangxi Provincial Department of Construction called them “porcelain painting experts.” Their identity as professionals became clearer, and their identity construction also changed from technicians to experts. Among the 12 porcelain painting experts ordered by the Department of Construction to report to the Fuliang County Commissioner as the “best porcelain painting experts and porcelain firing experts”, they include 6 members of the Eight Friends of Zhushan (two of whom were noted as graduates of the Ceramic School), 5 Name the teachers and technicians (tutors who guide students to paint porcelain) from the ceramics school, and a former technician from the Ceramic Industry Bureau, and indicate the types of paintings they are good at (such as flowers, feathers, landscapes, etc.). In the same file, the commissioner also stated: As for porcelain making and porcelain firing...the workers in these two groups are all technicians. They only rely on their teacher's inheritance and experience and have no special knowledge. Only the carving and inlaying part has Those with knowledge, experience and excellent skills include Liang Zhuting, who graduated from an American art school and is currently a technical master of the Tao School; Zeng Longzhi, who is self-employed.

It can be seen that government officials still attach great importance to whether “experts” graduated from vocational schools and have special knowledge. For example, Liang Zhuting (1887-1974) graduated from the Sculpture Department of the National Academy of Fine Arts in Ontario, Canada, and was a native of Taishan, Guangdong. “Zeng Longzhi” in the archives, suspected to be Zeng Longsheng (1901-1964), a famous local sculptor from the Republic of China to the early days of the People's Republic of China. In another file, when the director of the Department of Construction requested that the status of famous porcelain painters be reported, the county commissioner referred to these famous porcelain painters as “painters.” These famous porcelain painters also consider themselves “calligraphers and painters”. They named their workshops after “such-and-such studio” one after another. For example, “Liu Yucen Studio” and “Bi Yuanming Studio”. From 1946 to 1948, the local “Minli Bao” published in Jingdezhen called these porcelain painters “calligraphers and painters”. They held art exhibitions as “calligraphers and painters.” Looking through the membership list files of the porcelain decoration guild during this period, we can't find the names of these porcelain painters, which means that they did not participate in the guild organization, although they Some have worked as apprentices or helpers in red shops.

After the war, they reestablished the Porcelain Art Research Society and established an industry organization that was different from traditional guilds. An old photo from 1947 shows its members in action. This old photo, inscribed by Bi Yuanming, “Photography of porcelain decorators from the Porcelain Art Research Society,” according to Wang Xiliang's dictation, includes Fang Boxing, Pan Yongbing, Wang Dacang, Bi Botao, Xu Zhongnan, Wang Dafan, Tian Hexian, and Zhang Zhitang in the front row., Wang Xiaoting, Duan Shilin, Liu Yucen, Bi Yuanming, Wan Yunyan, Cheng Yunnong, Zou Guojun, Hu Banghao, Wu Chengren

in the middle row, Zhang Desheng, Wang Shaoping, Wei Yongsheng, Xu Tianmei, Wang Xiaofan, Yu Hanqing, Wang Xiliang in the back row. Some of them are members of the Eight Friends of Zhushan or their descendants, some are outstanding technical employees in 1938, some are teachers in ceramic schools, and some are famous people who became famous in Nanchang and other places and came to the town to make a living after the war. They used research societies as their base to promote their works. In 1948, the society prepared to establish a ceramics exhibition hall. The reason was that "the division of labor in Jingdezhen's porcelain industry was too thin and the factories were scattered. It was difficult for tourists to see precious porcelain."

In Conclusion ,in the early 20th century, the main goal of Jingdezhen's porcelain industry was to achieve industrialization, that is, to improve the traditional earthen porcelain production methods. At that time, people were studying how to make Jingdezhen's porcelain production and social organization better. Artists and the development of porcelain art are also working in this direction. When it comes to "Jingdezhen", everyone knows that it is the center of China's porcelain industry. All improvements are aimed at making this important industry more prosperous and bringing glory to the country.

Although local governments have tried many methods to improve the porcelain industry, most have failed for various reasons. However, these efforts also gave birth to a modern generation of engineers. Most of them graduated from ceramics schools, laboratories, and management bureaus, and the teachers returned from studying abroad, especially those who graduated from Japanese industrial schools. The school trained many technicians and managers for these new porcelain factories, industrial laboratories, and ceramic industry administration offices. They are different from traditional Jingdezhen workers, they are professional technicians. However, the market has proven that antique porcelain and hand-painted porcelain are Jingdezhen's real advantages. Although people use many new pigments and simple decorative techniques to reduce costs, this highlights the preciousness of hand-painted high-end porcelain.

#### **Part 4. The identity construction of porcelain artists in the context of industrialization after the founding of New China**

In the 1950s and 1960s, China's industry and commerce experienced profound transformation from cooperatives to public-private partnerships and then to comprehensive nationalization. The ceramic industries in Jingdezhen and Shiwan also followed this trend and entered the track of industrial transformation. In this process, some craftsmen were given the lofty title of "folk artists" by the state and were passed on under the protection of the state. During this period, industrialization and handicraft protection went hand in hand, writing the glorious chapter of the times together.

"Folk artists", as the name suggests, refer to those craftsmen who devote themselves to the creation of folk art. This term is not new and has been around since the Yan'an period. However, the "folk art" and "folk artists" of the Yan'an period carry special cultural connotations. David He once pointed out that before the rectification movement, there were two mainstream literary and artistic concepts in Yan'an. On the one hand, the group represented by Chen Boda, Mao Zedong, and Ai Siqi emphasized that literature and art should use national, traditional, and popular forms to propagate revolutionary ideas. As early as the Jinggangshan period, some scholars who had studied in the Soviet Union and were responsible for guiding literary and artistic work had begun to practice this concept. They learned and applied the Soviet experience of spreading revolution in the form of folk art, and transformed traditional performance forms to promote political ideas. On the other hand, another group of intellectuals who came to Yan'an from Shanghai upheld the critical spirit of traditional culture during the May Fourth period and insisted on following the line of high art. They believe that folk "art" is too vulgar and needs to be transformed. This group of intellectuals took the Lu Xun Institute of Literature and Art as their base and adhered to their own artistic concepts.

After the rectification movement, Zhou Yang, the dean of Luyi, proposed the concept of "folk art". This not only expressed his firm support for Mao Zedong's literary and artistic line, but also further theorized Mao Zedong's literary and artistic policy. In 1946, Zhou Yang wrote the book "Folk Art and Folk Artists" and said that "Chinese folk art covers storytelling, opera singing, yangko, window grilles and other forms, and is in line with the "popular", "daily life", "Love to hear and see" and have ideological qualities. "Folk artists" refer to those craftsmen who devote themselves to these folk mass art performances, especially those artists who can skillfully integrate political ideas into their creations."

#### **4.1 Folk art and folk artists under the transformation of handicraft industry**

In the early days of the founding of the People's Republic of China, the most important task for local and central governments was to restore the economy. For the ceramic industry, it means restoring and expanding the production of daily porcelain to meet ordinary daily needs. Since May 1949, the local government of Jingdezhen has restored its economy through the purchase of porcelain by trading companies, bank loans to the porcelain industry for production, and loans to unemployed workers. In a report on the recovery of the porcelain industry compiled by the Jingdezhen Municipal Party Committee in October 1949, local government statistics used the number of factories resuming work, the number of workers resuming work, and the number of porcelain exports as indicators of the recovery of the porcelain industry. The number of round ware, cut ware, kiln firing households and their workers is the main reference data.

It can be seen that the government's focus is on the factories (workshops) that produce daily-use porcelain. The best-selling product at that time was also "peasant porcelain for daily use". The government plans to build the town into an "important industrial city in New China", with daily necessities as the main development direction, promoting mutual assistance and cooperation in production and



mechanization of production. This report does not contain any records on the return to work of "artists". The "workers" in the report include three types of workers: round ware workers, cutter workers, and kiln workers. Painters and sculpture artists are not included in the government's separate statistics. After the economy recovered, measures such as cooperation and mechanization of the porcelain industry were immediately implemented. In 1950, the local government established the first local state-owned factory, Jianguo Porcelain Company (renamed Jianguo Porcelain Factory in 1952), based on the confiscation of Jiangxi Porcelain Company. 1952 was the beginning of the implementation of Jingdezhen's public-private partnership, joint venture, and cooperative plans. These public-private joint venture porcelain factories all focus on producing daily-use porcelain.

The government is eager to resume and develop the production of daily-use porcelain, but even during the economic recovery period, the country still needs handicrafts. Since 1950, China has frequently carried out cultural exchanges with many socialist countries and held construction achievement exhibitions, art exhibitions, and expositions. For example, the "China Monthly Exhibition" was held in the Czech Republic in May 1950, and the "China Monthly Exhibition" was held in the Soviet Union in November 1950. The "Chinese Art Exhibition" was held in Moscow, the "New China Exhibition" was held in Romania in December 1950, the Leipzig Expo was held in March 1951, and the "Chinese Art Exhibition" was held in the Democratic Republic of Germany in May 1951. Handicrafts are one of the important exhibits in these foreign-related exhibitions. Presenting the image of a country with a long civilization through crafts and artworks was a common strategy during the late Qing Dynasty and the Republic of China, and this period was no exception. The purpose of industrial production is to replace handicrafts, but in foreign cultural exchanges, especially when a country needs to display its cultural image, handicrafts have become an important medium. Craftsmen also have their place to display their creative talents.

Industrial transformation is the general direction for the improvement of the ceramic industry during this period. From the central government's perspective, the improvement of porcelain quality and ceramic design require the participation and guidance of experts. In 1953, "The Central Ministry of Light Industry, with the assistance of the Central Academy of Fine Arts and the Chinese Academy of Sciences, organized a working group to go to Jingdezhen this spring to conduct research and experiments on improving porcelain. It invited experts from all walks of life, organized a design committee, and designed many rich Patterns in national forms are used for trial production, and experts guide the production process to combine shapes and patterns. With the assistance of the local government, master craftsmen with rich porcelain making skills were also organized to create collective creations..." It can be seen that the central government directly dispatched experts to the town to guide the reform of the porcelain industry. Experts are not only designers, but also production instructors, and master craftsmen also perform collective creations under their guidance.

The central government advocates experts to lead the improvement of the porcelain industry, while local governments include artists in government research institutions to participate in porcelain industry design. Such research institutions became important organizations for improving ceramic design during this period. For

example, in May 1953, the Jingdezhen Municipal Government organized and established a ceramic art research group, arranged four veteran artists to join the group, and sent people to guide their creations. Among them, blue and white artist Wu Longfa participated in the group. The research group played an important role in the 1953 National Arts and Crafts Exhibition. The blue flower pot created by Wu Longfa for the exhibition was unanimously praised by the conference. According to records, "other fine art porcelain, such as Central Ding porcelain, overseas exhibition porcelain, export porcelain, etc., produced no less than 200,000 pieces in this year."



Figure 29 Jiangxi Jingdezhen Celadon Cabbage Plate

The celadon cabbage plate was painted by Wang Bu, the king of blue and white. It was produced in Jingdezhen, Jiangxi.

source : <https://baijiahao.baidu.com/s?id=1765497490853482811&wfr=spider&for=pc>

#### 4.2 Industry transformation under art criticism

The first national ceramics exhibition in 1955 showed in more detail the country's policy guidance for artists and ceramic production during this period. This exhibition is jointly sponsored by the local Ministry of Industry, the Preparatory Committee of the All-China Handicraft Producers Cooperative and the Chinese Artists Association, and is on display in the Forbidden City. The ultimate purpose of planning the exhibition is to understand the status of ceramic production through the exhibition and study ways to improve it. At the same time as the exhibition, "People's Daily" published an article "Ceramic Production Must Improve", emphasizing that ceramic production must be improved to produce products that are both practical and beautiful. The methods for its improvement include cooperation between artists, art experts, and scientific workers, and technological reforms. In short, artists need expert guidance, the patterns and styles of handicrafts also need to be modified, and

the production of ceramics needs to be aimed at meeting daily use. The organizers of the exhibition summarized the shortcomings of Jingdezhen's exhibits as cumbersome porcelain blanks, too many products that did not meet the needs of the times, complete sets of utensils that could not be standardized, being satisfied with the improvement of several colored glazes, artistic processing patterns that were too cumbersome, and heavy copying of ancient and young works. Innovation, the firing of red glaze did not use scientific methods, stayed at the stage of manual experience, failed to control the fire, ignored the improvement of coarse porcelain and daily utensils, the price was too high, was not heat-resistant, production was blind, etc. Other porcelain districts have been criticized for imitating Jingdezhen, producing for the market, and lacking the style and characteristics of this porcelain district. From these criticisms, we can understand the specific opinions on the improvement of ceramics from the exhibition planners—the local industrial department, the All-China Handicraft Producers Cooperative Preparatory Committee, and the Chinese Artists Association.

The exhibition promoting the industrialized production of ceramics is presented through high-quality products. The organizers selected more than 2,000 exhibits from tens of thousands of works, all of which were carefully crafted by various places over the past three years. Among them, Jingdezhen has the most exhibits, including red glaze, celadon glaze, bean green, and Longquan glaze that show the restoration effect of traditional glaze colors. , azure, white glaze and other porcelain vases as well as newly created ceramic sculptures, etc., fully demonstrate the latest scientific research results of the town. However, the purpose of the exhibition is to promote the improvement of the porcelain industry and advocate the principles of economy, practicality and beauty in porcelain production. Experts criticized Jingdezhen porcelain for being "satisfied with the improvement of a few glaze colors, cumbersome artistic processing of patterns, and heavy copying of ancient innovations." In fact, these are the characteristics of Jingdezhen porcelain developed during the Republic of China. It is precisely this type of porcelain that best reflects the latest local research results and the superb local porcelain making technology. The policy of improving the porcelain industry advocated by the state was promoted through a fine exhibition. Experts' criticisms and suggestions are far from the exhibits themselves and are just a reaffirmation of the national porcelain industry policy.

The state's policy of transforming folk art and promoting cooperation between experts and artists has been concretely implemented in the exhibits. Among them, the pastel porcelain statue "Tea Picking Dance" designed by Liu Huanzhang, the porcelain statue "Firecrackers" designed by Yu Shisong, the porcelain statue "Mr. Dongguo" designed by Yu Jinyuan, the blue and white vase painted by Wang Bu, and the "Pink" painted by Liu Yucen The "Vase with Colored Black Leaves and Gold Painted Flowers" is the most outstanding, and both were included in the catalog published by the exhibition.

### 4.3 Establishment of the identity of ceramic artists under industrialized production

After 1957, as the political environment changed, the policy of cooperation between artists and art experts shifted to relying mainly on artists. Pang Xunqin, deputy director of the Central Academy of Arts and Crafts, prepared the National Folk Art and Crafts Exhibition in 1953 and the First National Ceramics Exhibition in 1955. In addition, he also participated in several overseas exchange exhibitions in the early 1950s. In the early 1950s, he was an important representative of art experts and the main guide in the transformation of folk art. Pang Xunqin hopes to apply Western craft design methods to China's industrial production, that is, art experts will guide industrial design and production to make products economical, practical and beautiful. Although he also expressed his intention to cooperate with artists, he emphasized that leaders in the field of industrial design should still be cultivated from art experts. He openly criticized the Handicraft Industry Administration in the People's Daily. The goal of art experts such as Pang Xunqin is to provide design patterns for industrial production, so art experts are designers of industrial products. But for the Industrial Administration Bureau, they need to use the Central Academy of Arts and Crafts as their base to organize and protect artists, give them academic titles, and allow them to use the academy to teach apprentices. However, the artist's work ultimately becomes an exhibition piece rather than an industrial product for mass production. There are irreconcilable conflicts between experts from the Handicraft Industry Administration Bureau and the Central Academy of Arts and Crafts on how to industrialize the handicraft industry. The dispute was ultimately won by the Handicrafts Administration.

Artists have become the main force in the country's transformation of folk art and the industrialization of handicrafts. Against this background, the first National Congress of Arts and Crafts Artists was held in Beijing in 1957. The artist's social status was officially recognized by the state at this meeting. Artists replaced artists and became designers of industrial production. This artist representative meeting was hosted by the industry department. Jia Tuofu, director of the Fourth Office of the State Council (the predecessor of the Ministry of Light Industry), and Bai Rubing, director of the Handicraft Industry Administration Bureau, made meeting reports respectively. According to Bai Rubing's speech at the opening, "The participants in this meeting were mainly representatives of arts and crafts cooperatives and self-employed artists in the national handicraft industry system. We also invited artist representatives from relevant local state-owned and public-private joint ventures, as well as arts and crafts companies that directly integrate with artists. Worker representatives participated."

However, the spirit of the meeting to vigorously develop daily necessities and the actual situation of artists are not completely consistent. Representatives of these artists are all well-known local special craftsmen. The handicrafts they engage in include ivory carving, bamboo carving, embroidery, ceramic sculptures, dough figures, etc. Compared with daily necessities, the market demand for these handicrafts is not large and the prices are relatively expensive. They were special processes at the time and were not all suitable for mass production. Furthermore, from the perspective of economic efficiency, arts and crafts are not as important as the conference promotes.

As far as Jingdezhen is concerned, its daily porcelain was in short supply during this period. In a seller's market, for consumers, it is no longer important whether the design is exquisite, but quantity and low price are the key. Therefore, industrial mass production is necessary, and the principle of "applicability, economy, and beauty" is also to cope with the market demand that exceeds supply. The state incorporates artists who are familiar with handicraft production into the industrial production system. However, artists are most familiar



with hand-produced handicrafts, and some even engage in the production of particularly special luxury goods. Artists replace experts and become the backbone of technology, which is a product of the times. The withdrawal of Soviet experts also intensified the government's reliance on craftsmen. Therefore, it is not difficult to understand why this national meeting to enhance the status of artists was not hosted by the cultural department, but by the central industry department.

#### 4.4 Labeled artists in special times

However, at least half of the ceramic artists in the book were educated in schools or even taught in schools. Most of these ceramic artists are either dead or have long since retired. From the above chapters, it can be seen that whether in Jingdezhen or other areas, this group of people is not the most miserable in the local life. They are even famous local artists, calligraphers, painters, and craftsmen. The state molds this group of artists into typical representatives of the transformation of the handicraft industry and establishes a heroic image for the transformation of the handicraft industry.

Through this meeting, artists became the technical backbone on which industrialization would later rely. After losing the help of Soviet experts and some domestic experts being classified as "rightists", old artists served as technical backbones in the process of industrialization of the handicraft industry. The country hoped that they with rich production experience could participate in mechanization improvements, which is the so-called "combination of earth and foreign countries". "Improve technology. (362) In 1961 and 1962, the state also advocated the production of famous brand products and the emphasis on veteran workers, encouraging senior workers to take on apprentices and giving full play to the backbone role of senior workers. (An Xingcun, 1962, page 2)

However, these veteran artists in the technical industry are different from the artists who participate in artist representative meetings and are used for local promotion. The latter are precisely those who create handicrafts. Participants in Jingdezhen and Shiwan were all artists engaged in the art ceramics industry, such as painted porcelain (including blue and white and painted) and sculptures. They are the artists from both places reported by newspapers and media, and they are also the ones who create exhibits that participate in various exhibitions and cultural exchange activities. In line with the concept of "folk art" during the Yan'an period, the process of industrialization and the anti-rightist movement, "artists" were selected, protected and organized by local governments and the state, making them an image that demonstrated the progress of cooperation and industrialization, and became the basis of national industrial policy. Promoters have also become spokespersons for local industrialized products. In short, use artists to create "famous brand" products. To further understand the relationship between artists and industrialization, the artist organizations organized by local governments have become the best entry point for research. In Jingdezhen, the most important research institution is the Jingdezhen Ceramics Research Institute established in 1954. This institute is the government agency with the largest concentration of artists in Jingdezhen.

#### 4.5 A model of Jingdezhen porcelain production: Ceramic Research Institute

Jingdezhen Ceramics Laboratory was established in 1954. At that time, local governments were pursuing a technology improvement movement. The purpose of establishing the institute was to provide technical support for the industrialization of Jingdezhen porcelain production. The establishment coincided with a major restructuring of colleges and universities across the country. The Jiangxi Provincial Ceramics College, which had been established during the Republic of China, moved to Hunan. The Jingdezhen Ceramic Experimental Institute was developed based on the original training factory, instruments and some faculty members of the Ceramics College who stayed in the town. (364) In June 1957, the institute was placed under provincial jurisdiction and renamed the Ceramics Research Institute of the Jiangxi Provincial Department of Light Industry (hereinafter referred to as the "Ceramics Research Institute").

The most important contribution of the institute is to provide technical support to the porcelain industry in Jingdezhen and even across the country, such as trial firing of down-flame coal kilns, restoration of historical glazes, research on new glazes, development of pastels and new color pigments, and art porcelain. Grouting method, chemical analysis of porcelain clay raw materials, etc. The establishment of the Ceramics Research Institute coincides with the industrialization of Jingdezhen's porcelain industry.

In the 1950s and 1960s, the biggest impact on Jingdezhen was still the factory reform. From cooperatives to public-private partnerships, and finally to state-owned factories, the entire transformation process of industrialized large factories ended with the establishment of the top ten state-owned porcelain factories in 1958. According to the 1961 municipal party committee's division of labor among the 14 largest local state-owned factories (including the top ten porcelain factories), we found that except for the art porcelain factory, which mainly produces high- and medium-grade pastels, and the sculpture porcelain factory, which mainly produces sculpture porcelain, other porcelain factories The factory's products are mainly daily-use porcelain. Jianguo Porcelain Factory specializes in colored glazes (tea sets, bowls); People's Porcelain Factory mainly produces blue and white glazes; Hongqi Porcelain Factory specializes in underglaze glazes (bowls, industrial porcelain); Guangming Porcelain Factory mainly produces exquisite blue and white glazes (bowls); Xinhua Porcelain Factory also mainly sells bowls; Jingxing Porcelain Factory mainly sells domestic daily-use porcelain; Dongfeng Porcelain Factory mainly sells pots. In addition, there are other porcelain factories that mainly produce and export daily-use porcelain, such as Hongxing and Universe Porcelain Factory, which mainly export cups and saucers (saucers, plates); Weimin Porcelain Factory mainly exports cups, saucers, and coffee sets. In addition, electrical porcelain is produced by Huadian Porcelain Factory, and construction and sanitary porcelain are produced by Architectural Porcelain Factory.

The job of the Ceramic Research Institute is to develop ceramic production technology and promote technological innovation in the state-owned porcelain factories in these places, so as to achieve factory-scale production of daily-use porcelain. In 1954, the local government was already implementing a technology improvement movement, which also became an opportunity for the establishment of the Ceramics Research Institute. After the establishment of public-private joint venture porcelain factories in 1956, these larger factories began to use compacting machines driven by electric pulleys and grouting methods, and used the propaganda title "Jingdezhen Takes a Step toward Mechanization".

In 1958, Jingdezhen used a ball mill to crush porcelain clay and fired it in a coal kiln. The development of technological improvements has led to the gradual replacement of traditional hand-made porcelain techniques by new technologies. During the "Great Leap Forward" period of "replacing steel with porcelain", the technology of replacing steel with porcelain was first developed by the institute and then promoted to other porcelain factories. The Ceramics Research Institute not only represents the highest level of Jingdezhen porcelain making technology, but also embodies the artistic level of Jingdezhen porcelain at the same time and is a model for Jingdezhen porcelain making. In addition to undertaking technical research work, the institute also undertakes the design and planning of national porcelain and export porcelain, and participates in art exhibitions. Its members mainly come from the Art Ceramics Research Group formed by the Jingdezhen Municipal Government in 1953 and the Ceramic Art and Crafts Society established in 1954. For example, Wang Dafan and Yang Haisheng, who were originally members of the Craft Club, were transferred to the Ceramics Research Institute in 1958. We estimate that after the completion of the two major exhibitions in 1953 and 1955, as the Jingdezhen factories became cooperative and nationalized, the personnel of these two institutions were successively assigned to the Ceramic Research Institute, the Art Porcelain Factory, and the Sculpture Porcelain Factory. Work. Among them, the Ceramics Research Institute has the largest number of famous old artists.



Figure 30 sculpture porcelain factory  
Sculpture Porcelain Factory, once one of the top ten porcelain factories in Jingdezhen, mainly produced sculpture porcelain, and is now also a popular tourist attraction.

Source: Jiang Xinda, 2023.9, photographed



In Summarize, The 1950s was the most critical period for the ceramic industrialization reform in the entire 20th century. In Jingdezhen, starting from the establishment of Jiangxi Porcelain Company in the late Qing Dynasty, ceramic industrialization became the goal of successive governments and ceramic reformers to improve ceramics. However, it was not until the 1950s that, through the strong measures implemented by the state, small workshops were gradually merged and reorganized into large state-owned factories, and the goal of industrialization was realized. With the establishment of the modern factory system, technological reforms were also effectively implemented. Technological reforms have resulted in traditional manual production methods gradually giving way to mechanized production, traditional glaze and clay (clay) formulas giving way to more precise chemical composition matching, and firewood kilns giving way to coal kilns. The improvement of industrialization was not unique to Jingdezhen. Shiwan, Guangdong also implemented the same policy and achieved similar improvements in industrialization.

## **Part 5. From “traditional artist” to “artisan artist” and “inheriter of intangible cultural heritage”**

In the late 1970s, in the context of restoring and developing ceramic production and striving for export foreign exchange, the state awarded them the title of "Master of Arts and Crafts". Jingdezhen art ceramics practitioners have once again gained a status that is different from other ceramics practitioners. However, under the same national policy, Jingdezhen's ceramic art circle presents a different situation. The development outlook of local art ceramics practitioners is also different. It is precisely because of the historical background of many factors that the identity of handmade porcelain craftsmen has repeatedly changed, shaping the different artistic lives of art ceramics practitioners.

### **5.1 Jingdezhen Ceramic Production from the 1960s to the 1970s**

“Jingdezhen's ceramic production suffered severe setbacks due to political influence between 1967 and 1968. According to the statistical data on the export of daily-use porcelain in Jingdezhen during this period, the export in 1966 was still higher than that in 1965, but the export volume declined very rapidly from 1967 to 1968, and its production output value was the lowest. At that time, it was only one-third of that in the early 1970s. Since then, exports have gradually begun to recover”. (*Jingdezhen Municipal Chronicles* 1996, p417.)

Cheng Shiqing, who was then the political commissar of the 26th Army of the Jinan Military Region, was transferred to Jiangxi and served as the director of the Jiangxi Provincial Revolutionary Committee. Although the production order of Jingdezhen's porcelain industry was disrupted in 1967 and 1968, at the same time, ceramic artists were still highly employed by local governments and factories. They are active in porcelain painting and porcelain sculpture. First of all, in terms of porcelain paintings, the most prominent ones are the porcelain portraits of leaders. Wu Kang is the most popular porcelain painter among them. Wu Kang was already a well-known local porcelain artist during the Republic of China. He was also one of the "outstanding technical employees" planned to be relocated by the provincial government in 1938. He ran his own "Wukang Art Porcelain Portrait Studio" and was



famous for his Western oil painting portrait techniques. He appeared on the list of outstanding employees transferred by the provincial government in 1938. In the 1950s, he was transferred to work in an art porcelain factory. In 1959, he was named a "ceramic artist" and has been undertaking the national task of drawing portraits of leaders. In 1968, he painted "Portrait of Chairman Mao" for the exhibition.

It can be seen that some of the old masters of the Art Porcelain Factory were still working in production at that time, and Wu Kang, as a ceramic artist awarded in 1959, was still reused by the factory. Wu Kang's works directly copy photos onto porcelain plates, and the proportions of characters, colors, and light and dark are all handled very realistically.

The production order of the porcelain industry began to gradually recover around mid-1971. In June 1971, the entire Municipal Revolutionary Committee team led by Liu Jianhua was replaced. In July 1971, the Municipal Revolutionary Committee studied Zhou Enlai's instructions: "In the future, the focus should be on exporting porcelain. All the traditional products in the past should be produced, and at the same time, some new varieties should be produced."

It is undeniable that a group of artists, ceramic artists and technicians were politically implicated in the 1960s and 1970s, but they did not leave their technical positions for a long time. From a time perspective, the period from 1967 to 1969 was the most disruptive period for Jingdezhen's ceramic industry production. After 1970, its production began to resume intermittently. In addition, ceramic artists and artists who engaged in political-themed painted porcelain (especially porcelain statues) and sculptures have been reused in the 1960s and 1970s.

## **5.2 State policies in the 1950s and 1960s reinforced this shift in identity.**

The national policy of "protecting, restoring, and developing" folk art in the 1950s and 1960s further intensified the transformation of the identity of artists since the late Qing Dynasty. In the early 1950s, the state dispatched professionals and college graduates to local areas to guide the ceramic industry in its industrial transformation. It can be said that this is a continuation of the Yan'an period's policy of transforming folk art. Although policy propaganda artists are the cooperation and learning objects of professionals (including artists) dispatched by the state, in the context of ceramic industrialization, professionals are the leading force in implementing policies. Artists known for their craftsmanship incorporate national ideology into the creation of their works and become producers of exhibits, national gifts, and policy propaganda materials. As professionals were gradually classified as "right-wing", artists began to participate more and more in the design of industrial products, transforming the images and styles of daily ceramics. The National Artists Congress in 1957 reflected this change. Under the dual forces of industrialization and the state's transformation of folk art, local artists engaged in porcelain painting and sculpture were selected by the government and became typical representatives of local ceramics, representatives of local craftsmen, shapers of model ceramics, and industrial products. designer. The reputation and status of the industry during the Republic of China were an important basis for his successful election. It can be said that national policies in the 1950s and 1960s intensified the identity transformation of artists who became famous based on their craftsmanship since the late Qing Dynasty.

However, the more deeply they became involved in industrialization, the further they moved away from concrete production. In the late 1960s, they became the target of criticism from ordinary workers and the masses.

In the mid-1970s, social and economic order was gradually restored, artists and experts gradually returned to normal work, and the production and sales of ceramics also began to return to normal. A more in-depth adjustment measure was the awarding of the title of "Master of Arts and Crafts" in the early 1980s. The country takes this as the first step to implement the professional title evaluation system for arts and crafts creative personnel. In 1983, the state promulgated interim measures for the professional titles of arts and crafts cadres and began to formally implement the professional title reform nationwide. Creative personnel engaged in ceramic painting and sculpture all belong to the industrial artist professional title evaluation system. The title of arts and crafts artist not only reflects their status within the industry, but also provides a reference for price positioning in the art market. Artists who are not in state-owned units and far away from this evaluation system construct a broad artist identity in the open art market through the recommendation of art critics and patrons. In the 21st century, the selection of intangible cultural heritage inheritors has once again consolidated the status of porcelain masters.

### **5.3 Water-dotted peach blossom—porcelain in the center**

Around 1975, the Ceramics Research Institute of the Ministry of Light Industry had basically returned to normal operations. In 1975, the institute undertook two major national tasks - 7501 porcelain and Shanghai Jinjiang Hotel Yingbin porcelain. 7501 porcelain is also known as "Chairman Mao's porcelain" and is used by the central government. At that time, the institute "gathered all the scientific and technological and artistic strength of the institute" to develop, and everything from porcelain quality, shape, production to decoration was carefully studied. The product is semi-thin high-white glazed porcelain with low thermal conductivity and excellent porcelain quality. Its decoration is also very artistic, with two pictures: underglaze plum blossoms and overglaze water-dot peach blossoms.

Participating in the design and creation are Wang Guiying and Liu Pingping. Wang Guiying is the daughter of Wang Yeting (one of the Eight Friends of Zhushan). She was awarded the title of "Ceramic Artist" in 1958, and by this time she had joined the Ceramics Research Institute. Liu Ping is the son of Liu Yucen (one of the Eight Friends of Zhushan). Liu Yucen was the deputy director of the institute and was awarded the title of "Ceramic Artist" in 1958. "Water Dot Peach Blossom" is a new decorative technique he developed in the early days of the founding of the People's Republic of China.

It is undeniable that a group of artists, ceramic artists and technicians were politically implicated in the 1960s and 1970s, but they did not leave their technical positions for a long time. From a time perspective, the period from 1967 to 1969 was the most disruptive period for Jingdezhen's ceramic industry production. After 1970, its production began to resume intermittently. In addition, ceramic artists and artists who engaged in political-themed painted porcelain (especially porcelain statues) and sculptures have been reused in the 1960s and 1970s.



Figure 31 "7501 Porcelain"

In January 1975, the Ceramic Industry Research Institute of the Ministry of Light Industry in Jiangxi secretly developed a batch of daily porcelain for Chairman Mao's exclusive use in accordance with the instructions of the Central Office. The project code was "7501". Jingdezhen Ceramics Research Institute spent nearly a year successfully completing the "7501 Project" task, producing more than 100 sets and about tens of thousands of pieces of porcelain.

source : [http://www.360doc.com/content/14/0724/21/2062149\\_396829381.shtml](http://www.360doc.com/content/14/0724/21/2062149_396829381.shtml)

#### **5.4 Implementation of the "National Trial Regulations on Professional Titles for Arts and Crafts Technicians"**

The National Arts and Crafts Exhibition was held in February 1978. Hua Guofeng visited the exhibition and wrote the inscription "Develop my country's Arts and Crafts Products" for the exhibition. On the same day, "People's Daily" published a commentary under the title "Vigorously Developing Arts and Crafts". The article stated that it is necessary to implement the policy of old artists, train successors, closely cooperate with foreign trade and commerce, and vigorously develop arts and crafts. The entire exhibition was the precursor to the title of Master of Arts and Crafts awarded by the state in 1979.

For arts and crafts practitioners, the 1978 exhibition heralded a shift in national policy. On August 2, 1979, the Ministry of Light Industry's "Notice on the Issuance of Trial Regulations on the Professional Titles of National Arts and Crafts Technicians" was the key to the policy shift. On August 9, 1979, "People's Daily" published the news: "my country's arts and crafts production has increased significantly. Last year, the national arts and crafts export exchange volume accounted for 30% of the total light industry export value. The Ministry of Light Industry decided to hold a national Congress of Representatives of Arts and Crafts Artists and Creative Designers."

On August 2, 1979, the "Trial Regulations on the Professional Titles of National Arts and Crafts Technicians" were promulgated. From August 8th to 16th, the National Arts and Crafts Personnel Congress was held in Beijing. It can be seen that the state put these two national initiatives together in a planned way. This national congress became a preview of the implementation of the professional title system for arts and crafts technicians and a prelude to the implementation of the national professional title assessment policy. The period from 1978 to 1979 was a key turning point in the reform of the personnel system. We had already seen the promulgation of the professional title evaluation method in 1979. It is estimated that the method had been discussed and studied before it was promulgated. Personal talents become the basis for evaluation, and professional titles and status are the basis for wages and benefits. The evaluation of the professional titles of arts and crafts personnel has its own particularity, but it is also part of the evaluation of the professional titles of all technical personnel (cadres). Hua Guofeng, Ye Jianying, Deng Xiaoping, and Li Xiannian met with the representatives attending the meeting on the 16th. At this meeting, 34 craftsmen were awarded the title of "Artisan Artists" (this title was later renamed "Master of Chinese Arts and Crafts"), including Jingdezhen's master Wang Xiliang.

### **5.5 Award of "Artisans and Craftsmen"**

The National Congress of Arts and Crafts Artists and the awarding of the title of "Artisans and Arts Artists" undoubtedly set the tone and set a paradigm for local governments. The ultimate goal of the country is to promote it to local governments and establish a sequenced and effective system. Professional title evaluation system for arts and crafts personnel. In January 1983, the State Council issued and approved the "Interim Provisions on the Professional Titles of Arts and Crafts Cadres". Jingdezhen has also established the same professional title evaluation system since 1983. In the assessment of arts and crafts professional titles in Jiangxi Province, applicants must first be in the cadre establishment; secondly, those who do not have the qualifications to graduate from a college or technical secondary school must pass a basic theory test. The qualification of "cadre establishment" excludes personnel of "worker establishment", and also excludes non-state-owned and unit-less personnel. From books published in recent years introducing famous Jingdezhen ceramics, we found that higher-level "artisans and craftsmen" mainly come from subordinate, provincial and municipal ceramic research institutes, followed by state-owned factories, especially Jingdezhen Art Porcelain Factory and Jingdezhen Sculpture Porcelain Factory. Most of these arts and crafts artists have college degrees, and most of them are from Jingdezhen Ceramics Institute. The "artisan and crafts artist" evaluation system of enterprises and public institutions (state-owned) is parallel to the "professor" evaluation system of colleges and universities. Professors from Jingdezhen Ceramics Institute do not participate in the selection of arts and crafts artists below the provincial level, but they do participate in the selection of "Masters of Chinese Arts and Crafts". The establishment of the professional title system has profoundly affected the development of Jingdezhen's artistic porcelain and promoted the formation of today's Jingdezhen art pattern.



The professional title assessment of "craftsman" promotes the model of school training rather than apprenticeship training. According to the "Interim Provisions on the Professional Titles of Arts and Crafts Cadres" promulgated by the State Council in 1983, the professional titles of arts and crafts cadres are divided into five levels: senior arts and crafts artist, arts and crafts artist, assistant arts and crafts artist, arts and crafts technician, and arts and crafts technician. The evaluation criteria for arts and crafts artists are "graduated from a secondary arts and crafts vocational school, engaged in arts and crafts work, completed one-year internship, with good grades, or have equivalent academic ability, creative design and technical level", the most basic requirements for assistant arts and crafts artists. They are "undergraduate graduates of higher arts and crafts colleges who have completed one-year internship, arts and crafts artists, or have equivalent academic ability, creative design and technical skills." In addition, they need to master certain professional knowledge, be able to complete general creative tasks, and master a certain skill. Foreign language. After that, he was gradually promoted to industrial artist and senior industrial artist. In other words, professional title evaluation requires certain educational requirements. Having an academic degree is a stepping stone to entering this professional title sequence. This also forces creatives who enter the industry as apprentices to obtain academic qualifications through further studies or going back to school. Educational institutions such as Jingdezhen Ceramics Institute, which provides academic diplomas, have important local influence. Most of the most influential local ceramic artists are teachers and students of these ceramics colleges. They have become the main creative force in local ceramic research institutes at all levels, Jingdezhen Ceramic Institute and large state-owned factories.

### **5.6 Dilemma in the 1990s**

After the reform and opening up, Jingdezhen's porcelain production continued to promote technological reform, but its daily ceramic production began to gradually lag behind other coastal cities. Innovating the kiln structure was the focus of the transformation of porcelain making technology during this period. By 1991, most of the original coal kilns and firewood kilns had been transformed into tunnel kilns. Porcelain firing in tunnel kilns accounted for 92% of the total daily porcelain production, completing the reform of tunneling porcelain firing.) Although technological reforms continue to advance, However, Jingdezhen's production level is still relatively low. According to statistics, by 1986, the average degree of mechanization of enterprises (including a small amount of automation) was only 4.7%, with workers engaged in semi-mechanical and mechanical operations accounting for 49.7%, and workers engaged in manual operations accounting for 50.3%. (Wang Zongda and Yin Chengguo 1994, p 422.)

In addition to the backward technology and equipment, Jingdezhen's factory design is also extremely backward. Large-scale factories in the 1950s were mainly built on the basis of blank houses and kilns built during the Republic of China. However, there has been a lack of renovation and reconstruction. As a result, until the 1980s, the 11 large and medium-sized old factories in the urban area were still disconnected, not centralized, and scattered everywhere, creating difficulties for

enterprise management and cost saving. (Wang Zongda and Yin Chengguo 1994, p 346.)

The reform of state-owned enterprises in the late 1990s dealt the most severe blow to the industrialized production of porcelain in Jingdezhen. Since the early 1990s, Jingdezhen's porcelain industry has begun to decline. In 1995, 80% of ceramic companies were in a state of suspension or semi-suspension. The ceramics industry was in full loss, and the total asset-liability ratio reached 136%. Under the policy of restructuring state-owned enterprises, large-scale state-owned factories established by industrialization improvements since the 1950s were completely closed down. The laid-off technicians used the skills they had mastered to establish small private workshops one after another. After a century of hard work, at the end of the 20th century, small workshops once again became the main business method of Jingdezhen Ceramics. According to statistics, there were more than 4,000 small ceramic workshops in Jingdezhen at one time. However, the closure of state-owned factories and the rise of small workshops have made the famous brands established by major porcelain factories since the 1950s a thing of the past.

In the 1980s, the state once again implemented the policy of granting titles to veteran artists, granting them the title of "artisans and craftsmen." At the same time, the state implements a corresponding evaluation system for professional titles of industrial artists. The identity of folk artists was replaced by hierarchical crafts artists at all levels. The implementation of the professional title system in the arts and crafts industry not only negates the theory of composition and origin, but also reflects the replacement of two generations of art practitioners. The school training method gradually replaced the simple apprenticeship training. The older generation of "folk artists" also gradually faded out of the stage of history, while the new generation of creative personnel with academic background and trained by schools gradually became the mainstream. Craftsmen were eventually replaced by artists.

Antique porcelain made with ancient recipes and methods has a long history of royal kilns as its capital, and "Made in Jingdezhen" is its most important cultural resource. With the increasing importance of modern education (Jingdezhen Ceramics Institute), its artistic ceramics have gradually turned to the aesthetics of the academy, seeking creative inspiration from contemporary art trends, with free style, diverse forms and materials, and continuous innovation. School background has become the most important resource for artists to construct their identity. Important local ceramic artists in Jingdezhen are all active in the academic world.



## Summary

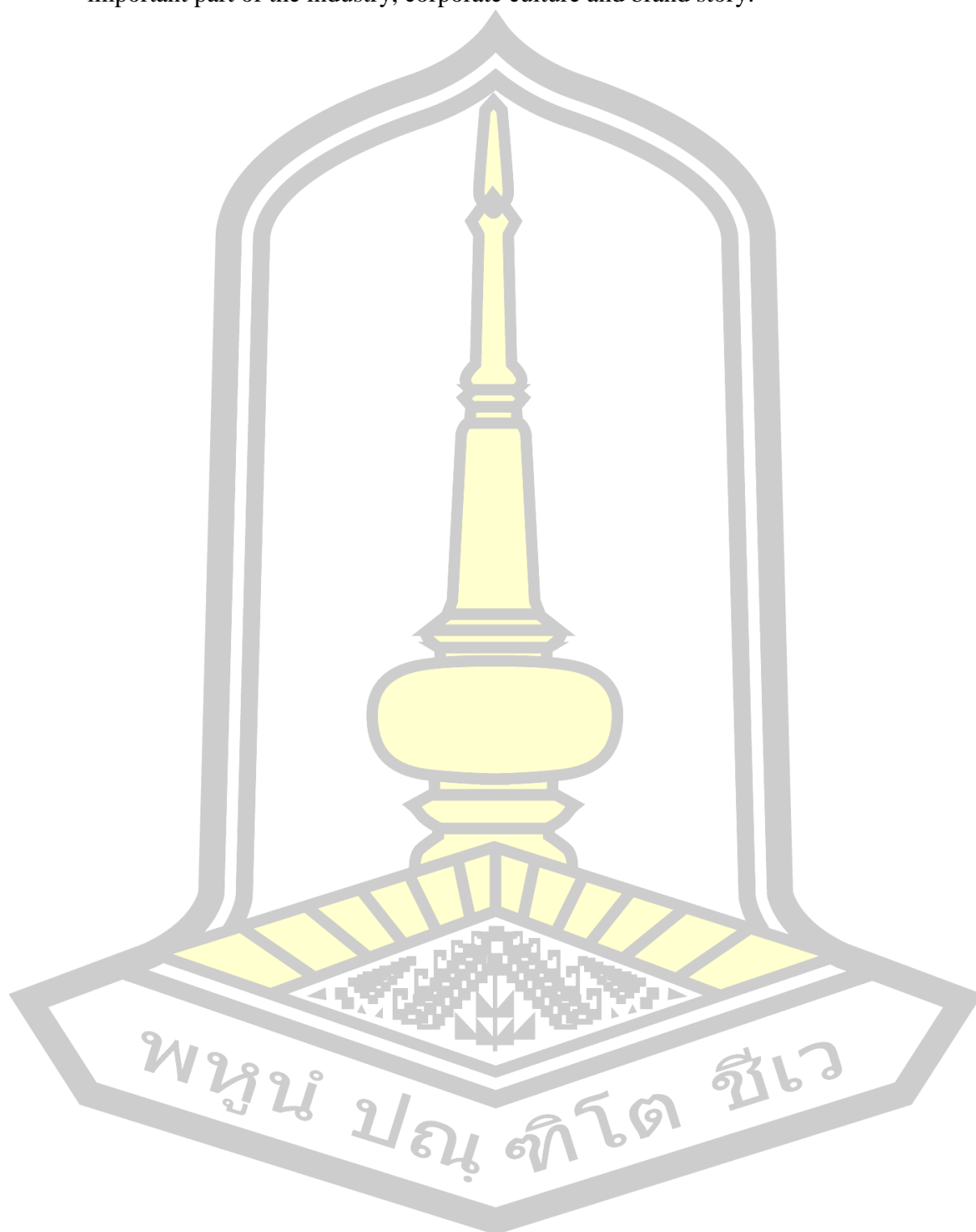
The industrialization of ceramics in the 20th century completely changed the face of ceramic production, prompting practitioners of fine ceramics to separate from their identity as craftsmen. Jingdezhen is well-known for exporting exquisite artistic porcelain. It also produces large quantities of ordinary porcelain for daily use in the mainland. Although Jingdezhen at the beginning of the 20th century had a long history and mature ceramic production technology, it lagged far behind Europe and Japan. Officials, gentry and merchants used competition with foreign porcelain as an excuse to initiate improvements in ceramics, but unfortunately no significant results were achieved. However, the new schools and research institutions established in conjunction with the improvement of the industrialization trend of the porcelain industry trained early modern ceramic engineers in Jingdezhen.

The improvement of ceramic industrialization has changed the technical pattern of porcelain making. Traditional hand-made porcelain is different from today's modern technological aids such as chemical composition ratio and mechanical power. Traditionally, the craftsmen's mud mixing, glaze matching, drawing and shaping are irreplaceable in shaping the final product. effect. Especially in the absence of thermometers and clocks to monitor the kiln temperature and firing time, the control of the heat after entering the kiln depends entirely on the experience of the kiln masters, so they have the highest industry status.

The use of precision equipment such as industrialized improved machines and instruments has, to a certain extent, eliminated the importance of experience and brought opportunities for changes in industry status. The new school education system has strengthened the use of innovative technologies and reshaped the way practitioners are produced: new technicians are no longer trained by the traditional apprenticeship system, and practitioners are naturally no longer the masters and skilled craftsmen of the traditional handicraft era. They became designers, engineers and industrial workers in the industrial production of ceramics.

In conclusion , what is the existential value and significance of artists relying on their crafts in the era of industrialized mechanical production? In fact, we have seen that in China in the 20th century, there were far more high-quality and low-priced ceramics on the market for ordinary consumers to choose from than in the handicraft era. In this case, brands become particularly important, and they become an important monetization channel for reputable craftsmen in this era of industrialization. These craftsmen or artists have become the technical representatives of local ceramic production, their works are regarded as typical of local ceramics, and their working institutions have become models of local ceramic production. Handmade by artists, they come from Jingdezhen Ceramics Research Institute, Jingdezhen Art Porcelain Factory, and Jingdezhen Sculpture Porcelain Factory. Through exhibitions and media promotions, they have been widely disseminated inside and outside the industry circle, establishing a classic imagination of people in an era of ceramic art. Through these classic or representative works, the brand can be established. Also experiencing similar historical evolutions are embroidery, jade carving, ivory carving and other traditional folk crafts. Outstanding craftsmen in various fields have also become

representatives of skills under industrialization transformation and become an important part of the industry, corporate culture and brand story.





## CHAPTER IV

### **Part 1.the Inheritors of Jingdezhen Ceramic Intangible Cultural Heritage from the Perspective of Cultural Identity**

Intangible cultural heritage, as a special carrier of human cultural memory, is not only an important way to express and maintain the recognition of diverse cultural values, but also a unique system for synchronously constructing the spiritual home and order of mankind. The general attention paid by the international community to the protection of intangible cultural heritage today deeply reflects people's recognition of unique cultural values.

This chapter explores the cultural identity of this group of people to intangible cultural heritage through in-depth research on the inheritors of China's intangible cultural heritage, the handmade porcelain craftsmen in Jingdezhen, and especially focuses on the analysis of the close relationship between people and culture, so as to reveal the formation, evolution mechanism and path characteristics of cultural identity.

From the perspective of cultural identity, this paper comprehensively explores the survival and development mechanism of the intangible cultural heritage inheritors of Jingdezhen porcelain making, deeply analyzes its intrinsic value in the construction of a global cultural identity system, and examines the form and path characteristics of people's value recognition of intangible cultural heritage inheritors. It aims to deeply understand the value connection between the inheritance and survival of intangible cultural heritage inheritors and the life culture of modern people, and reflect on the essence of the problems faced by the survival of intangible cultural heritage and the protection strategy of intangible cultural heritage. Then explore the scientific concept of the future survival and development of intangible cultural heritage and inheritors.

#### **1.1 Construction of Cultural Identity Theory**

Unlike material cultural heritage, intangible cultural heritage mainly carries the historical memory of a specific period of human history. The latter, through rich and diverse language symbols and multiple narrative methods of text, has become a living memory system that records the meaning, wisdom and methods of human survival. Simply put, intangible cultural heritage, in various forms of expression and practical activities, forms a representation system of our perception and understanding of the meaning of the current world; it is also a storage system that allows our collective spiritual order or shared values to be passed down and maintained from generation to generation; and when people look back on history, it helps us rebuild the collective cultural memory of ethnic groups, nations and countries.

## 1.2 Cultural Identity Theory

As for the word "identity", its original meaning refers to the same nature or state of existence of matter or entity. It was originally a philosophical concept. In traditional Western philosophical research, it was used as the connotation of "sameness" in contrast to "difference". "In the 20th century, especially in the middle and late 20th century, it was influenced by the political, economic, ideological, war, colonial disintegration, feminism and subculture contexts around the world, as well as the global "diaspora" phenomenon formed by the movement, migration and migration of population across borders, ethnic groups and regions." (Yan Jia , 2006,P63-64.)

Identity has therefore become a term with significant "politics of difference" attributes and has been widely introduced into sociology, political science, anthropology, culture and other disciplines, and has formed many research categories, such as ethnic identity, cultural identity, Identity, social identity, national identity, national identity, self-identity, collective identity, etc. As the research field expands, researchers' views on the mechanisms of identity formation have also shifted. From the 17th to the 20th century, academic research on identity theory was more influenced by the essentialist and transcendental methods of Western subjectivity philosophy, which meant that the subject of identity was essentialized and the subject was viewed from the transcendental existence position of the presupposed subject. The relationship with the surrounding world forms an "essentialist" position of identity.

After the 20th century, influenced by Jacques Lacan, Louis Althusser, Michel Foucault, Stuart Hall and others, the subjectivity of identity was put back on the agenda, and the self-sufficient subject theory of identity was severely criticized. The subject is no longer a priori, "all-knowing", "unmediated" and "transparent" existence, but becomes a "decentralized" objectification process that we need to construct with the "practical theory of discourse". Stuart Hall expressed his view on identity as a "strategic" and "positional" concept in his article 《Who Needs Identity?》 "Identity has never been consistent. In the late modern stage, it has become increasingly fragmented and fractured. Moreover, identity has never been a single structure, but a plural structure, including different, often overlapping, and hostile discourses, practices, and positions. They are completely subject to historicization and are always in the process of change and transformation." (Hall , 2008 ,P6.)

In his view, "identity is a construction, a process that is never completed - always 'in process'. It is not determined in the sense that it can always be 'won' or 'lost', retained or abandoned". Stuart Hall denied the possibility of so-called "naturalism" in the process of identity confirmation, and proposed a view on the subject construction of being "spoken".

It should be said that the transition from essentialist identity theory to constructivist identity theory reflects a modern shift in the study of identity issues in academia. As for the theoretical viewpoint on cultural identity, in the former identity system, it is intended to emphasize that "human beings essentially belong to fixed ethnic communities, and these ethnic communities are formed by "original ties based on language, customs, race, religion and other established cultural attributes". (Zuo Hongyuan. , 2012,P108.)

The latter view of cultural identity, which is then advocated by the academic community, mainly emphasizes that the establishment and formation of identity is not a process of confirming original values, but a process of constructing people's subjective values in the cultural ecological environment and specific cultural situations. emphasizing "the plasticity of identity" and "identity can use external factors to complete its own construction"; Or emphasize that identity is based on the difference between the identities of "me" and "others", and the confirmation and selection of the identity of "me". There are many

representative experts and scholars, such as Max Weber, Frederick Bass, Benedict Anderson, Anthony Giddens, Stuart Hall, Fei Xiaotong, Chen Zhiming, Wu Da, etc.

### 1.3 Cultural Identity and Ritual, Memory Theory

German scholar Jan Assmann once proposed the concept of "extended scene", emphasizing that "the textual characteristics of certain cultures enable the meaning of the text to be expressed "beyond the long-distance effect of space and/or time, and people can trace it across distance" ((Feng Yalin , 2012 , P9)

In his opinion, it is precisely because culture has the function and mechanism of generating "extended scenes" that we can make those worlds that are easy to disappear become relatively stable, pass on, and make people understand and accept them again. It is like turning the ever-changing world into simple and clear pictures, each of which has its own meaning. In terms of expression, intangible cultural heritage has this cultural characteristic of being an "extended scene", which has certain types and is very stable. Whether it is tracing the historical form of intangible cultural heritage or maintaining its current existence, we can not only feel the extension of the disappeared world through its unique storytelling, but also pass on the value and meaning of the current world to the future. More importantly, through these real social activities, we record our feelings about the present world. And this feeling, in the extension of connecting the past and future scenes, helps us form our own meaning identity.

In other words, intangible cultural heritage is not just a carrier of our intentional or unintentional memory or recollection, it is more like a special mechanism that helps us construct, confirm, adapt and maintain our understanding of the meaning of survival. Therefore, when culture is created, developed, spread, and passed down from generation to generation, the common values that we pour into the culture also have the opportunity to be spread and shared.

Intangible cultural heritage is part of our special cultural memory, which is deeply rooted in people's inherent need for "memory". Memory not only helps us form our personal identity, but also shapes our social identity. Through reviewing history, organizing memories and paying attention to reality, people use their own unique memory methods or practical activities to establish various close connections with the surrounding world, especially creating various "imagined communities" that make us feel connected and have a sense of belonging to each other. When talking about the formation of nations and nationalism, Benedict Anderson expressed that "nations, as imagined communities, are a social fact in social psychology." (Anderson , 2005, P8.) This indirectly shows that cultural memory plays an important role in the construction of national identity.

At the same time, regarding the internal connection between memory and identity, scholar Peng Zhaorong believes that "memory is a function of self and society. Without it, there is no self, no identity, and without it, the world loses its reason for existence in any sense. Therefore, "one of its basic functions is to distinguish and identify (Peng Zhaorong, 2007, P239)

Therefore, when the social demand for memory is closely linked to the social creation and practice of culture, it lays the foundation for us to form a common value identity in many aspects. These aspects include how we view history, understand ourselves, understand society, and even our views on the value and meaning of life.

Take the myths and legends or stories and ballads about the origin of ethnic groups. In these stories, people not only preserve the cultural memory of the origin of the ethnic group, but also express the collective identity of blood and ancestors. These stories are like emotional bonds that closely connect everyone. "In order to infiltrate this value imagination of common origin into the hearts of every member of the ethnic group and maintain the bond of ethnic unity, people often strengthen or repeatedly reproduce this meaning by holding specific rituals. Through the selection and implementation of multiple elements such as specific ritual space, time, ritual objects, ritual sounds and languages, ritual actions, and ritual confirmation". (Peng Zhaorong,2007,P209.)

People weave a big net full of specific meanings through a special way - "ritual", just like using a wonderful performance to tell a touching story about identity. For example, in the traditional porcelain making process of Jingdezhen, they use the ritualized process of "worshipping the kiln god" as if drawing a colorful and imaginative picture of a cultural community together. In this process, the worship ceremony is not only like a solid bridge connecting the past and the present, allowing people to transcend the limitations of time and space, and jointly build and maintain the identity bond of Jingdezhen's handmade porcelain culture. At the same time, it is also like a vibrant stage, performing a dual symbiotic dance of "meaning presence" and "body presence" between people and culture. In this dance, every porcelain-making action and every note of a finished ceramic product are full of vitality and resonance, allowing people to deeply feel the charm of Jingdezhen's handmade porcelain culture and the power of identity.



Figure 32 Ceremony of worshipping the kiln god  
Traditional craftsmen worship the kiln god before firing porcelain, praying for the porcelain to be fired well.

Source: Jiang Xinda, 2024.5, photographed



Equally important, intangible cultural heritage is also constructing our collective spiritual order, representing our collective choice and recognition of shared values, thus forming a cultural memory system of ethnic groups, nations and even countries. In modern society, when we talk about the protection and development of intangible cultural heritage, it is not just a micro-level cultural protection issue. Take the inheritors of Jingdezhen's handmade porcelain intangible cultural heritage as an example. They not only carry the thousand-year-old porcelain-making skills, but are also an important part of Jingdezhen's cultural memory. Protecting and developing their skills is to protect the spiritual home shared by the people and to build collective value recognition and collective spiritual order. By inheriting and developing these intangible cultural heritages, we can not only promote the continuation and development of Jingdezhen's community culture, but also allow more people to understand and recognize this unique cultural treasure.

#### **1.4 Cultural Identity and Space Production Theory**

The theory of spatial production was proposed by Henri Lefebvre, a representative of Western Marxism. Henri Lefebvre introduced Marx's theory of existential practice into the field of spatial research and constructed this theory. In his article "Space: Social Product and Use Value", Lefebvre said: "'Production of space' is an amazing statement: the production of space, in concept and in practice, is a recent phenomenon, mainly manifested in the rapid expansion of cities with a certain history, the universal urbanization of society, and the problem of spatial organization. (Lefebvre. Space: Social Product and Use Value [M]//Bao Yaming, editor-in-chief. Modernity and the Production of Space Beijing: Commercial Press, 2004: 47-58) In his theory of spatial production, Lefebvre made a profound reflection and reconstruction of the understanding of space. He first challenged the simple idea that space is just a material existence or a mental imagination. In particular, he denied the existence of pure, untouched natural space. Lefebvre believes that in modern society, natural space is no longer primitive and unpolished, but has been deeply imprinted by human activities and has become "humanized nature" or "second nature". This means that the nature we experience and know is no longer completely independent of human society, but is shaped and changed by our production activities, science and technology, and cultural concepts.

In order to further explain his point of view, Lefebvre criticized the way of thinking that simply divides space into the binary opposition of matter and spirit, and proposed a ternary dialectic of space. He believes that social space is neither a simple psychological conception nor a mere accumulation of physical reality, but a complex that includes practical activities, social relations, and meaning construction. This concept of space transcends He changed the traditional binary opposition and emphasized the multidimensionality and dynamism of space. He himself wrote in his book "The Production of Space": Social space will appear with a certain particularity: to a certain extent, on the one hand, it will no longer be confused with psychological space (as defined by philosophers and mathematicians); on the other hand, it will not be confused with material space (as defined by practical-sensory activities and the

perception of nature). What I am trying to prove is such a social space, which is not composed of the collection of things or the accumulation of sensory data, nor is it composed of empty shells filled with various contents. What I want to prove is that it cannot be simplified into a form imposed on the materiality of phenomena, things, and nature. (Lefebvre, *The Production of Space* (Excerpt Translation) [J]. Xiao Mo, Translated by Architecture Teacher, 2005(5):58.)

Taking the Jingdezhen handmade porcelain making technique, an intangible cultural heritage, as an example, we can more intuitively understand Lefebvre's spatial theory. Jingdezhen's handmade porcelain making technique, which has been passed down and innovated for thousands of years, not only reflects the crystallization of human wisdom and skills, but also is a vivid practice of spatial production theory. Here, natural space (such as clay, water source, etc.) is no longer an isolated existence, but is transformed into a social space with unique artistic value and cultural connotation by porcelain artists through a series of complex processes such as throwing, sharpening, and glazing. In this process, natural space is endowed with human will, aesthetics, and social significance, becoming "humanized nature."

At the same time, the inheritance and development of Jingdezhen's handmade porcelain making technique also demonstrates the power of the spatial ternary dialectics. Porcelain artists not only have to operate in material space, such as selecting raw materials and shaping the porcelain body, but also need to conceive and design in psychological space to create works that meet the aesthetics of the times and market needs. More importantly, these practical activities themselves are constantly shaping and reconstructing the social space of Jingdezhen, a specific region, making it a place full of cultural heritage and artistic atmosphere.

Therefore, through the case of Jingdezhen handmade porcelain making, we can see the profound insights and practical significance of Lefebvre's theory of spatial production. It reminds us that in the process of understanding and transforming the world, we must go beyond simple binary oppositional thinking, pay attention to the diversity, dynamism and sociality of space, and understand and create our living environment in a more comprehensive and in-depth way.

## **Part 2 .The composition of the cultural identity system of intangible cultural heritage inheritors**

People's cultural identity of intangible cultural heritage is manifested in various forms, including individual identity, ethnic identity, regional identity, blood identity, occupational identity, religious identity, folk identity, ethnic identity and national identity. These identities not only jointly reflect the subjective value and significance given and confirmed by people through the specific practice of intangible cultural heritage, but also highlight the breadth of people's cultural value identification and an important difference in the self-identity value identification with culture as a carrier. In other words, compared with cultural identity identification, cultural value identification is a more basic issue; when people choose and confirm their own identity, they inherently need to be based on the identification of specific values and be influenced by such identification. This is also the key to how to promote and protect the development of the inheritors of Jingdezhen's handmade porcelain intangible cultural heritage.

## 2.1 Research on ethnic identity of “intangible cultural heritage”

In the study of ethnic identity, from Max Weber's definition of ethnicity to Frederick Barth's interpretation of the issue of “ethnic boundaries” – “emphasizing that the boundaries between ethnic groups are internal and ideological, that is, how people think of themselves as an ethnic group” (Jenkins, Richard: *Rethinking Ethnicity: Arguments and Explorations*. London, Thousand Oaks, New Delhi: Sage Publications, 1997. Cited from Wu Da. *Social Change and Cultural Identity - A Case Study of the Liangshan Yi Nationality* [M]. Shanghai: Xuelin Publishing House, 2008: 36.)

At the same time, when Benedict Anderson talked about the emergence of “nation” as an “imagined community” in his book *Imagined Communities*, he said, “Even in the smallest ethnic group, it is impossible for all its members to know each other, but in everyone's mind, they feel that they have a close relationship with other members. Furthermore, there is no clear true or false condition to distinguish between communities, but rather a framework imagined by members to distinguish them” (Anderson. *Imagined Communities: The Origin and Spread of Nationalism* (Revised Edition) [M]. Shanghai: Shanghai People's Publishing House, 2011: 6.)

Some scholars in my country also hold such views on the issue of ethnic identity. Some scholars believe that subjective identification is “a certain ethnic group's self-identification view”; objective identification is “outsiders' understanding and view of a certain ethnic group's identity.” Regarding this view, Mr. Fei Xiaotong mentioned earlier when he participated in the identification of ethnic minorities in the early days of the founding of the People's Republic of China that “culture does not necessarily constitute the decisive factor in ethnic identification, but the common psychological state of a nation is reflected in their common culture. Therefore, we can see that the cultures of various ethnic groups have their own different styles, the most notable of which is their art” (Wu Da. *On Mr. Fei Xiaotong's Thoughts on the Construction of Ethnic Identity* [M] // Li Youmei, ed. *Cultural Subjectivity and History! The Master - A Study of Fei Xiaotong's Academic Thoughts*. Shanghai: Shanghai People's Publishing House, 2010: 95.)

Since people's subjective value imagination and meaning identification are crucial to the construction and confirmation of community identity, the cultural identification tendency of individuals or groups is particularly important in the construction, selection and maintenance of cultural identity. From this perspective, identity identification and cultural identification are both different and interconnected at the starting point of identity formation. Today, when we talk about the protection of intangible cultural heritage, we are actually facing the identification issues at two levels: cultural identification and identity identification. For intangible cultural heritage, people's value identification of culture has a profound internal impact on the selection, confirmation and maintenance of identity identification.

For example, Zhu Xiaoping is the representative inheritor of the intangible cultural heritage project “Jingdezhen Handmade Porcelain Making Skills - Rouge Glaze Preparation”, and the head of the Fengyao brand. Zhu Xiaoping was born into a ceramic family. His ancestors made porcelain for generations, and he is the eighth generation. He has been deeply influenced by ceramic culture since he was a child, and he is determined to inherit and carry forward the ceramic skills of his ancestors. Zhu Xiaoping is particularly fond of the research and development of rouge red ceramics, which is famous for its unique aristocratic temperament and difficulty in firing. After countless trials and failures, Zhu Xiaoping finally succeeded in re-firing rouge red porcelain in 2011. This achievement not only revived the rouge red raw material ratio and firing technology of the royal kiln that had been lost for more than a hundred years, but also established his position in the ceramic industry.

Zhu Xiaoping's deep affection for ceramic culture and his ultimate pursuit of skills reflect his deep recognition of Jingdezhen ceramic culture. He believes that ceramics are not only the inheritance of skills, but also the continuation of culture. This cultural identity has prompted him to continuously improve his skills and contribute his own strength to the inheritance and development of Jingdezhen ceramic culture.



Figure 33 "Fengyao" porcelain

This picture shows the famous national gift porcelain, the hand-painted gold-painted teapot produced by Fengyao, with bright colors and high-end atmosphere.

Source: Jiang Xinda, 2024.5, photographed

## 2.2 Identity and value recognition of intangible cultural heritage inheritors

From the perspective of the construction and maintenance mechanism of cultural identity, it is mainly affected by two factors: one is objective identity recognition, and the other is subjective psychological confirmation. Objective identity recognition is mainly confirmed through obvious "differences" relative to "others" such as blood, geography, occupation, and cultural lifestyle. For example, when we mention the inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain, their unique porcelain making skills and cultural lifestyle are the explicit signs that distinguish them from other groups. When talking about the source of identity formation, Manuel Castells said: "Although identity can be generated from dominant institutions, it can only become identity when social actors internalize and construct their meaning around this internalization process." (Castells. *The Power of Identity* (2nd Edition) [M]. Translated by Cao Rongxiang. Beijing: Social Sciences Academic Press, 2006.5.)



Subjective psychological confirmation is more complicated. It comes from common historical and cultural memories, cultural and psychological structural characteristics, and the comprehensive interest weighing of individuals on group attributes. Simply put, people will decide whether to identify with this group identity based on their own historical and cultural background, psychological feelings, and what benefits this group identity can bring to themselves.

In this process, the "subject" of identification is not constructed arbitrarily, but is based on the "merger" of the object to be spoken of in terms of differentiation relative to the "other" to express the collective or common characteristics of a group in terms of its explicit cultural lifestyle, cultural memory, and deep-level cultural psychological structure. For example, the inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain are not only gathered together because of the porcelain making skills, but also because of their common historical and cultural memory and love for porcelain making culture, which has formed a strong group identity.

At the same time, the choice of group identity by individuals or group members will also be based on the judgment and evaluation of their own interests. In other words, they will consider whether this group identity is in line with their own interests and whether it can bring benefits to themselves. In this process, the intangible cultural heritage of Jingdezhen handmade porcelain, as a specific cultural production or lifestyle of people in Jingdezhen, plays an important role from both subjective and objective aspects. Objectively, it can be recognized by the group as the basis for identity recognition, representing the unique culture or value of this group that is different from the "other".

From a subjective perspective, the intangible cultural heritage inheritors' deep recognition of cultural values, as well as their active choice and confirmation of group cultural identity, have an implicit but powerful influence and constraint. Intangible cultural heritage is like a living history book, recording the collective cultural memory of ethnic groups or nations. These memories are not only in words or images, but also in specific forms such as oral legends, dances, music, clothing logos, and even behavioral taboos and folk rituals.

Just like the intangible cultural heritage inheritors of Jingdezhen handmade porcelain, they are not only passing on the porcelain making skills, but also passing on a cultural memory. This memory includes the history, culture, local customs and practices of Jingdezhen, as well as the various requirements and taboos in the porcelain making process. These cultural memories, passed down from generation to generation by intangible cultural heritage inheritors, allow future generations to deeply recognize and confirm their ethnic identity.





Figure 34 The picture shows the author communicating with an intangible cultural heritage inheritor during field research, asking about his living conditions, etc.

Source: Jiang Xinda, 2023.8, photographed

What is deposited in various intangible cultural heritages is the collective cultural psychological structure of the people. This psychological structure is like a lighthouse, guiding people in the right direction in the choice and confirmation of cultural identity. It has vital normative and guiding significance for the formation and maintenance of cultural identity. The cultural psychological structure of the inheritors of Jingdezhen's handmade porcelain intangible cultural heritage is deeply rooted in the porcelain culture of Jingdezhen. This psychological structure not only allows them to have a clear understanding of their cultural identity, but also guides them to keep moving forward in the process of inheriting and carrying forward this culture.

At the same time, intangible cultural heritage is the crystallization of people's wisdom in production and life. Even as a way of life in traditional society, it is created by human beings themselves, not grown spontaneously. From a cultural perspective, the cultural significance it carries is given by people, and it is consciously or unconsciously adjusted and adapted with the continuous changes in the cultural ecological environment system. In other words, the recognition of the value and significance of intangible cultural heritage by the intangible cultural heritage inheritors is first of all the recognition of the "given meaning". They must internalize and integrate their understanding and acceptance of this meaning, so as to truly establish recognition of the interpreted meaning. Therefore, the cultural value recognition of intangible cultural heritage deeply points to the psychological structure characteristics of people.

In general, the construction and maintenance of cultural identity is a complex process, which involves objective identity recognition and subjective psychological confirmation, as well as the judgment and evaluation of individual or group members on their own interests. Intangible cultural heritage, as people's specific cultural production or lifestyle, plays an important role in this process.

### 2.3 The cultural carrier form of intangible genetic inheritors

Intangible cultural heritage plays an important role in building people's cultural identity, but this does not mean that all intangible cultural heritage projects or cultural practices have the same meaning or role in shaping identity. From the perspective of the survival process of intangible cultural heritage and the identification relationship between people and these cultures, we need to distinguish them.

Some intangible cultural heritage presents a relatively closed inheritance model. They may be passed down from generation to generation through oral inheritance in a family or clan with close blood ties, or in an ethnic group with a common origin recognition. For such culture, people often have a strong ethnic bond value recognition and hope to pass on this collective identity value through practice or memory of these specific cultures. For example, legends about the origin of ethnic groups, unique totems, and sacrificial rituals of faith circulated by different ethnic minorities.

Taking the inheritors of the intangible cultural heritage of handmade porcelain in Jingdezhen as an example, they not only inherited the skills of porcelain making, but also inherited the specific symbol system and historical and cultural memory related to porcelain making. These symbols and memories are passed down from generation to generation, allowing future generations to feel and identify with their cultural roots. In this culture, the identification of collective values or emotions will be specifically differentiated into different ways of life practice, permeating into people's daily lives, thus obtaining continuous continuation.

In Jingdezhen, people's collective identification with the common origin of the ethnic group is not only reflected in the myths and legends related to ceramics, but also in the specific sacrificial rituals performed in the form of singing and dancing, as well as in handicrafts, especially the use of symbolic symbol systems. Therefore, this type of intangible cultural heritage has become a carrier or basis for the cultural identity of a specific group in a relatively closed system, and the inheritors of Jingdezhen's handmade porcelain intangible cultural heritage are an important link in this cultural inheritance.

Outside the closed system, some intangible cultural heritages have shown an open oral inheritance form in the process of historical and geographical dissemination. For example, many folk love stories, legends, and folk tunes or ballads are all continued through people's collective creation and spontaneous dissemination. When these stories and ballads are spread to different places and accepted by people from different cultural backgrounds, they often produce new texts or forms of expression. This is because people always create and express narratives with their own meaningful appeals based on their own spiritual imagination.

The inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain, although their core skills and symbol systems have maintained a certain degree of closure in the inheritance, the cultural elements such as legends and ballads about porcelain making have shown the characteristics of open dissemination. The widely circulated stories are "Wind and Fire Fairy" and "Blue and White Girl" in Jingdezhen. These legends and ballads have been continuously accepted and recreated by people from all over the world during the process of spreading, forming a multi-integrated cultural identity.

For a culture to spread and maintain in a certain place for a long time, it needs to absorb the shared meaning of the locality. This process actually reflects people's collective spiritual production of the culture and the collective unconscious meaning screening in the common living space. However, when a culture can still be spread in different regions at the same time after a long inheritance, it prominently reflects the existence of a universal value in people's cultural value recognition system.

For this type of intangible cultural heritage, people's cultural identity as a whole presents the characteristics of multi-integration. This culture has been inherited and spread in an open form, which not only maintains its core traditional elements, but also constantly absorbs and integrates new local and contemporary elements, forming a rich and diverse cultural expression form. In the inheritance and development of Jingdezhen's handmade porcelain, we can also see the embodiment of this diverse and integrated cultural identity.



Figure 35 Tong Bin

The picture shows Tong Bin, the Wind and Fire Immortal Master. He is the immortal who guards the kiln in the hearts of the people of Jingdezhen. There are many legends about him among the people. Every year, porcelain craftsmen go to worship him and pray for the smooth firing of porcelain.

Source: Jiang Xinda, 2023.3, photographed

#### 2.4 The cultural identity of Jingdezhen porcelain-making intangible cultural heritage inheritors in the context of collective consumption

Also in the open inheritance system, the production and creation of some cultures are not completed collectively, but more in the mode of “individual production-collective consumption”. This kind of culture often relies on the inheritance of skills, and individuals need to have a certain level of skills to create. In my country, there are many forms of such culture, such as traditional handicrafts and folk art.



Take Jingdezhen handmade porcelain as an example. This intangible cultural heritage is a typical “individual production-collective consumption” model. The porcelain making skills require the inheritors to have superb skills. As producers of a minority group, they carefully make exquisite porcelain. Then, these porcelains are consumed by a wider social public as cultural products, satisfying everyone’s aesthetic and practical needs.

The production practices of this kind of culture are all carried out on the basis of a certain level of technology and material carriers, which makes it possible for them to obtain social development. In other words, it is precisely because of the superb porcelain inheritors and the exquisite porcelain they make that this culture can be widely spread and consumed in society.

As for the space for the survival of this production and acceptance model, some scholars have vividly summarized it as a “large-scale production field.” Here, “large-scale” does not refer to the number of producers, but to the influence of cultural products and the breadth of consumer groups. Just like Jingdezhen handmade porcelain, although the number of porcelain inheritors is limited, the porcelain they make can influence and meet the needs of the majority of consumers, forming a vibrant “large-scale production field.” (Zhou Xian. Cultural Representation and Cultural Research [M]. Beijing: Peking University Press, 2007:19.)



Figure 36 Spring and Autumn Fair"

This picture shows the "Spring and Autumn Fair" held every year in Jingdezhen, which attracts tourists from all over the country to appreciate and buy ceramics.

Source: Jiang Xinda, 2023.6, photographed

In the process of cultural inheritance, the meaning of products is often carried and provided to meet the needs of consumers. We will not discuss the specific path of the source of meaning for the time being. From the perspective of the result of collective consumption of cultural products produced by individuals, this phenomenon contains two profound meanings.

On the one hand, producers, such as the inheritors of the intangible cultural heritage of handmade porcelain in Jingdezhen, have received positive responses from the public for the meaning narratives they have given to porcelain. These porcelains are not only practical utensils, but also carry the ingenuity and cultural connotations of the inheritors. This profound cultural heritage and unique artistic value have been recognized and loved by consumers.

On the other hand, the public's interpretation of the meaning of porcelain has led this culture to different living fields, forming different forms of meaning production for living spaces. Some cultures, such as some specific porcelain making techniques in Jingdezhen, have constituted a meaning narrative for people's specific ritual spaces through people's collective consumption choices, such as the use of porcelain in festivals, important commemorative events, etc., which has given these occasions a deeper cultural connotation. Some cultures have been flexibly integrated into diverse living spaces, such as home decoration and daily necessities, meeting people's demands for multicultural values or meanings, making porcelain an indispensable part of life.

In general, Jingdezhen handmade porcelain, an intangible cultural heritage, not only inherits and promotes traditional culture through the ingenuity of individual intangible cultural heritage inheritors and the collective consumption of the public, but also gives it new meaning and value in modern society, becoming an indispensable part of people's lives.

## **2.5 The cultural identity of Jingdezhen porcelain-making intangible cultural heritage inheritors under the characteristics of time and space**

In short, intangible cultural heritage is the precious wealth that people have continuously created and passed down in production and life. Since their birth, these cultural phenomena have been constantly coordinating and adapting to the surrounding cultural ecological environment, so as to obtain the opportunity to continue to survive and develop. All of this is inseparable from the exercise of human subjectivity and initiative. Therefore, to deeply understand the survival mechanism of intangible cultural heritage, we must start with the relationship between people and culture, and explore how people and culture and cultural ecological environment evolve dynamically. Only in this way can we truly understand people's cultural recognition mechanism of intangible cultural heritage.

The inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain have continuously created and passed down their porcelain making skills in long-term production and life. This skill is not only closely related to the geographical environment, history and culture of Jingdezhen, but also continues to develop and innovate with the changes of the times. Our recognition of this skill is not only the recognition of its form of expression, but also the recognition of the cultural significance behind it.

When we observe the specific cultural expression form, Jingdezhen handmade porcelain, we will find that it will be spread and inherited in different ways in different time and space. At the same time, people also have different constructions and interpretations of the meaning structure of culture in different time and space contexts. This requires us to systematically sort out and recognize the relationship between people and these cultures in traditional society, such as: Why can some cultures be inherited and preserved in specific ethnic groups? Why can some cultures spread from one place to multiple places and be widely loved and recognized by people? Even if some cultures have lost their practical basis for survival in real life, why can they remain in people's historical and cultural memory for a long time?

These phenomena all reflect the diverse interactive relationship between people and culture based on the systematic and dynamic influence of the cultural ecological environment. This relationship also inherently reflects the systematic role and influence of people's recognition of culture on the occurrence and development of culture itself. Therefore, for the study of the cultural identity mechanism of intangible cultural heritage, the first thing we need to solve is the diversity of intangible cultural heritage phenomena themselves.

Jingdezhen handmade porcelain not only has the diversity of cultural expressions, such as different porcelain making techniques, different decorative styles, etc. At the same time, for the same porcelain making technique, its presentation in different historical periods and different regional spaces is also diverse. This requires us to establish an effective research path to obtain a general understanding of the traditional cultural identity mechanism of intangible cultural heritage. To achieve this, in fact, it involves the reasonable classification of intangible cultural heritage phenomena.

The survival mode of intangible cultural heritage is like a mirror, which reflects the close relationship between people and culture, and people and cultural ecological environment system as a whole. Therefore, when we study people's cultural identity mechanism of intangible cultural heritage, we should not only explore how this identity is generated and expressed, but also deeply analyze its changes in time dimension and differences in regional dimension.

The porcelain making skills of the inheritors of Jingdezhen handmade porcelain intangible cultural heritage are not only highly respected locally, but also spread to all parts of the country and even overseas with the development of history. The spread of this skill reflects the changes in people's value recognition of culture over time and regional differences.

Based on this temporal and spatial characteristics, we can roughly divide my country's intangible cultural heritage projects into three types. The first is the same cultural phenomenon like Jingdezhen handmade porcelain, which is spread in multiple regions. This type reflects the wide spread and influence of culture. The second type is the distribution of similar cultural phenomena in diverse regions, such as the ceramic production techniques in various places. Although they have their own characteristics, they all have similar cultural heritage. The third type is the unique cultural phenomena of a specific ethnic group (such as ethnic minorities). These cultural phenomena often contain the profound history and cultural traditions of the ethnic group and are an important symbol of national identity. Through such classification, we can have a deeper understanding of the diversity and complexity of

intangible cultural heritage, and can better study and inherit these precious cultural heritages.



Figure 37 This picture shows the author visiting the Jingdezhen Ceramic Research Exhibition held by Professor Fang Lili in Jingdezhen. The current picture shows Jingdezhen's export porcelain. For a period of time, Jingdezhen's porcelain was circulated all over the world, and many countries placed orders with Jingdezhen to make ceramics for them.

Source: Jiang Xinda, 2024.5, photographed

### **Part 3.The cultural identity path of the intangible cultural heritage inheritors of Jingdezhen handmade porcelain**

In traditional society, the relationship between people and various intangible cultural heritages is not simply a linear value judgment of whether or not to like it, but a relationship of mutual dependence and common development between people and culture. Just like the inheritors of Jingdezhen's handmade porcelain intangible cultural heritage, they not only created a unique porcelain making technique and culture, but this culture in turn shaped their identity and lifestyle. Society not only gives meaning to culture and explains it, but also actively creates its own unique cultural practice or lifestyle through the actual production and use of these cultural products, such as exquisite porcelain, and even constructs people's spiritual world and spiritual home. For the people who inherit porcelain making, their skills are not only part of the culture, but also an important part of their life and spiritual pursuit.



### 3.1 The meaning production and reproduction of cultural identity of intangible cultural heritage inheritors

Intangible cultural heritage, like some traditional arts, skills or customs, helped specific people or places establish a common cultural identity in the traditional society of the past. These forms of intangible cultural heritage are all produced by people in a specific cultural environment through mutual communication and co-creation. At the same time, they are also a way for people to express the meaning, imagination, values and aesthetic taste of their lives, sometimes consciously and sometimes unconsciously. In this process, people constantly establish or strengthen their own or collective cultural identity with this cultural phenomenon. Simply put, the history and inheritance of intangible cultural heritage tells us that people's cultural identity with it is established in the process of constantly creating and giving meaning.

Clifford Geertz once defined culture from the perspective of semiotics. In his view, culture is "a pattern of meaning that has been passed down from generation to generation through symbols in history, which expresses the concept of inheritance in symbolic form. Through the symbolic system of culture, people can communicate with each other, continue to pass on, and develop knowledge of life and attitudes towards life" (Geertz. *The Interpretation of Culture* [M]. Translated by Wang Mingming. Shanghai: Shanghai People's Publishing House, 1999: 3.)

According to Geertz's understanding of culture, we find that although the concept of "intangible cultural heritage" was only recently proposed, in fact, various intangible cultural heritage things, such as traditional arts and skills, have existed for a long time. These intangible cultural heritages express meanings in a unique way through various symbol systems in people's daily life and production, as well as in the inheritance and dissemination of regional culture and ethnic culture, thus establishing complex and rich meaningful connections between people, and between people and cultural environments such as culture, nature, and society. Simply put, these intangible cultural heritages have established various complex and meaningful relationships in our lives and cultural inheritance through various symbols and unique expressions. And, as Geertz's metaphor, "people are animals hanging on the web of meaning woven by themselves", and culture is these woven "webs"

In these "webs", intangible cultural heritage, as the crystallization of human cultural wisdom, constitutes countless "nodes" of meaning. These nodes not only bind the corresponding people and the corresponding culture together, but also make the relationship between people possible to communicate and dialogue due to the sharing of the corresponding meaning.

In these web-like relationships, intangible cultural heritage is like the wisdom gem of human culture, and they constitute countless meaningful "nodes". These nodes not only closely connect the corresponding people and the corresponding culture, but also make it possible for people to communicate and dialogue when sharing these meanings.

Speaking of the process of generating symbolic meaning, in simple terms, it is like the sender uses a certain symbolic text to express their "intentional meaning". But for the receiver, the meaning they receive is actually the transmission of "textual meaning". Moreover, not all textual meanings can be received and accepted. Because the receiver will interpret these meanings based on their own knowledge, preferences,

and the environment they are in. Therefore, the meaning they really get is actually an "interpretive meaning" after their own interpretation and understanding.

People also respond to corresponding cultural phenomena based on their own interpretation of symbolic meanings. For such a symbolic meaning process, Professor Zhao Yiheng summarized it into three different meanings and the following transformation relationship (see Figure 6-1):

In the process of transmitting symbolic meaning, the sender's intentional meaning, the symbol's textual meaning, and the receiver's interpretive meaning, these three meanings do not exist at the same time. In other words, it is precisely because of the lack of a certain meaning that we need to use symbols to express meaning. "Finally, when the receiver gives an interpretive meaning through the objectified perception of the symbolic text, the meaning of the symbol is truly realized" (Zhao Yiheng. *Semiotics [M]*. Nanjing: Nanjing University Press, 2012: 50).

Just like the inheritors of the intangible cultural heritage of handmade porcelain in Jingdezhen, when they make porcelain, their inner thoughts and intentions (intentional meaning) cannot be fully conveyed to others in a direct way. Therefore, they express these ideas through the shape, color, etc. of the porcelain (textual meaning). As viewers or users, we do not know the specific thoughts of the inheritors, but understand and interpret the meaning of this porcelain based on the appearance, craftsmanship, etc. of the porcelain (objectively subject to the influence of textual meaning).

Therefore, the textual meaning here essentially replaces the original intentional meaning of the sender and becomes the starting point of our interpretation. For intangible cultural heritage, the reason why various cultural phenomena in it can be passed down to this day is that people give meaning to these cultural phenomena and interpret their meaning in social practice. Moreover, compared with the general symbolic meaning process, the construction and interpretation mechanism of the symbolic meaning of intangible cultural heritage appears to be more complex.

### **3.2 Diversity and discontinuity of cultural identity of intangible cultural heritage inheritors**

Intangible cultural heritage has a rheological characteristic, which means that its form of expression is not fixed. Many intangible cultural heritage projects, such as Jingdezhen's handmade porcelain, will undergo some changes over time and regional changes. This change occurs not only in the changes of the times, but also in the transformation of regional space. When the cultural style or meaning structure changes, the identity relationship between people and culture will also change accordingly.

When the living area of Jingdezhen's handmade porcelain inheritors changes, such as when they migrate to other places, their original porcelain-making lifestyle or customs will change to a certain extent. This change may be because they actively adapt to the cultural ecological environment of the new area, which is manifested in their independent adjustment of their porcelain-making skills and cultural customs; it may also be because the cultural model of the new area has brought them a certain amount of pressure, forcing them to passively change their culture in order to better integrate into the local area. In any case, their porcelain-making lifestyle or customs cannot remain unchanged.

In order to adapt to the new cultural ecological environment, inheritors will always make corresponding adjustments and changes to the original porcelain-making skills and cultural models to obtain relative adaptation to the new natural, humanistic and social environment. This phenomenon is called "acculturation" in cultural anthropology. Simply put, "acculturation" describes the process of how a cultural group adjusts and changes its culture to adapt to the new environment when it comes into contact with other cultural groups.

For the inheritors of Jingdezhen's handmade porcelain, "acculturation" is the process of how they maintain and develop their own porcelain-making skills and cultural characteristics when they migrate or come into contact with other cultures. "Cultural changes caused by the contact between two or more independent cultural systems. This change can be the result of direct cultural communication; it can also be caused by non-cultural reasons, such as ecological or demographic changes caused by cultural contact; it can be internal adaptation that occurs with the acceptance of external characteristics and patterns, or it can be a counter-adaptation to traditional lifestyles" (Reedfield, Linton , 1936, p149)

For intangible cultural heritage, when it changes in different regions, the cultural acculturation process will lead to changes in people's cultural identity system. This means that people's previous ways and forms of identification may no longer be applicable, and new changes will occur in the meaning structure of cultural identity, subject identity, and the ways and forms of socialized practice. Simply put, the changes in intangible cultural heritage in different regions will also change people's identification and understanding of it, including how they view this culture, their role in this culture, and how they show this culture in real life.

Among them, the birth of blue and white porcelain can best illustrate this problem. Jingdezhen's traditional blue and white porcelain craftsmanship experienced extensive overseas dissemination during the Yuan, Ming and Qing dynasties, and had in-depth exchanges and integration with Eastern and Western cultures. The blue and white porcelain of the Yuan Dynasty was influenced by the Persian blue-colored pottery craftsmanship, and the composition, color and decoration were all integrated with a strong Islamic cultural atmosphere.





Figure 38 17th century Middle Eastern blue and white porcelain vase

This picture shows a 17th century Middle Eastern blue and white porcelain vase. At that time, Jingdezhen's blue and white porcelain was very popular in the Middle East.

Source: Jiang Xinda, 2024.6, photographed

From the perspective of the inheritance or continuation of intangible cultural heritage, whether they are inheritors or holders of culture, they are in a constantly changing context of time and space. Jingdezhen's handmade porcelain making skills, as an intangible cultural heritage, well reflect this point. In different historical periods, people have different narratives and understandings of the significance of this skill, and the norms of social practice are constantly changing.

Jingdezhen's handmade porcelain making skills are not only a cultural survival practice passed down from generation to generation, but also carry the cultural and historical memory of the group. In different historical periods, it will be affected by the narrative characteristics of the overall meaning of the society at that time. This influence fundamentally shapes the changing form of culture and also affects how people identify and understand this skill.

Therefore, we can draw the following conclusion: people's cultural identity system for intangible cultural heritage phenomena has distinct historical particularity. This particularity is not only reflected in the time dimension, but also in the space dimension, that is, the particularity of regional migration. In the process of inheritance, Jingdezhen's handmade porcelain making skills present different styles and characteristics due to changes in time and region. This is the charm of intangible cultural heritage, and it is also an important cultural heritage that we need to cherish and protect.



### 3.3 Integration of cultural individual identity into collective identity of intangible cultural inheritors

Integration generally refers to the coordination or connection between different elements or components, thus forming a coordinated whole. For culture, cultural integration mainly refers to: "the process of mutual integration of the elements (characteristics) and subsystems that constitute culture." (Wang Yude. Cultural Studies [M]. Kunming: Yunnan University Press, 2006: 95.)

Cultural integration and cultural acculturation are two different concepts. Cultural acculturation mainly refers to what changes will occur after different cultures come into contact and influence each other. Although cultural integration also involves changes, its focus is on the ability of different cultural elements to live together harmoniously after adjustment and adaptation.

When it comes to intangible cultural heritage, people's cultural identity integration of it is actually to integrate various cultures into a large cultural environment, so that personal cultural stories become common stories for everyone. When we like a particular cultural form or practice, we establish a connection with this culture in our hearts and understand its value and significance. We demonstrate this culture and its value through practical actions and make it a part of our lives. Therefore, any culture recognized by everyone will be integrated into our daily life in various ways.

Today, the intangible cultural heritage projects we see are actually different aspects of social practice in ancient and traditional societies, deeply integrated into people's lives. For people in a place, it is impossible for them to only like ceramics and not like the Liang Zhu legend; nor is it possible for them to only recognize the tradition of oral legends and not be interested in folk beliefs... People almost simultaneously recognize and accept many different cultures and integrate them into their own production and lifestyles. This integration of different cultural lifestyles further reflects people's creation and construction of social living space. Lefebvre said that "time and space are not only the components of social production, but they themselves are also produced by society." (Lefebvre. Henri. The Production of Space [M]. Cambridge: Basil Blackwell Academic, 1991: 62. Cited from Jing Tiankui, He Jian et al. Time and Space Sociology: Theory and Method [M]. Beijing: Beijing Normal University Press, 2012: 3.)

From the perspective of how to integrate individual identity and collective identity, this is actually a mechanism for "sharing" the meaning between individual stories and collective stories, and a way of integration achieved through public choice of social values. Everyone living in this world, no matter how they live, is actually expressing their views and value judgments on the world, themselves, and the surrounding environment. When people hold, inherit, or consume a certain culture in daily life, they will consciously or unconsciously give this thing or culture a specific meaning. Stuart Hall said: "It is through our use of things, through what we say, think and feel about them" that we "give them a meaning." (Hall. Representation: Cultural Representation and Signifying Practice (Xu Liang, Lu Xinghua, Translated. Beijing: Commercial Press, 2003: 4.)

The integration from individual identity to collective identity requires public choice based on social significance and the construction of a social narrative of collective value. Taking the handmade porcelain craftsmen in Jingdezhen as an example, we can understand the integration process from individual identity to collective identity more vividly. In the ancient land of Jingdezhen, each handmade porcelain craftsman is a unique artist. They each have a unique understanding of ceramic culture and inheritance of skills, which forms their own "individual narrative". Through each process such as selecting clay, throwing, glazing, and firing finished products, they are telling their own stories with ceramics and giving ceramics personal emotions and values.

However, when these craftsmen come together to jointly inherit and develop Jingdezhen's handmade porcelain making skills, a collective and shared narrative of meaning emerges. They follow the millennium-old porcelain making tradition, use similar tools and materials, and face the same market demands and aesthetic orientations. In their day-to-day work, they are not only making ceramics, but also jointly shaping and strengthening the collective identity of Jingdezhen's ceramic culture.

When people talk about Jingdezhen ceramics, whether professionals or ordinary enthusiasts, they will think of the exquisite craftsmanship, unique glaze color and profound cultural heritage. This common "meaning presence" state enables Jingdezhen's ceramic culture to be internalized into people's collective lifestyle and become a bridge connecting the past and the present, the individual and the collective.

This collective identity among Jingdezhen's handmade porcelain craftsmen is not only reflected in the inheritance and sharing of skills, but also in their common interpretation and explanation of ceramic culture. From the cognition of ceramic symbols, to the understanding of the value of ceramic art, to the tracing of the historical origins of ceramic culture, they all maintain a high degree of identity. This identity not only affects their specific practice of ceramic production, but also shapes their deep feelings and sense of belonging to ceramic culture.

Therefore, as a unique group, Jingdezhen handmade porcelain craftsmen have jointly constructed a charming and vibrant ceramic cultural world through the integration of individual narratives and collective narratives. Their stories are not only about ceramics, but also about inheritance, innovation, sharing and identity.

### **3.4 The psychological and cultural structure of cultural identity of intangible cultural heritage inheritors**

People perceive and imagine the natural world and the spiritual world, as well as the value and meaning of human existence, and use symbolic representation methods and social space holistic meaning construction methods to show these cognitions and imaginations through various cultural expressions and social practices of intangible cultural heritage. This meaning production mechanism enables people to simultaneously establish cultural value recognition of various intangible cultural heritages. From the perspective of identity relationship, this cultural phenomenon can only be widely recognized when the meaning structure contained in the intangible cultural heritage is highly consistent with the collective cultural psychological

structure of people. When intangible cultural heritage is spread from one place to another, or passed down from generation to generation, whether people consciously or unconsciously adjust the relationship between people and culture, or change the form of cultural expression, or adjust their own cultural practice to adapt to culture, this cultural identification behavior is maintained and developed in the same relationship dimension between the cultural meaning structure and the collective cultural psychological structure of people.

How should we understand the cultural psychological structure? American anthropologist Alfred Louis Kroeber once proposed the term "cultural spirit", thus attributing the most important theoretical significance of culture to this. He believes that cultural spirit mainly refers to: "the ideal and value system that affects a culture and thus affects the behavior of its members, and is the overall character of a culture." (Bauman. *Culture as Practice* [M]. Translated by Zheng Li. Beijing: Peking University Press, 2009:109.)

For people of an ethnic group or region, the cultural psychological structure is like the "character" or "soul" of their culture. It is the value orientation and spiritual character that has been deposited in various cultural life practices after long-term production and lifestyle choices. This cultural psychological structure often presents distinct collective characteristics because it is influenced by the common natural geographical or cultural environment, as well as people's common experience and perception. This makes people share the perception and interpretation of the world, and have a common narrative and interpretation of meaning.

Therefore, if a culture wants to be widely spread and gain collective cultural identity, it must be widely interpreted by people and conform to the collective cultural interpretation characteristics of people. By analyzing the evolutionary spectrum of specific intangible cultural heritage phenomena, we can clearly see that in the process of dissemination or inheritance, the morphological evolution of a culture always evolves towards the collective cultural psychological structural characteristics of the new identity subject. As Wilhelm Dilthey said, "There is a fixed behavioral order in a culture, which makes it possible to express a certain spiritual attitude towards others through the subtle differences between greetings or bows, and it can be understood when doing so... As a rule, the life expression understood by individuals is not a simple isolated expression, but contains a kind of knowledge that is shared and related to spiritual connotations." (Wilhelm Dilthey. *Patterns and Meaning in History* [M]. New York: Harper & Row, 1962: 123. Cited from Bauman. *Culture as Practice* [M]. Translated by Zheng Li. Beijing: Peking University Press, 2009: 212.)

In short, the cultural identity system of intangible cultural heritage is not static. It will change in synergy with the overall changes in the cultural ecological environment for cultural dissemination and inheritance, as well as the changes in the collective cultural psychological structure characteristics of people in different cultural ecological environment systems.

## **Part 4. Cultural identity of the intangible cultural heritage inheritors of**

### **Jingdezhen handmade porcelain in the global context**

Against the backdrop of deepening globalization, how to view and maintain the survival of cultural diversity among ethnic groups has become an important issue. Globalization has brought about cultural exchanges and integration, but it has also brought challenges to the survival of local characteristics and traditional culture. How to ensure that the uniqueness and diversity of various cultures are maintained in this context is a question we need to ponder. At the same time, understanding the relationship between tradition and modernity is also key. Tradition is not opposed to modernity, but the foundation and root of modernity. In the rapidly developing modern society, how to combine tradition with modernity and give traditional culture new vitality in modern society is a direction we need to explore.

#### **4.1 The cultural continuation of the intangible heritage inheritors of Jingdezhen handmade porcelain**

Are there bound to be conflicts between different civilizations or cultures? Are conflicts in the world system driven by differences between civilizations? In the context of globalization, how to view the phenomenon of diverse civilizations in the global civilization pattern, how to view the differences between different civilizations, how to understand the possibility of the existence of universal values between civilizations, and how such universal values exist, thinking about these issues has a profound impact on the international community's understanding of the connotation of cultural diversity and the realization of protection demands in the 21st century. In 1993, American scholar Samuel P. Huntington published an article entitled "The Clash of Civilizations" in the magazine "Foreign Affairs", pointing out that in the global political framework after the end of the Cold War, "the main and most dangerous aspect will be the conflict between different civilizations". In 1996, Huntington published the book "The Clash of Civilizations and the Remaking of World Order" based on this article, which fully put forward his "Clash of Civilizations" viewpoint. In his view, "with the end of the Cold War between the United States and the Soviet Union, the "bipolar" confrontation pattern has replaced it, and global politics has become multipolar and multicultural for the first time in history." (Huntington. The Clash of Civilizations and the Remaking of World Order [M]. Beijing: Xinhua Publishing House, 1998: 1.)

In Huntington's view, civilization reflects "a nation's comprehensive way of life", including values, social relations, customs, rules, systems and a comprehensive outlook on life, and "among all the objective factors that define civilization, the most important is usually religion." Therefore, when conflicts occur between different countries or regions, the root cause of such conflicts is likely to occur in differences in ideology or values. The main problem with this view is that he regards people from different countries or regions as a civilization entity, and people from different countries or regions are given a holistic civilization identity. There are endogenous differences between people belonging to different civilizations, which are difficult to eliminate, making mutual conflicts very likely. Although he also mentioned the



multiple identity choices of individuals, involving race, bloodline, region, occupation, culture, party relations, etc., he only emphasized the inherent influence of civilization as the "broadest cultural entity" on individual identity, and limited the individual's identification with collective identity to the ideological influence of civilization.

In fact, while the differentiated identity between different civilizations is highlighted, it cannot erase or eliminate the possibility of people's identity in cultural value identification. The coexistence of multiple cultures or civilizations in the world system reflects the diverse survival modes of the relationship between man and nature, man and culture, and man and man created by people through the selection and adaptation of different cultural ecosystems, thus proving that human beings have equally obtained the possibility of their own continuation and development through different survival practices and local knowledge accumulation. "Different civilizations have jointly promoted the development and continuation of human society in different ways. Although they differ in core values, they are identical in the basic values of constructing the basic life concepts of human beings." (Hu Huilin. *On China's National Cultural Security* [M]. Shanghai: Shanghai People's Publishing House, 2011: 89.)

Moreover, the occurrence of violent conflicts between civilizations with different values mainly stems from the excessive emphasis on the differences between civilizations, and the denial of the right of other cultures to survive and develop due to excessive protection and affirmation of self-identity. Indian scholar Amartya Sen has specifically discussed this issue in his book "Identity and Violence: The Illusion of Destiny". He said that "violent conflicts between civilizations stem from the unitary construction of self or group identity, and thus strengthen the differences in unitary identity. It is precisely in such violent conflicts between civilizations that many unique cultures are destroyed and suppressed and even die out." (Sen. *Identity and the Illusion of a Violent Fate* [M]. Beijing: China Renmin University Press, 2009: 35-50.)

In 2001, the 31st session of UNESCO adopted the Universal Declaration on Cultural Diversity, which was based on the affirmation of the universal right of cultural survival and development and the respect for the rational value of multicultural survival, aiming to promote cultural exchanges and equal dialogue from the perspective of intercultural relations. This appeal is very obvious in the definition of the connotation of "cultural diversity", namely: "Culture has various forms of expression in different times and places. The specific manifestation of this diversity is the uniqueness and diversity of the characteristics of the various groups and societies that constitute human beings. Cultural diversity is the source of communication, innovation and creation. It is as indispensable to human beings as biological diversity is to maintaining biological balance. In this sense, cultural diversity is the common heritage of mankind and should be recognized and affirmed from the perspective of the interests of contemporary people and future generations." This definition shows that the issue of cultural diversity is raised from the perspective of cultural differentiation and homogenization, and refers more to the structural problems of the world cultural system. In other words, protecting cultural diversity is not promoting "multiculturalism". It aims to promote a "multiculturalism" based on conscious choice and mutual integration. The fundamental difference between these two pluralisms lies in whether or not to affirm the existence of universal values.

Therefore, in the global civilization system woven together by diverse cultures or civilizations, international organizations such as UNESCO and the World Commission for Culture and Development are the main bodies, and they hold a position on establishing a "global ethics", strengthening the sharing of universal values by various cultural entities, and mutual understanding and respect for different values, so as to avoid violent conflicts between civilizations. This position is manifested in the emphasis on the value of "the most basic principles and the minimum standards that any human group must abide by", and at the same time reflected in the affirmation of the value of universal human rights - "people of different races, regions, genders, etc. have the right and freedom to choose their lives, which is reflected in the affirmation of multicultural values." (UNESCO, World Commission on Culture and Development. Cultural Diversity and All-round Human Development - Report of the World Commission on Culture and Development [R]. Translated by Zhang Yuguo. Guangzhou: Guangdong People's Publishing House, 2006: 3.)

#### **4.2 The intangible cultural heritage inheritor of Jingdezhen handmade porcelain under the modern industrial process**

The issue of intangible cultural heritage was formally raised by human society after entering the 21st century. In 2003, the 32nd session of the General Conference of the United Nations Educational, Scientific and Cultural Organization adopted the "Convention for the Safeguarding of the Intangible Cultural Heritage", which first proposed the concept of "intangible cultural heritage" and established a framework system for the international community to participate in the protection of intangible cultural heritage. This convention of the United Nations was based on the 1998 "Representative Regulations on the Oral and Intangible Heritage of Humanity", and was adjusted and revised after further practice by the international community. The convention not only clarified the conceptual system of "intangible cultural heritage" and the concept of "cultural heritage" used in the 1972 "Convention for the Protection of the World Cultural and Natural Heritage", but also promoted the consensus of the international community on the protection of intangible cultural heritage. Among them, Mr. Wang Wenjian pointed out that the concept of "intangible cultural heritage" was generated "from the reality and urgent need of protecting intangible cultural heritage itself, and also to enrich and supplement the omissions of the Convention for the Safeguarding of the Intangible Cultural Heritage for the protection of intangible cultural heritage" (Wang Wenjian. Introduction to Intangible Cultural Heritage [M]. Beijing: Education Science Press, 2008:6.)

Since the human civilization entered the modern era, with the rapid development of industrial civilization, the cultural ecological environment on which human society depends has been constantly changing, and the way of survival and survival concept of human culture have changed dramatically. Many excellent traditional arts, folk literature, folk customs and handicrafts and other cultural phenomena have been abandoned or obscured by industrial civilization, gradually separated from people's daily life, and can no longer obtain people's value attention and practical participation, thus highlighting the severe existential crisis encountered by intangible cultural heritage under the challenge of modern industrial civilization. This raises a series of questions for us: What value does intangible cultural heritage

still have for us today? How did intangible cultural heritage survive in people's lives and spiritual world in the past historical process? At present, what does the forgetting or abandonment of intangible cultural heritage mean to us today?

In addition, cultural differences and conflicts are also issues that cannot be ignored. In the process of globalization, collisions and frictions between different cultures are inevitable. But the key is how to deal with these differences and conflicts, how to seek harmonious coexistence between one's own culture and that of others on the basis of respect and understanding, so as to achieve common cultural prosperity, which is also the key to the development and continuation of intangible cultural heritage inheritors. Li Jun believes that the international community's integration of world heritage into "material heritage" and "intangible cultural heritage" reflects "a typical Western preference for logical architecture". More importantly, it is the result of a "double game" between the member states of UNESCO. "It not only reflects the conflict between developed and underdeveloped countries on the recognition standards of world cultural heritage, but also a subtle solution to this conflict." It is a kind of "multicultural universalism". The contradiction between the "universality" and "particularity" requirements of the South and North worlds that it attempts to maintain still exists. (Li Jun. What is cultural heritage? An intellectual archaeology of a contemporary concept [J. Literature and Art Research, 2005 (4): 123-132.]

Therefore, promoting the sustainable development of intangible cultural heritage on the basis of harmonious cultural relations is a key factor in the protection and development of intangible cultural heritage inheritors. We need to enhance the understanding and protection of intangible cultural heritage through various channels, such as education, communication, cooperation, etc., and we also need innovation and development to enable these valuable cultural heritages to be continued and carried forward in modern society. On this basis, ensure cultural diversity and sustainable development.

## **Part 5. The survival of the inheritors of Jingdezhen's handmade porcelain intangible cultural heritage from the perspective of cultural identity**

Based on a deep understanding of the traditional cultural identity mechanism of intangible cultural heritage, this chapter further explores the realistic challenges faced by my country's intangible cultural heritage in cultural identity and the limitations of the current protection concept. In order to more effectively protect these valuable cultural heritages, how to carry out systematic protection and inheritance is the focus of this chapter, and how to innovate the carrier and meaning of intangible cultural heritage in protection.

### 5.1 Practical challenges faced by inheritors of Jingdezhen's handmade porcelain intangible cultural heritage

In my country, intangible cultural heritage projects are facing severe challenges of survival and development. From the perspective of cultural identity, this actually reflects the rupture or disintegration of the traditional cultural identity system represented by intangible cultural heritage, while the modern cultural identity system has not yet been established. In other words, in order to maintain and inherit the various traditional cultures represented by intangible cultural heritage in modern society, we need to re-establish or obtain the cultural value recognition of society.

However, when establishing a new cultural identity system, we also need to pay attention to two existing problems: one is the change of cultural ecological environment, and the other is the subjectivity of people in cultural inheritance, innovation and protection. From the perspective of my country's overall cultural ecological environment, the single production paradigm of traditional agricultural civilization has been transformed into a diversified production paradigm of agricultural civilization, industrial civilization and information civilization; manual production has been replaced by machine production and digital technology; ritual lifestyles have gradually changed to entertainment lifestyles, including the changes in the concepts of time and space in life; at the same time, the development of cultural industries has also infiltrated and influenced traditional culture. These factors are intertwined, making intangible cultural heritage increasingly alienated from traditional culture and becoming a "heritage" thing in the context of modernity.

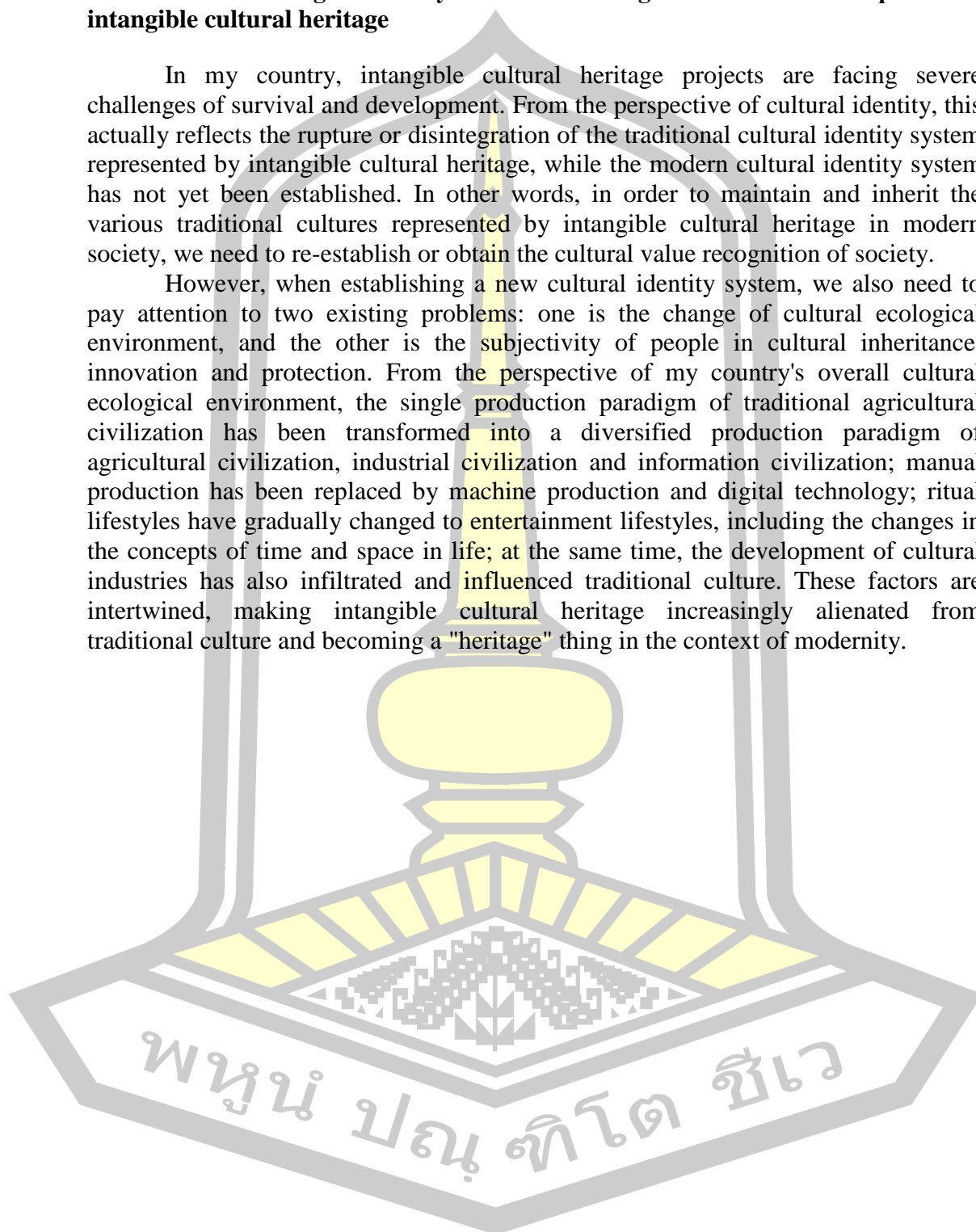






Figure 39 Porcelain Boat

The picture shows the author using the latest touch screen to appreciate the classic ceramic work "Porcelain Boat". The work has been completely copied onto the screen through 3D scanning. Every detail is made very finely and every angle can be viewed by rotating the screen.

Source: Jiang Xinda, 2024.6, photographed

In the traditional agricultural civilization society, people's living order has a stricter structure and institutional arrangement. Many cultural behavior practices have strict time and space order and psychological taboos, reflecting strong ritual characteristics. Under such a living order, intangible cultural heritage, as an important cultural production or life practice, indirectly becomes the presentation of people's ritual life and the representation of collective value orientation. Moreover, this kind of carrying and expression of collective spiritual values is not arbitrary and isolated, but is collectively determined and expressed unconsciously in the collective social space. Therefore, in the traditional social form, the cultural phenomenon of intangible cultural heritage is the product of the joint action of the subject in cultural practice and cultural field, which reflects the systematic mechanism of the generation, development and evolution of specific cultural symbols in ancient Chinese society.

## **5.2 Challenges of social change for inheritors of Jingdezhen handmade porcelain intangible cultural heritage**

Today, the organizational form and structural order of Chinese society have undergone great changes. The ritual life, old values and taboos of traditional society are gradually disappearing, which has caused many folk and mass cultural activities to lose their original cultural background. At the same time, the reproduction technology of modern society has not only changed the production mode of traditional culture, but also affected the social foundation on which the production and dissemination of traditional cultural significance depend. . As Walter Benjamin said: "Reproduction technology frees the things reproduced from the traditional field." (Benjamin. *The Work of Art in the Age of Mechanical Reproduction* [M] Wang Caiyong, trans. Beijing: China City Press, 2001:10.)

With the advancement of industrialization, the social structure has undergone tremendous changes, and the differences between urban and rural areas have become increasingly obvious. Many people who originally lived and worked in rural areas have moved to cities, which has led to a gradual reduction in the inheritance group of traditional culture. At the same time, modern communication media have replaced traditional interpersonal and oral communication methods. Many cultural phenomena have been stripped from their original environment, losing their original time sequence or taboos, and are presented in the same way to people from different regions and cultural backgrounds. These changes have made traditional cultural life fragmented and disordered, and the original cultural significance has been continuously deconstructed in the changes of the social and cultural environment. Both cultural behavior and material carriers of culture have now become more superficial symbols of history, memory and cultural identity, losing the social driving force for sustainable development and facing a survival dilemma.

As an important social practice in traditional society, intangible cultural heritage is an important part of the production and representation of ancient social culture. It has a "symbiotic relationship" with society based on the expression and confirmation of value demands in real life, and has been maintained and developed in the inheritance of generations in ancient society. However, today many intangible cultural heritages have become obviously alienated from people's daily lives, which is exactly the survival crisis they face. Take Jingdezhen handmade porcelain as an example. It is not only a skill, but also a "symbiotic relationship" with society based on the expression and confirmation of value demands in real life. In ancient society, the Jingdezhen handmade porcelain craft was maintained and developed through inheritance from generation to generation, becoming an important part of local culture and life.

However, today many intangible cultural heritages such as Jingdezhen handmade porcelain have become obviously alienated from people's daily lives. With the acceleration of modernization and the change of lifestyle, the practical application of these traditional skills in modern society has gradually decreased, and they are facing a survival crisis. For the inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain, how to combine these traditional skills with modern society and let them reintegrate into people's daily lives has become an urgent problem to be solved.

To solve this crisis, it is necessary to re-establish the value connection between intangible cultural heritage and people's current lives, promote their cultural connotation to modernity, and make them meaningful to people again. Only in this way can the intangible cultural heritage obtain the fundamental driving force for survival, regain vitality and pass on.

### **5.3 The challenge of the lack of subjectivity of inheritors of Jingdezhen's handmade porcelain intangible cultural heritage**

From the perspective of cultural subjectivity, people's subjectivity is facing challenges in the process of intangible cultural heritage inheritance, which seriously affects our recognition of cultural values. Subjectivity is an important difference between intangible cultural heritage and tangible cultural heritage. For intangible cultural heritage, it reflects the close relationship between people and culture. It is people who give it vitality and value, and also give it diverse forms of expression and rich meaning.

But now, the subjectivity of intangible cultural heritage is missing, which is mainly manifested in two aspects: first, the ability to inherit is threatened, and some heritage projects have gradually lost the possibility of inheritance due to the economic difficulties of the inheritors. In my country, most inheritors of intangible cultural heritage live in rural areas or economically underdeveloped areas. They are still struggling for their livelihoods and have no time and energy to teach these skills. Second, the inheritors are strongly impacted by external culture in the economy and society, and begin to feel inferior and disgusted with their own culture, and even strongly deny traditional culture. "They no longer adjust the relationship between their own culture and foreign culture on their own, but completely deny their own traditions and devote themselves to the new culture. Because the outside world and the new way of competition are telling them that their traditional culture is no longer appropriate and must be changed or even eradicated" (Fang Lili. *Heritage: Practice and Experience* [M]. Kunming: Yunnan Education Press, 2008: 67.) As a result, the denial and non-recognition of the intangible cultural heritage of their own ethnic group or region also occurred.

In the process of developing intangible cultural heritage, due to the uneven distribution of interests and power, the original cultural inheritance or holding subjects have lost the right to speak on the culture they hold or recognize, thus falling into a state of "speechlessness". This situation often occurs in the development of cultural heritage tourism. In this regard, some scholars have figuratively compared the subjects in this phenomenon to "power dealers" and "marginal dealers" (Peng Zhaorong, Zheng Xiangchun, *Heritage and Tourism: Juxtaposition and Deviation of Tradition and Modernity* [J]. *Guangxi National Studies*, 2008(3):37.)

In the inheritance of intangible cultural heritage, the original inheritors are like "marginal dealers", while the developers, investors and sponsors with a lot of funds and social resources are like "power dealers". Because the original inheritors have a weak voice, they gradually lose the right to interpret and choose their own culture. In general, the cultural identity of intangible cultural heritage is facing severe challenges. As the foundation of social value identification is disappearing or breaking, the problem of "de-connotation" of intangible cultural heritage is becoming increasingly prominent. Many intangible cultural heritages carry rich and profound social and

cultural connotations in ancient agricultural society, but now they are increasingly questioned and denied by people, and gradually lose their attention and comfort to people's subjective needs and emotional structure. This is not a problem of culture itself, but a problem of the holders or participants of culture. We need to reorganize and construct the meaningful narratives of various cultural expressions, recreate and interpret narrative texts, and even establish new symbolic narrative paradigms.

In this way, in the new historical background and ecological environment, we can rediscover the meaningful connections between the expressions of heritage phenomena, cultural connotations, and people's lives. This is also the important spirit that guides us to scientifically protect intangible cultural heritage.

## **Part 6. Limitations of protection methods for inheritors of intangible cultural heritage of Jingdezhen handmade porcelain**

After studying the cultural identity of intangible cultural heritage, we have become more deeply aware that the key to protecting and inheriting these precious cultural heritages is to maintain the public's recognition of their values. This means that we need to re-establish the close connection between people and culture in a new cultural environment, both "meaning presence" and "physical presence", rather than simply integrating these cultures into our living environment in a way that loses authenticity. Otherwise, we may invest a lot of manpower, material and financial resources in vain, but fail to achieve the fundamental goal of protecting intangible cultural heritage. Looking back at the main measures taken by my country in recent years in the protection of intangible cultural heritage, although they have achieved results to a certain extent, there are also some limitations.

### **6.1 Limitations of Jingdezhen handmade porcelain intangible cultural heritage inheritors under the overall protection policy**

Before my country joined the Convention for the Safeguarding of the Intangible Cultural Heritage, that is, the so-called "pre-intangible cultural heritage period", we have begun to try to protect intangible cultural heritage in an overall manner. This practice can be traced back to 1998, when China and Norway cooperated to establish my country's first ecological museum, the Suoga Miao Ecological Museum, in Suoga Township, Liuzhi Special District, Guizhou Province. Then, in 1999, the Guizhou Provincial Government approved the establishment of three eco-museums, located in Huaxi Town, Jinping Longli and Liping Tang'an. The main purpose of these eco-museums is to protect the local humanistic social structure and lifestyle in an integrated manner, while promoting economic and social development.

In 2003, the Ministry of Culture of my country, together with the Ministry of Finance and other departments, launched the "China National Folk Culture Protection Project". Driven by this project, the Chinese government has successively announced two batches of pilot lists of cultural ecological protection areas, and a total of 39 areas or projects have been included in the category of "holistic protection". In 2005, the "Opinions on Strengthening the Protection of Intangible Cultural Heritage in my country" issued by the General Office of the State Council further proposed a way to



dynamically and holistically protect villages or specific areas with relatively intact traditional cultural ecology and special value, thereby clarifying the important position of "holistic protection" in the protection of intangible cultural heritage.

However, domestic scholars have different views and discussions on how to understand and implement the strategy of "holistic protection". The academic community's "holistic" understanding of the protection of intangible cultural heritage often tends to regard the "historical" cultural ecological environment of intangible cultural heritage as fixed and unchanging, and believes that people's cognition of the traditional expression of a cultural phenomenon all comes from the memory of cultural identity and the object of identity itself. Professor Liu Kuili proposed a holistic thinking on "holistic protection" in the spatial and temporal dimensions. Although he also raised the issue of the historical diversity of the existence of intangible cultural heritage, in the interpretation of holistic protection, he attributed the survival of intangible cultural heritage more to the relationship between people and the environment in the spatial dimension, and believed that the change of the existing form and existing structural environment of a cultural phenomenon would cause the "deterioration" of its survival significance and the dissolution of identity. He pointed out that "if the storyteller is transferred from the original place of narration to a new living environment, the folk tales and storytellers will be severed from their connection with life and the people, and the original values will be lost. If the storytellers are pushed to teahouses and performance halls and a market value is rebuilt, the original folk tales will be deteriorated and the original folk storytellers will no longer exist." (Liu Kuili. The holistic principle of intangible cultural heritage and its protection [J]. Journal of Guangxi Normal University (Philosophy and Social Sciences Edition), 2004(4):5.)

But in fact, this view may be too one-sided. Because of the specific analysis of the survival genealogy of intangible cultural heritage phenomena, we will find that this kind of cultural phenomenon often presents rich changes in expression form and meaning structure. In many cases, it is precisely because people consciously or unconsciously adjust the meaning structure of the phenomenon and its relationship with people's lives in the process of changes in the cultural ecological environment that this culture can be preserved to this day.

It is necessary to promote the adjustment and change of intangible cultural heritage phenomena in the cultural ecological environment system and strive to form a new coordinated adaptive relationship between people and culture. The new coordinated adaptive relationship between people and culture will not fundamentally erase people's cultural identification with it. The relationship between people and culture is essentially interactive. People's cultural identification with specific cultural phenomena reflects a certain isomorphic relationship between the cultural meaning carried by the phenomenon and people's psychological structure. When this adaptive relationship is maintained, people's identification with the culture will also be maintained accordingly; vice versa.

Therefore, inheriting and continuing a cultural phenomenon is not about deliberately preserving the historical cultural ecological environment or constructing the so-called "historical" integrity, but it requires adjusting the cultural phenomenon and its relationship with people's lives, and reconstructing people's understanding of it. Cultural identity, and to maintain this identity relationship. If we overemphasize the use of "holistic protection" thinking to protect intangible cultural heritage, while

ignoring the meaning production of intangible cultural heritage phenomena and the problem of cultural identity adjustment, it is easy to have a biased understanding or misunderstanding of this principle.

In the process of promoting the principle or method of "holistic protection", some obvious problems have indeed been encountered. Take the Suojia Ecological Museum in Guizhou Province as an example. This is the first ethnic minority settlement space in my country to adopt a holistic protection method. Professor Fang Lili conducted an in-depth field study on the long-horned Miao culture of this place. She took the time of the establishment of the ecological museum as a node, The cultural changes of the Long-horned Miao people in two time periods, from the early 20th century to before the establishment of the museum, and more than ten years after the establishment of the museum, were investigated.

Before the establishment of the museum, the life changes of the Long-horned Miao people were partial and slow. In the process of contact with foreign cultures, they consciously absorbed some foreign cultural elements, thus promoting the gradual change of their ethnic culture. However, in the years after the establishment of the ecological museum, the pace of cultural change of the Long-horned Miao people has accelerated significantly. The original cultural identity and self-confidence were quickly broken, which not only affected their clothing, architecture and living conditions, and lifestyle, but also profoundly changed their belief structure and clan system. The original natural flow of population and information between the village and the outside world was quickly broken, and the village was displayed as a whole in front of foreign cultures and various social organizations, which caused a huge change in the natural life pattern of the Long-horned Miao people. "According to relevant statistics, the number of visitors received by the Suoga Ecological Museum from 1998 to 2004 totaled more than 80,000, and scholars and experts from more than 20 countries including the United States, Britain, France, and Japan came to inspect." (Fang Lili. *Heritage: 9 Practice and Experience* [M]. Kunming: Yunnan Education Press, 2008: 64.)

With the establishment of the ecological museum, the original cultural confidence and beliefs of the Long-horned Miao people were severely impacted by foreign industrial civilization and elite culture. The Long-horned Miao people began to feel inferior to their own culture. "The Long-horned Miao people began to show a tendency to deny and abandon their original traditions from the original "independent adjustment of the relationship between their own culture and foreign culture". The cultural space on which the Long-horned Miao people relied for survival in the past encountered doubts and challenges from modern values." (Wang Yuan, Hu Huilin, *The Current Situation and Reflection on the Security of China's Intangible Cultural Heritage* [J]. *Dongyue Luncong*, 2012 (3): 134.) Obviously, the principle of holistic protection has instead had a cultural impact on the region, and cultural identity has disappeared, bringing "protective damage" to the local culture.

## 6.2 Limitations of Jingdezhen handmade porcelain intangible cultural heritage inheritors under the productive protection policy

The concept of "productive protection" was first proposed by Mr. Wang Wenjian in the book "Introduction to Intangible Cultural Heritage", which means "protection by production". At present, the mainstream academic community believes that the current industrialized and modernized lifestyle has a great impact on traditional handicrafts, and many traditional handicrafts are struggling to survive. Moreover, some people blindly industrialize and industrialize traditional handicrafts, over-exploiting them, which has made the intangible cultural heritage unrecognizable. Therefore, everyone thinks that productive protection is a very important method that can help us protect these precious cultural heritages.

So what is productive protection? Simply put, it is to turn intangible cultural heritage and its resources into productivity and products through production, circulation, and sales, which can make money and promote the development of related industries. More importantly, this can protect intangible cultural heritage in the actual production process, so that protection and economic development can promote each other and form a virtuous circle.

The practice in recent years has shown that productive protection is indeed a scientific and effective method for protecting intangible cultural heritage. However, considering the diversity and inheritance characteristics of my country's intangible cultural heritage, we also found that it is not omnipotent and is not applicable to all intangible cultural heritage projects. This is because productive protection is mainly based on market activity, and protection is achieved through economic benefits and continuous output and input. This method is more suitable for projects that require skill inheritance, such as traditional skills, folk art and traditional medicine, but it is not very suitable for projects that mainly carry cultural memory or do not require specific skills, such as folk literature, folk music, traditional folk art, folk customs, etc.

Looking at the five batches of national intangible cultural heritage projects that have been promulgated in China, there are 426 traditional skills and traditional art projects, accounting for about 27% of the total; and there are 1,131 projects in other categories such as folk literature, folk music, traditional drama, folk customs, traditional medicine, and traditional sports, accounting for 73% of the total. This means that more than 70% of intangible cultural heritage projects are not suitable for protection by productive protection.

At the same time, some scholars have also put forward reflective views on the concept of productive protection. Professor Chen Zhiqin believes that: "Although productive protection has a certain historical heritage, we need to make it clear that the subjects before and after are different. In the past, it was the inheritors themselves who passed it on for a living, but now it is the government that takes the lead in passing it on for protection. These are two completely different concepts." (Chen Zhiqin. On the Utilization and Management of Intangible Cultural Heritage as a Cultural Resource - Including Japan's Experience and Exploration [J]. Journal of Jiangnan University, 2012(1):123.)

From the actual effect of productive protection, there are indeed many problems, especially many projects have been over-exploited and utilized, and the

original cultural connotations have been lost under the banner of productive protection. For example, Tibetan thangka and Miao embroidery are very distinctive cultural heritages. They are not just objects, but also important symbols that carry the historical memory, values and collective cultural psychology of the local people.

These cultural objects and their production techniques can be passed down from generation to generation because they contain profound cultural significance and social value. In the process of making and using these objects, people also place their expectations and ideals on the overall society and culture of the ethnic group.

Therefore, it is not enough and incomplete to rely solely on "productive protection" to promote the survival and development of craft heritage projects. We need to have a deeper understanding and respect for the true value of these cultural heritages, and adopt more scientific and reasonable protection measures to ensure that they can be inherited and carried forward.

### Summary

This chapter discusses the development of the inheritors of Jingdezhen handmade porcelain intangible cultural heritage from the perspective of cultural identity, expressing that their porcelain making skills are not only a production activity, but also a part of life, carrying rich historical and cultural connotations. Through in-depth and systematic research on the issues of intangible cultural heritage and cultural identity, the important value of Jingdezhen handmade porcelain intangible cultural heritage in today's global cultural identity (including the identity of multiple civilizations and the civilization identity in the process of transformation from tradition to modernity) is explained. The book points out that people's cultural identity of intangible cultural heritage is the internal force that supports the sustainable development and survival of culture. At the same time, this book also deeply analyzes the path characteristics of the formation, change, integration and maintenance of people's cultural identity of intangible cultural heritage, thereby deepening our understanding of the continuation mechanism of intangible cultural heritage. On this basis, this book proposes the concept of intangible cultural heritage protection based on Chinese experience. This chapter will briefly summarize and state these issues and explore some new thinking directions.





## Chapter V

### **Research on the current situation of inheritors of the intangible cultural heritage of Jingdezhen handmade porcelain**

Intangible cultural heritage is an important symbol of the historical and cultural achievements of a country and a nation, and is also the common cultural wealth of mankind. Ceramics in China has a continuous history of thousands of years, its development process contains rich science, technology and art connotation. In the 20 years since China formally acceded to the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage in 2004 (2004-2024), the protection and inheritance of China's intangible cultural heritage has been extended from an all-round development to a stage of key protection. In May 2006, China announced the first batch of intangible cultural heritage lists. Among them, Jingdezhen's handmade porcelain skills were successfully selected into the first batch of national intangible cultural heritage representative list, highlighting the status of Jingdezhen, "China's porcelain capital", in the development history of handmade ceramics.

This chapter will deeply explore the development process of intangible cultural heritage and its inheritors. Its research scope covers the world region and China, among which, it will focus on the development process of China's intangible cultural heritage, and then extend to the development context of Jingdezhen handmade porcelain skills in the intangible cultural heritage. In addition, this chapter will also analyze the current protection system and legal system for intangible cultural heritage in China. Finally, this chapter will take Huang Yunpeng, a national intangible cultural heritage inheritor of blue and white porcelain, as an example, and combine his personal growth experience to analyze in detail his practice and contribution in the technical protection and inheritance of blue and white porcelain intangible cultural heritage.

#### **Part 1. Establishment of the concept of intangible cultural heritage**

In November 1989, at the 25th session of the General Conference of UNESCO in Paris, the Proposal for the Protection of Folk Creation was adopted, in particular, to "recognize the extreme instability of traditional forms of folk creation, in particular aspects of oral tradition", and the danger that these aspects may disappear "(Zou Qishan, 2005, p33). In November 1997, at its 29th plenary session, UNESCO adopted a resolution on the establishment of an international identification mechanism, entitled "UNESCO Proclaiming Outstanding Works of the Oral Heritage of Humanity". Subsequently, at its 154th meeting, the Executive Board of UNESCO stated that, in view of the indivisibility of "oral heritage" and "intangible heritage", in order to define and identify more accurately, it decided to add the qualifier "intangible" after "oral heritage" in subsequent relevant identification work.

In November 1998, at the 155th session of the UNESCO Executive Board, the definition of "oral and intangible heritage" was defined in the Regulations for the Proclamation of UNESCO Representatives of the Oral and Intangible Cultural Heritage of Humanity. The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by UNESCO at its 32nd session in Paris on 17 October 2003, defines the "definition of intangible Cultural heritage". It provides that "the Committee shall include in the List of Masterpieces of the Intangible Cultural

Heritage of Humanity those items declared 'representatives of the oral and intangible heritage of humanity' before the entry into force of this Convention" and that "no other representative items of the oral and intangible heritage of humanity shall be declared after the entry into force of this Convention." (Zou Qishan. 2005.p54)

Looking back on this process, it is not difficult to find that there is an important shift in the reference to "oral heritage" - "oral and intangible heritage" - "intangible cultural heritage" in UNESCO documents. Of particular note among the changes in UNESCO's reference to "intangible cultural heritage" is the strengthening of the "heritage perspective". The "oral and intangible heritage of humanity" is defined in the UNESCO Guide to the Preparation of the Declaration of Masterpieces of the Oral and Intangible Heritage of Humanity as: "The periodic achievements of peoples and the knowledge, capacities and creativity they have inherited and developed, the products they have created and the resources, Spaces and other social and natural dimensions on which they thrive; This historical light gives existing communities a sense of inheritance and is important for affirming cultural identity and preserving humanity's cultural diversity and creativity."

### **1.1 The Awakening of the World to the Protection of Intangible Cultural Heritage (20th century)**

In the middle of the 20th century, people began to realize the importance of ecological factors related to cultural heritage. As the embodiment of cultural diversity and human creativity, the protection and inheritance of intangible cultural heritage gradually attracted the attention of the international community. At this stage, many countries, such as France, the United States, Japan, Thailand, etc., have already had the awareness of "intangible heritage" and have begun to take corresponding protection measures. Recognizing that intangible cultural heritage is an important expression of national identity, cultural diversity and human creativity, these countries have adopted a series of measures to protect and pass on this valuable cultural heritage.

Among them, Japan is at the forefront in the research and protection of intangible cultural heritage. As far as Japan is concerned, its protection of cultural heritage can be traced back to the "Meiji Restoration" period, in order to safeguard the political interests of the imperial system and the ruling class, Japan promulgated the "Ancient Relics Preservation Law" in 1871."Since then, Japan's legal construction in this field has continued to advance, and successively promulgated the "Historical Sites, Natural Monuments Preservation Law" in 1919, and the "National Treasure Preservation Law" in 1929". (Mou Yanlin, Tan Hong, Liu Zhuang. 2010,p56.)

Since the middle of the 20th century, scholars such as Yanagi Munatsu and Misatsu Shiono have conducted in-depth discussions and studies on traditional handicrafts from multiple perspectives such as aesthetics, cultural functions and social functions. Their work not only reveals the aesthetic value and cultural connotation of traditional handicrafts, but also emphasizes their important functions in social life, thus providing strong theoretical support for the protection and inheritance of intangible cultural heritage. After World War II, Japan's domestic economy was once seriously inflated, coupled with high taxes, and many owners sold a large number of cultural relics out of livelihood, resulting in many precious cultural relics flowing overseas. In addition, several fires in 1949 and 1950 seriously damaged Japanese

cultural heritage, and the Japanese government promulgated a comprehensive “Cultural Property Protection Law”<sup>6</sup> in 1950.

"In 1950, the Japanese government promulgated and implemented the world's first systematic protection of cultural heritage law - " Cultural Property Protection Law ", which divides cultural heritage into six categories: "tangible cultural property, intangible cultural property, folk cultural property, memorial, cultural landscape, traditional building group" (Nakamura Jun, Zhou Xianmin,,2019 p136) There are specific contents under each category (Table 2)

Table 2

Classification in the 《Cultural Goods Protection Act of Japan》

Estate category	content
Tangible cultural goods	Buildings, paintings, sculptures, handicrafts, books, classics, ancient documents and other tangible cultural products
Intangible cultural goods	Drama, music, arts and crafts and other intangible cultural products
Folk culture goods	Customs and customs, folk performing arts, and clothing, utensils, houses and other related articles used in the above activities
monument	Shell mounds, ancient tombs, city sites, castle sites, ancient houses and other relics; Gardens, Bridges, canyons, beaches, mountains and other scenic spots; Animals, plants and geological minerals
Cultural landscape	A landscape shaped by people's lives, livelihoods and local terroir
Traditional architectural complex	It integrates with the surrounding environment and forms a traditional architectural complex with historical charm

Table 2 .This table describes the classification of the Cultural Property Protection Act of Japan Source:Made by the Jiang xinda

The above table covers the rich contents of traditional crafts, customs, terroir landscape, historical sites, animals and plants, and includes ecological factors such as "life, livelihood, terroir, environment, connection, and wind", reflecting the complexity and diversity of cultural heritage itself and its close relationship with ecological environment.

In addition to Japan, other countries and organizations also began to study the connotation of cultural heritage at this stage, reflecting the influence of rich ecological elements. Bolivia was the first country to put forward the initiative of safeguarding intangible cultural heritage to UNESCO, and the problem of cultural

<sup>6</sup> Japanese cultural heritage (Japanese: cultural property) is a standard established by Japan for the protection of cultural and natural heritage, and its qualification is established in accordance with the Cultural Property Protection Law of Japan. "Cultural heritage" here is the corresponding translation, literal translation of "cultural wealth", in fact, not only covers culture, history, academic and other humanities fields, but also includes animals, plants, landscape and other "natural heritage". Japan's cultural heritage is regulated by the Japanese Cultural Property Protection Act, which stipulates the methods for the identification, management and protection of Japan's cultural heritage. The law also divides and defines Japan's cultural heritage.

interests it encountered in the 1960s and 1970s is very typical. At that time, many traditional cultural resources in Bolivia suffered from serious and passive commercial export, and the export of many resources failed to obtain corresponding economic returns. Even after being processed as cultural commodities, the original place of origin was not marked, and some resources were also labeled with cultural labels of other countries, and eventually sold back to Bolivia at a high price. These phenomena, both in terms of economic and cultural interests, have touched the sensitive nerve of the Bolivian government to safeguard the origin of the country's culture. In response, Lauri Olavi Honko, a Finnish folklorist, once said, "This is why UNESCO, in the first place, made the protection of folklore a question of legal morality." (Hang Ke. 1988:p26.)

Before the Bolivian government paid attention to the issue of intangible cultural heritage protection, South Korea also realized the importance of intangible cultural heritage protection earlier, and in this field, Japan has had a certain influence on the protection movement in South Korea. Drawing on the experience of Japan, the government of South Korea also introduced the Cultural Goods Protection Law in 1962, which also protects its intangible cultural heritage in the category of "intangible cultural goods". However, the motivation of the Korean government's enactment of the Act is unique, mainly influenced by the following factors: From 1910 to 1945, Korea was under the colonial rule of Japan for a long time, and the cultural assimilation policy implemented during the period had a serious impact on the traditional culture of Korea; After the end of World War II, the United States stationed troops in South Korea for a long time, which made South Korea's traditional culture suffered from the strong impact of European and American culture, and the situation became more and more severe. In the face of such a situation, it has become the urgent need and national responsibility of the South Korean government to awaken the people's memory of their traditional culture and enhance their national cultural identity.

In 1957, the first Congress of Architects and Experts on Historic Objects was held in Paris, calling for the establishment of the International Centre for the Study of the Preservation and Restoration of Cultural Objects (ICCROM), which was formally established in 1959. The second Congress, held in Venice in 1964, adopted the 《Venice Charter》<sup>7</sup> on the conservation and restoration of historic structures and proposed the establishment of the "International Council on Historic Structures and Sites" (ICOMOS), an unofficial international advisory body with global influence. It was officially established in 1965 in Warsaw, Poland. In 1972, UNESCO issued the "Convention for the Protection of the World Cultural and Natural Heritage", and in 1976, the "World Heritage Committee" was set up to implement the convention. Since then, heritage fever has spread all over the world and formed a Western-dominated heritage discourse.

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<sup>7</sup> The Venice Charter is an international principle for the protection of historic buildings and places, the full title of which is the International Charter for the Protection of Historic Buildings and Places. Resolution adopted in Venice on 31 May 1964 at the Second International Conference of Architects and Technicians Working in the construction of historical Objects. The Charter affirms the important value and role of historic buildings as the common heritage of mankind and as a witness to history.



The reasons for promoting the protection of intangible cultural heritage are multi-dimensional. In addition to the positive advocacy and demonstration effect of some countries, the pattern of world economic integration has also had a profound impact on it. With the increasingly frequent cross-regional and cross-country migration of the world's population, people accelerated the search for their own cultural identity, and the profound reflection on "who I am" and "where I come from" became one of the salient features of the 1990s. This concern is not limited to people in developing and third world countries, nor to groups or individuals in other countries; people in developed countries are also deeply concerned.

In the context of globalization, the acceleration of population and information flow makes every country or nation generally show a strong demand for collective identity and identity. To a certain extent, this explains why many countries compete to "apply for World heritage status", aiming to highlight the world value and unique value of their cultures by including them in the representative list of the intangible cultural heritage of humanity or the world, so as to enhance their influence on a global scale.

## **1.2 Improvement of the protection System of Intangible Cultural Heritage in the World (21st Century)**

From the middle of the 20th century to the beginning of the 21st century, the concept of intangible cultural heritage (referred to as "intangible cultural heritage") has gone through a significant stage of maturity and development, its connotation has been deepened, and its interaction, integration and correlation with multiple complex elements such as cultural space, community structure, natural environment, history and culture have been increasingly enhanced. A perfect ontology concept system and ecological concept frame have been constructed gradually. In this process, UNESCO's continuous promotion of heritage has played a crucial role in the evolution and improvement of the concept of intangible cultural heritage.

In 1977, UNESCO's first Medium-Term Plan explicitly proposed the term "intangible cultural heritage" for the first time, marking the initial establishment of the concept of intangible cultural heritage at the international level. Subsequently, in 1982, the establishment of the Committee of Experts on the Protection of Folklore and the "Intangible Heritage Department" under it further promoted the specialization and institutionalization of the protection of intangible cultural heritage. In 1989, the Proposal on the Protection of Folk Creation defined folk creation as "all creative activities originating from a specific cultural community". This definition highlighted the attention paid to cultural context and community organizational structure, and provided a new perspective for the enrichment and development of the concept of intangible cultural heritage.

In 1995, the fourth European Conference of Ministers of Cultural Heritage further expanded the concept of cultural heritage, clearly pointing out that "people often underestimate the close connection between cultural heritage and its natural and social environment, as well as the important function of heritage in society", which emphasizes the inseparability of intangible cultural heritage and ecological environment. It has promoted the deepening of the concept of intangible cultural heritage protection.

In 1998, the promulgation of the Regulations on Masterpieces of the Oral and Intangible Heritage of Humanity not only established the selection criteria for masterpieces, but also emphasized the important value of "cultural sites", "community culture" and "intercultural exchanges", further enriching the connotation and extension of the concept of intangible cultural heritage.

In 2002, the Istanbul Communique "Intangible Cultural Heritage, Mirror of Cultural Diversity" was published, which described intangible cultural heritage as "deeply rooted in the local history and natural environment, and a whole that is constantly being recreated". This expression deeply revealed the dynamic nature of intangible cultural heritage and the nature of living inheritance. It marks the comprehensive maturity and sublimation of the concept of intangible cultural heritage and its protection concept.

"In 2003, the International Convention for the Safeguarding of the Intangible Cultural Heritage clearly defined the main types, inheritance subjects, cultural forms, characteristics and core values of intangible cultural heritage, which have exerted great influence on the world. It is proposed that intangible cultural heritage "is constantly recreated in the adaptation of communities and groups to the surrounding environment and interaction with nature and history, while giving themselves a sense of identity and history, thus promoting cultural diversity and human creativity", highlighting the importance of intangible cultural heritage living environment, mutual relations and historical conditions. As well as the interaction, creativity, systematicness, integrity and internal unity of the intangible heritage ontology ". (Wang Fuzhou, 2019, 13.)

## **Part 2. Establishment and development of China's "intangible cultural heritage" protection system**

The concept of "intangible cultural heritage" can be said to be a "foreign product" for China. From the middle of the 20th century to the end of the 20th century, UNESCO, Japan, the United States, South Korea and other countries played a key role in the development of the concept of intangible cultural heritage. It was not until 2001 that China's "Kunqu Opera" was selected as one of the first "Masterpieces of the Oral and Intangible Cultural Heritage of Humanity" by UNESCO that the concept of intangible cultural heritage officially entered the context and vision of China.

Internationally, The Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by UNESCO in October 2003, states that "intangible cultural heritage" is the social practices, conceptual expressions, forms of expression, knowledge, skills and related tools, objects that are considered by communities and sometimes individuals as an integral part of their cultural heritage. Oral traditions and expressions, including language as a medium of intangible cultural heritage; 2. Performing arts; 3. Social practices, rituals, festivals 4. Knowledge and practice of nature and the universe; 5. Traditional crafts. This definition is the first time that the concept of intangible cultural heritage has been formally defined worldwide." (Li Shitao, 2006, p134)

## 2.1 The launch of China's intangible cultural heritage work

In 2003, China launched the "Chinese Ethnic and Folk Culture Protection Project". The State Council issued the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage. In the Interim Measures for the Declaration and Evaluation of Representative Works of National Intangible Cultural Heritage, annexed to the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage promulgated by The General Office of the State Council in March 2005, Intangible cultural heritage is defined as "the various forms of traditional cultural expression (such as folk activities, performing arts, traditional knowledge and skills, as well as related utensils, objects and artifacts) and cultural Spaces that have been inherited from generations of people of all ethnic groups and are closely related to the lives of the masses."(*General Office of the State Council on strengthening the opinions of the intangible cultural heritage protection work in China*, [https://www.gov.cn/gongbao/content/2005/content\\_63227.htm](https://www.gov.cn/gongbao/content/2005/content_63227.htm) 2024.6) .

The first five of the six elements covered by this definition of intangible cultural heritage are fully consistent with the five elements defined in the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, on the basis of which article 6 is added as "cultural space related to the above elements".

In the same year, The General Office of the State Council issued the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage (hereinafter referred to as the Opinions). The guidelines define the goals, guidelines and basic principles for the protection of intangible heritage and culture. And summarized the guidelines into four sentences sixteen words: "protection first, rescue first, rational use, inheritance and development" is our real purpose to achieve. And because it can only be inherited and utilized in the process of development, development is the absolute truth. (Gu Ruizhen, Zhou Wei, 2005.p4)

In May 2006, The State Council officially issued the First Batch of National Intangible Cultural Heritage List, which systematically divides China's intangible cultural heritage into ten categories, including folk literature, folk music, folk dance, traditional drama, folk art, traditional handicrafts, traditional medicine and folk customs. This classification framework provides an authoritative guiding standard for the collection, sorting and protection of intangible cultural heritage.

Subsequently, in the Second Batch of National Intangible Cultural Heritage List released in 2008, the classification system of the ten categories continued to be used, but in order to more accurately reflect the connotation and extension of each category, some category names were scientifically revised. Specifically, "folk music" was amended to "traditional music", "folk dance" was amended to "traditional dance", "acrobatics and competition" was amended to "traditional sports, entertainment and acrobatics", "folk art" was amended to "traditional art", and "traditional handicraft" was amended to "traditional art". These revised categories are consistent in content with the items in the first list, thus ensuring continuity and scientificity between the second list and the first list. Since then, the classification names of the national intangible cultural heritage list have followed the classification system in the second batch of lists.

The intangible cultural heritage mentioned in the Intangible Cultural Heritage Law of the People's Republic of China promulgated in 2011 refers to various traditional cultural expressions passed down from generation to generation by people of all ethnic groups and regarded as part of their cultural heritage, as well as objects and places related to traditional cultural expressions. Including: 1. Traditional oral literature and language as its carrier; 2. Traditional art, calligraphy, music, dance, drama, folk art and acrobatics; 3. Traditional arts, medicine and calendar; 4. Traditional etiquette, festivals and other folk customs; 5. Traditional sports and entertainment; 6. Other intangible cultural heritage. Since then, China's intangible cultural heritage has entered the stage of digital protection and systematic protection, which continues to this day.

phase	time	incident
Important time point of China's intangible cultural heritage protection	2001	Kunqu Opera selected as UNESCO's first Masterpieces of the Oral and Intangible Cultural Heritage of Humanity
	2003	The Project to protect Chinese ethnic and Folk Culture was launched. The State Council issued the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage
	2005	The first large-scale national survey of intangible cultural heritage was carried out; Chinese National Academy of Arts establishes "Intangible Cultural Heritage Database Management Center"
	2006	China ratified the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and announced the first batch of national intangible cultural heritage lists in 2006.
	2008	The Ministry of Culture promulgated the Interim Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage Projects; The second batch of the national intangible cultural heritage list was announced
	2009	The Department of Intangible Cultural Heritage of the Ministry of Culture was officially established
	2011	The Law of the People's Republic of China on Intangible Cultural Heritage was promulgated; The third batch of national intangible heritage names was announced in 2011; Commissioned by the Ministry of Culture, the Chinese National Academy of Arts undertook the construction of the "China Intangible Cultural Heritage Digital Protection Project (Phase I)" project was completed
	2015	"Revitalizing traditional crafts" has been written into the national "13th Five-Year Plan" development plan; Notice of the Ministry of Culture on Carrying out the



		Rescue Record of Representative Inheritors of National Intangible Cultural Heritage
	2021	The new major direction of "intangible cultural heritage protection" has been included in the undergraduate major directory of ordinary colleges and universities. The fifth batch of national intangible cultural heritage representative projects will be announced in 2021; General Offices of the CPC Central Committee and The State Council issue Opinions on Further Strengthening the Protection of Intangible Cultural Heritage

Table 3 This table summarizes the important time points of China's intangible cultural heritage protection according to the timeline. Source: Made by Jiang xinda

## 2.2 China's definition of intangible cultural heritage

At present, there are two official definitions of intangible culture in China, one is the Convention for the Safeguarding of Intangible Cultural Heritage adopted by UNESCO at its 23rd session held in Paris in 2003. The Convention states: "intangible cultural heritage means social practices, conceptual expressions, forms of expression, knowledge, skills and related tools, objects, artefacts and cultural places that are considered by communities, groups and sometimes individuals to be part of their cultural heritage. This intangible cultural heritage, passed down from generation to generation, is constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, providing a sense of identity and continuity for these communities and groups and thereby enhancing respect for cultural diversity and human creativity." The second is the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage issued by The General Office of the State Council in 2005. The document defines intangible cultural heritage as follows: "Intangible cultural heritage refers to various forms of traditional cultural expression (such as folk activities, performing arts, traditional knowledge and skills as well as related utensils, objects and artifacts) and cultural Spaces that have been inherited by people of all ethnic groups from generation to generation and are closely related to people's lives." (Qu Hua, Xia Xuefei. 2010, p192.)

There is no significant difference between the two definitions in nature, only that each follows its own particular narrative convention. UNESCO's definition tends to follow the expression of western mainstream academic discourse, showing a detailed and rigorous academic style; The definition of The General Office of the State Council inherits the approachable language style advocated by Yan 'an Literature and Art, which is more concise and intuitive. Comparatively speaking, the former is more prominent in the degree of detail and logical rigor of the expression, while the latter is better in the aspect of intuitiveness and simplicity. It should be pointed out that these two definitions are not good or bad, the difference between them only lies in the difference of phrasing habits, and the two follow the same discourse tradition.

Together, they convey a comprehensive idea that intangible culture or intangible culture has the following core attributes: first, human activity, second, history, third, inheritance, and fourth, diversity. The so-called "man" covers the definition and generalization related to various organizational forms of man. In the UNESCO definition, the three levels of community, group and individual are enumerated; In the definition of The General Office of the State Council of China, the two concepts of people of all ethnic groups and the masses are mentioned. The State Council's definition places special emphasis on the concept of ethnicity, which is not explicitly mentioned in UNESCO's definition, but its

concept of group actually implies the concept of ethnic group. At the same time, the concept of mass in the definition of The State Council is inextricably linked with the community, and also has a distinct lower-class attribute. For this overview of "human", there can also be specific operational definitions in different definitions.

### **2.3 Put forward the concept of intangible cultural heritage handicraft**

In the academic field, "Intangible Cultural Heritage" is usually defined as "Traditional Craftsmanship within the Intangible Cultural Heritage". It aims to deeply explore the core value, cultural ecology and innovation strategies of traditional handicrafts in the context of intangible cultural heritage, and then build a more comprehensive, systematic and dynamic research framework. Looking at the list of representative projects of China's national intangible cultural heritage, a total of 3610 sub-items, handicraft projects accounted for 629 seats, accounting for 17.4%, widely covering wood carving, shadow play, embroidery, bamboo weaving, paper cutting and many other manual skills.

The core of the protection of intangible cultural heritage handicraft does not lie in the handmade objects themselves, but in the wisdom, skills and knowledge system contained in the handmade process, as well as the cultural ecological space and community environment closely connected with it. This protection concept emphasizes the maintenance and inheritance of the deep cultural connotation of intangible cultural heritage handicraft, transcends the limitation of material form, and pays more attention to the cultural value and social significance behind the craft.

Since human beings have mastered the craft of creation, the handicraft of intangible cultural heritage has always accompanied the development process of society. Dating back to ancient Greece, crafts have been given a profound definition of "practice-based knowledge." Entering the Tang and Song Dynasties, handicraft products such as silk, porcelain and jewelry became an important symbol of China's core productivity and cultural transmission. However, driven by the first and second industrial revolutions, handicraft (specifically the methods and skills of making products by hand) suffered an unprecedented impact. "Many intangible cultural heritage handicrafts are being replaced by industrial technology, if we do not pay attention to the inheritance and protection of intangible cultural heritage handicrafts, more and more intangible cultural heritage handicrafts in our country will face the situation of loss." Intangible traditional handicraft expresses the practical significance of ancient Chinese ancestors in production and life in the form of "objects", so it is necessary to examine intangible cultural handicraft from the perspective of historical and cultural inheritance and the system of artifacts. (Xu Teyi, 2020, p2)

From the mid-19th century to the early 20th century, in response to the challenges posed by industrial mass production, the Art and Craft Movement emerged to revive and promote the value of handicrafts. At the same time, the Bauhaus school emphasized the organic combination of handicraft and machine production, and its representative Gropius clearly put forward the view that "craft should lay a solid foundation for mass production".

At this time, a large number of scholars noticed the necessity of intangible cultural heritage handicraft protection, as early as 1937, the American scholar Rudolf P. Hommel visited for eight years to complete the 《Handicraft China: Hommel R P. China at Work》 (Hommel R P. China at Work: An Illustrated Record of the Primitive Industries of China's Masses[M]. 1937.) In addition, Robert Hewison (1989), Peter Seitel (2001), Wim van Zanten (2002), Lourdes Arizpe (2004), Noriko Aikawa (2004) Some scholars have conducted in-depth research on the origin history, concept expression and development context of intangible cultural heritage handicrafts. Dawson Munjeri's perspective on the transformation of material, artisanal, design and environmental authenticity, The reunification of intangible heritage and tangible heritage (Munjeri D. 2009, p12-21.)

Entering the second half of the 20th century, there was a global upsurge in the protection of traditional handicrafts. The United States, Thailand, the Philippines, France, Japan and other countries have taken actions to organize various related activities to inherit and promote handicraft culture. In 1950, Japan, as one of the earliest countries in the world to legislate on cultural heritage, promulgated the "Protection of Cultural Goods", and hailed traditional handicrafts as "national treasures on earth", highlighting their important status. Subsequently, in 1974, the Japanese government promulgated the "Traditional Arts and Crafts Industry Promotion Law" to further promote the development of the handicraft industry. At the same time, the National Endowment for the Arts launched the Folk Art Project, which is dedicated to the preservation and inheritance of handicrafts. The Queen Sirikit Foundation of Thailand has been committed to the preservation of traditional handicrafts and folk arts since 1976, with special attention to the production of traditional handicrafts in poor areas, and provides strong financial support.

In addition, the Philippines implemented the "National Living Treasures" Program in 1988 to preserve and pass on its rich handicraft culture. In the same year, the United Nations Educational, Scientific and Cultural Organization (UNESCO) issued the Recommendation on the Protection of Traditional Culture and Folk Creation, which provides important guidance for the protection of global handicraft culture. In 1994, France also launched the Master Craftsman Program, which aims to preserve and pass on its unique traditional crafts.

## **2.4 Development process of China's "intangible cultural heritage" traditional handicrafts**

Throughout the long history, China, as one of the four ancient civilizations, has a long historical and cultural heritage. Ancient ceramics, silk, poetry, lacquerware, paper-cutting and other art forms have had a profound impact on the world, and many of them are unique cultural heritage in China. These traditional cultural heritages are not only rich in content, but also have outstanding artistic achievements. Even in today's society, they still carry important social values and cultural significance.

"From 'Kaogong Ji' in the Warring States Period, 'Qi Min Yao Shu' in the Wei, Jin, Southern and Northern Dynasties, 'Tiangong Kai Wu' in the Ming Dynasty to the 'craftsman spirit' emphasized in modern society, Chinese traditional handicraft has a long history, has been an important part of China's excellent traditional culture, and has an irreplaceable important position in the entire history of Chinese culture. The cultural ecology of handicraft has undergone great changes due to the change of social system and the acceleration of modernization process".(Liao Mingjun, Qiu Chunlin. 2010,17-24.)

Before the concept of intangible cultural heritage entered the country, there was indeed a concern and protection movement for traditional handicrafts around the world. The British handicraft movement in the 19th century is a typical example, which emphasizes the value of handicraft, opposes the shoddy production brought by industrial production, and advocates a return to the tradition and refinement of handicraft. Similarly, the Japanese folk art movement in the early 20th century also sought to discover and protect the country's traditional handicrafts, emphasizing the value and aesthetic significance of folk art in daily life.

In these movements, traditional crafts are often expressed as folk crafts, traditional folk customs, arts and crafts and other concepts. The core of them is to produce works of arts and crafts with aesthetic value through manual labor. These works not only carry rich cultural connotation and historical memory, but also reflect the exquisite skills and unique ingenuity of the craftsmen.

Therefore, it can be said that before the introduction of the concept of intangible cultural heritage, the protection and inheritance of traditional handicrafts had begun around the world, but the expression and attention Angle may be different at that time. The introduction of the concept of intangible cultural heritage provides a more comprehensive and systematic protection framework for these traditional crafts, so that they get more attention and recognition in the context of globalization. "After the emergence of the concept of intangible cultural heritage, traditional handicrafts have been incorporated into the overall discourse system of intangible cultural heritage and become an important part of it, which is not only managed by relevant systems, but also absorbed the nutrients of relevant favorable policies to a greater extent, and has different value characteristics, collaboration mechanisms and innovative methods in different times." This also brings great challenges to the development of traditional handicrafts: how to adapt to social changes and achieve sustainable development on the basis of maintaining their cultural genes."(Fan Shengxi, Deng Bibo , 2020,P4)

Since the 1980s, traditional handicraft has gradually become an independent academic concept, and has been widely concerned and valued by the government and academics. This change marks that the important position of traditional handicrafts in social development has been recognized, and people have begun to realize their unique cultural value and historical significance.

With the passage of time, the government has introduced a series of policies and measures for the revitalization of traditional handicrafts. In 2015, "revitalizing traditional crafts" was clearly written into the national "13th Five-Year Plan" development plan, which reflects the country's great importance to the development of traditional crafts. Subsequently, The State Council issued the "Chinese Traditional Crafts Revitalization Plan", aimed at promoting the inheritance and revitalization of Chinese traditional crafts. In 2018, the Ministry of Culture and Tourism issued the Notice on Vigorously Revitalizing Traditional Crafts in Poor Areas to Help Precise Poverty Alleviation, and announced the first batch of national traditional crafts revitalization catalogs, covering a variety of traditional crafts projects.

The introduction of this series of policies shows that "revitalization" is the core idea of developing intangible cultural heritage handicrafts. The reason for the need to "revitalize" is that traditional handicrafts are facing many difficulties in the development process. With the rapid development of science and technology and industrial production, the market space of traditional handicraft products has been sharply compressed, and its core value has also changed. At the same time, practical problems such as imperfect management mechanism, serious aging of inheritors, and bottleneck of industrial development have further exacerbated the dilemma of traditional handicrafts.

In this context, the concept of the revitalization of traditional handicrafts is also constantly changing and developing. It can be roughly divided into three stages: the initial stage mainly focuses on the protection and inheritance of traditional handicrafts; The middle stage began to pay attention to the innovation and development of traditional handicrafts; In the recent period, more emphasis has been placed on the integration of traditional crafts and modern life, as well as its important role in social and economic development. The division of these three stages reflects the deepening of people's understanding of traditional handicrafts and the gradual improvement of the concept of revitalization.

Traditional Chinese handicrafts, such as ceramics, wood carving, paper cutting, etc., not only have practical value, but also widely penetrate into all aspects of people's lives. These handicrafts are of great variety, exquisite craftsmanship and high artistic value. Whether it is from the shape, color, material, or from the perspective of function, craft, artistic aesthetics, etc., they are to meet people's actual life needs as the starting point and landing



point. The production skills, artistic value and cultural connotation contained in these handicrafts constitute an important part of the intangible cultural heritage.



Figure 40 The modified picture shows Jingdezhen ceramic craftsmen demonstrating the intangible cultural heritage skills of repairing and sharpening the clay.

Source: Jiang Xinda, 2023.6, photographed

### **Part 3. Introduction of Jingdezhen ceramic "intangible cultural heritage" project**

Jingdezhen, as the porcelain capital of China, has rich intangible cultural heritage. Among them, there are four national intangible cultural heritage projects, which are the traditional kiln workshop building skills in Jingdezhen, the handmade porcelain making skills in Jingdezhen, the ancient opera stage building skills in Leping and the water-trip-operated pottery building skills in Jingdezhen. The first two items were selected into the first batch of national intangible cultural heritage list. At the provincial level, Jingdezhen has 24 intangible cultural heritage projects, 17 of which are ceramics; At the municipal level, there are as many as 44 intangible cultural heritage items, of which 16 are ceramics.

From these data, we can clearly see that among the national and provincial intangible cultural heritage projects in Jingdezhen, traditional porcelain craft projects occupy a dominant position, while other handicraft and folk customs and other intangible cultural heritage projects are mostly municipal-level. This fully demonstrates the cultural characteristics of the intangible cultural heritage of Jingdezhen with traditional handmade porcelain skills as the core. Taking a closer look at the provincial intangible cultural heritage projects, we found that they mainly involve the production techniques of thin tire, pan color, pastel, exquisite, blue and white, and shadow celadon. However, the upstream link associated with the traditional handmade porcelain and auxiliary link project is relatively small, such as the millstones production, the production of porcelain with brush, blue and white beads Ming liu calcination, glaze fruit production, etc. These links are more common in municipal intangible cultural heritage projects, such as traditional saggar production, traditional ceramic straw packaging, traditional glaze ash production, traditional porcelain language, traditional porcelain tool production, traditional porcelain raw material processing and preparation, and porcelain industry worship customs. On the one hand, it reveals the incompleteness of the inheritance system of the ceramic intangible cultural heritage project in Jingdezhen. On the other hand, it

also indicates that the intangible cultural heritage of Jingdezhen still has great potential and space waiting for us to explore and develop.



Figure 41 traditional brick kiln

This picture shows the traditional brick kiln used to fire ceramics in Jingdezhen, Jingdezhen traditional porcelain kiln workshop building skills, in 2006 was selected as a national intangible cultural heritage.

Source: Jiang Xinda, 2023.5, photographed

### 3.1 Establishment and development of Jingdezhen handmade porcelain "intangible heritage" protection system

According to archaeological findings, Jingdezhen began to produce porcelain at the latest since the Tang Dynasty, the Song and Yuan Dynasties developed rapidly, and the Ming and Qing Dynasties became the national porcelain center. Jingdezhen's manual porcelain making skills were basically established in the Song Dynasty, and the internal division of labor was increasingly refined and clear, and a unique porcelain industry custom was formed in the process of manual porcelain making, which is also an important part of Jingdezhen's porcelain making history. In addition, Jingdezhen porcelain construction and construction skills can be called a unique. The "kiln house" building of Jingdezhen traditional porcelain workshop is a rare physical evidence of Chinese workshop handicraft industry, which has unique and rich historical value, cultural value and tourism value. The research of traditional skills in intangible cultural heritage mostly focuses on the non-materiality, that is, intangible skills and intangible culture. It cannot be ignored that the development of handicraft depends on the material materials in the natural environment. [1] Pan Tianshu & Guo Jingwen. 2024 p3.)

In 2006, the first batch of national intangible cultural heritage representative list included Jingdezhen handmade porcelain skills and traditional porcelain kiln workshop construction skills two projects, thus Jingdezhen traditional porcelain skills of the intangible cultural heritage inheritance and protection officially kicked off.(Chen Ning, Lin Junjie, Zhang Xu & Du Ruiyan.,2019.P5).Although the exploration of the protection of China's intangible cultural heritage has begun since the founding of New China, the publication of "China's Ethnic Minority Social History Survey Data Series" and "China's Ethnic Folk

Literature Collection" and so on. The State Council issued a regulation to protect traditional arts and crafts in 1997, and local regulations to protect folk arts and crafts were also enacted in Ningxia and Jiangsu in the 1990s. But positive conservation work begins in the twenty-first century. In 2002, the report of the 16th CPC National Congress proposed for the first time to "support the protection of important cultural heritage and excellent folk art", which clarified the important status of the protection of intangible cultural heritage.

After it was declared as a national intangible cultural heritage project in 2006, it was sorted and refined respectively, and launched related sub-projects such as "Jingdezhen Traditional blue and white porcelain Making Techniques", "Jingdezhen Traditional pastel porcelain Making Techniques", and "Jingdezhen Traditional color glaze porcelain firing Techniques", which were led by four famous porcelain. Completed Jingdezhen handmade porcelain craft system classification, including five categories and four subjects.

In 2007, the Party's 17th report once again proposed that it must "pay attention to the protection of cultural relics and intangible cultural heritage, and do a good job in sorting out cultural classics." In 2012, the report to the 18th National Congress of the Communist Party of China once again proposed to "build a system for inheriting fine traditional culture, carry forward fine traditional Chinese culture, prosper and develop ethnic minority cultural undertakings, and carry out mass cultural activities to provide a broad cultural stage for the people." The report of the 19th National Congress of the Communist Party of China in 2017 clearly pointed out that it is necessary to "strengthen the protection and utilization of cultural relics and the protection and inheritance of cultural heritage, and constantly promote the development of cultural undertakings and cultural industries."

Under the guidance of the programmatic documents and guidelines of the Party, the construction of China's intangible cultural heritage protection system has entered a period of rapid development. In 2003, China officially acceded to the UN Convention for the Safeguarding of the Intangible Cultural Heritage, and in 2005 it acceded to the UN Convention on the Protection and Promotion of the Diversity of Cultural Expressions, further accelerating the construction and implementation of China's intangible cultural protection system. In 2005, China promulgated the Opinions on Strengthening the Protection of China's Intangible Cultural Heritage, fully aware of the importance and urgency of the protection of China's intangible cultural heritage, and began to establish a list system to gradually form an intangible cultural heritage protection system with Chinese characteristics. In 2006, China announced the first batch of national intangible cultural heritage list. In 2008, the second batch of the national intangible Cultural Heritage List and the first batch of the expanded items of the national intangible cultural heritage were published. The third batch of national intangible cultural heritage List was published in 2011. In 2014, the fourth batch of representative items of national intangible cultural heritage was published. The fifth batch of representative projects of national intangible cultural heritage will be announced in 2021.

### **3.2 China promulgated the Intangible Cultural Heritage Law of the People's Republic of China**

In 2011, China promulgated the Intangible Cultural Heritage Law of the People's Republic of China, which provides institutional protection for the inheritance of intangible cultural heritage from the legal level. The Cultural and Natural Heritage Day was established in 2016 and is held regularly every year. In this year, the digital protection of "Jingdezhen Handmade porcelain Skills" was achieved, and the 18-episode documentary "Craftsmanship" was shot, which comprehensively and truly recorded the whole process and representative categories of Jingdezhen handmade porcelain, leaving a relatively complete living video record for future generations to learn handmade porcelain skills, and also providing precious materials for the country to spread and promote Chinese ceramic culture. At the same time, the ceramic industry related to the eight categories of intangible cultural heritage projects,



such as folk literature, traditional music, traditional dance, traditional drama, folk custom, traditional art, traditional skills, folk art.

On May 28, 2015, the 18th meeting of the Standing Committee of the 12th People's Congress of Jiangxi Province passed the Regulations on Intangible Cultural Heritage of Jiangxi Province, providing directions for the inheritance and dissemination, rational utilization, and innovative development of intangible cultural heritage. In 2017, the People's Government of Jiangxi Province promulgated the "Revitalization Plan for Traditional Crafts of Jiangxi Province" to actively explore a practical intangible cultural heritage protection and inheritance system in light of the actual situation of Jiangxi Province, and promote the traditional crafts of intangible cultural heritage to constantly glow with new vitality in social development. Then, the People's Government of Jingdezhen issued opinions on strengthening the protection of intangible cultural heritage in Jingdezhen, improving the protection list system of "intangible cultural heritage", promoting the living inheritance of "intangible cultural heritage", and organizing the compilation of the series of "intangible cultural heritage" in China's porcelain Capital. A number of policy documents including Measures for the Protection of Jingdezhen Historical and Cultural City, Opinions of Jingdezhen Municipal People's Government Office on Strengthening the protection of intangible Cultural Heritage in Jingdezhen, Interim Measures for the Declaration and Evaluation of the Municipal Intangible Cultural Heritage List, and Regulations on the Protection and Management of Jingdezhen Imperial Kiln Factory Site have been issued.

In 2017, the General Office of the CPC Central Committee and The General Office of the State Council issued the Opinions on Implementing the Project of Inheriting and Developing Excellent Traditional Chinese Culture, calling on the broad masses of people to consciously shoulder the historical responsibility of inheriting and developing excellent traditional Chinese culture. In 2018, the National Symposium on the protection of intangible cultural heritage, the cultural heritage protection issues of the Fourth Plenary Session of the First Session of the 13th National People's Congress, the important achievements of the national intangible cultural heritage protection advanced collectives, advanced individuals and the representative inheritors of the fifth batch of national "intangible cultural heritage" representative projects, Continue to provide guidance for the national "intangible cultural heritage" inheritance and protection. At present, China's intangible cultural heritage protection system has experienced a process from inception to gradual improvement, and a set of consistent intangible cultural heritage protection system has been basically established at the national, provincial, city, county and district levels.

Nearly 100,000 people in Jingdezhen are engaged in handmade porcelain production, supporting a huge porcelain production system. The Jingdezhen government, with the fundamental core of "human" as the creator, bearer, inheritor and disseminator of intangible heritage, focuses on the historical tradition of fine division of labor and rich categories of hand-made porcelain "Pass-over seventy-two", and constantly attracts excellent inheritors from each process link into the representative inheritor team through a strict and scientific review mechanism.



### 3.3 Jingdezhen handmade ceramics project was selected into the "intangible cultural heritage" protection list

“Jingdezhen ceramics, as an outstanding representative of Chinese ceramics, began its brilliant course since the Han Dynasty. The rise of blue and white porcelain in the Song Dynasty continued to show its prosperity until the Qing Dynasty. In the list of five batches of national intangible cultural heritage projects successively announced by The State Council, there are 38 ceramic intangible cultural heritage projects, including porcelain plate painting, Yue kiln celadon firing skills, ancient ceramic restoration skills, etc., which belong to traditional arts and traditional skills.” (Cui Hatan & Jin Xiaohong. (2022). p126)

Today, Jingdezhen is famous for its exquisite porcelain making skills and enjoys the reputation of "the capital of porcelain for thousands of years". As early as when the first batch of national intangible cultural heritage list was announced, Jingdezhen's manual porcelain making skills and Jingdezhen's traditional porcelain kiln workshop building skills were already included, highlighting the important position of Jingdezhen ceramics in the field of intangible cultural heritage. In the latest batch of national intangible cultural heritage list in 2021, water-treadle construction technology (Jingdezhen porcelain water-treadle construction technology) once again attracted the attention of the public. This traditional skill, declared by Fuliang County of Jingdezhen City, not only proves the deep local sense of cultural identity and historical precipitation, but also marks its strong protection at the national level. In addition to actively declaring national intangible cultural heritage projects, Jingdezhen ceramic intangible cultural heritage also occupies a place in the provincial intangible cultural heritage list.



Figure 42. construction technology of Jingdezhen porcelain water-treadle  
The picture is taken in the construction technology of Jingdezhen porcelain water-treadle class intangible heritage list also has a place.

Source: Jiang Xinda, 2024.1, photographed

At present, 16 techniques, such as the traditional ceramic glaze fruit making technique of float beam and the traditional bucket color porcelain making technique of Jingdezhen, have been included in the provincial intangible heritage list. At the same time, 13 items such as traditional carmine pigment matching and burning techniques in Jingdezhen have also been included in the municipal intangible heritage list. These different levels of intangible cultural heritage lists not only provide strong support for the protection and inheritance of Jingdezhen ceramic intangible cultural heritage, but also provide useful ideas for the universality and hierarchy of intangible cultural heritage protection. The municipal intangible cultural heritage list of Jingdezhen plays an important role in connecting the past and the next, which not only lays the foundation for the declaration and planning of the national and provincial lists, but also provides a powerful starting point for the popularization and promotion of intangible cultural heritage protection. Through these measures, Jingdezhen ceramic intangible cultural heritage can be better inherited and developed, contributing to the prosperity of Chinese ceramic culture.



Figure 43Jingdezhen traditional bucket color porcelain covered bowl  
This picture is Jingdezhen traditional bucket color porcelain covered bowl, the production technique is included in the provincial intangible heritage list.

Source: Jiang Xinda, 2023.7, photographed

### 3.4 Jingdezhen handmade porcelain skills "category"

The national intangible heritage project "Jingdezhen handmade porcelain skills" covers a wide range, in a broad sense, it includes all the handmade porcelain products and related types of Jingdezhen. However, this kind of extensive naming contradicts the inheritance status in reality and the identification requirements of representative inheritors. In fact, no single representative inheritor can fully represent this huge craft system, and no inheritor can replace the role of other craftsmen. In spite of this, the protection of intangible cultural heritage still needs to elect representative inheritors to represent "Jingdezhen handmade porcelain skills" and its related craftsmen, which makes the identification of representative inheritors into a dilemma. Jingdezhen handmade porcelain technology system is very complex, in order to facilitate understanding, we can roughly divide it into five categories from the type of process: raw material process, molding process, decoration process, firing process and auxiliary process. However, as far as the current national representative inheritors are concerned, their distribution is not balanced. The first and second batches were not declared and identified, and the third batch only had 3 representative inheritors, all of whom belonged to the molding process. The fourth batch has 6 representative inheritors, but they are all concentrated in the decorative craft category. This means that at present, no craftsmen in raw material craft, firing craft and auxiliary craft have been identified as representative inheritors.

In fact, in the process of hand-made porcelain in Jingdezhen, the molding process does not only include cutting the billet, the round ware pulling billet and the billet, and the decoration process is a wide variety of famous people. Taking Jingdezhen's four famous porcelains-blue and white porcelain, color glaze porcelain, blue and white exquisite porcelain, pastel porcelain as an example, the existing national representative inheritors can not fully cover. At the same time, the raw material process and the firing process of the final link as the basis of porcelain production also lack national representative inheritors. Therefore, the existing nine national representative inheritors not only cannot fully represent their craft types, but even if they cooperate, they cannot complete the entire production process of porcelain from raw materials to finished products.



Figure 44 The picture shows the molding process of handmade porcelain making in Jingdezhen

Source: Jiang Xinda, 2023.6, photographed

Jingdezhen ceramic intangible cultural heritage representative items list

Jingdezhen Ceramic Intangible Cultural Heritage - Traditional Techniques (14 items)				
Title	Item Number	Batch	Level	Declaration region or unit
Jingdezhen handmade porcelain craftsmanship	VIII-7	First batch	National level	Jingdezhen City
Craftsmanship of Traditional Porcelain Kiln Workshops in Jingdezhen	VIII-29	First batch	National level	Jingdezhen City
Traditional blue and white porcelain making techniques in Jingdezhen	2-VIII-1	Second batch	Province level	Jingdezhen City
Traditional porcelain firing techniques in Jingdezhen kiln	2-VIII-3	Second batch	Province level	Jingdezhen City
Traditional pastel Porcelain Production Techniques in Jingdezhen	3-VIII-37	third batch	Province level	Jingdezhen City
Traditional color glaze porcelain firing techniques in Jingdezhen	3-VIII-38	third batch	Province level	Jingdezhen City
Handmade Craftsmanship of Jingdezhen Sculpture Porcelain	3-VIII-39	third batch	Province level	Jingdezhen City
Jingdezhen porcelain brush making techniques	3-VIII-40	third batch	Province level	Jingdezhen City
Jingdezhen Ceramic Decoration Techniques	4-VIII-4	Fourth batch	Province level	Jingdezhen City, Jingdezhen City Changjiang District, Jingdezhen City Zhushan District
Craftsmanship of Jingdezhen Blue and White Porcelain	4-VIII-5	Fourth batch	Province level	Jingdezhen City Zhushan District
FuLiang Blue and white bead transparent material calcination technique	4-VIII-6	Fourth batch	Province level	Fuliang County, Jingdezhen City
Jingdezhen porcelain industry water mill construction technique	VIII-281	Fifth batch	National level	Fuliang County, Jingdezhen City
Traditional "glazed fruit" making techniques in Yaoli, Jingdezhen	5-VIII-10	Fifth batch	Province level	Fuliang County, Jingdezhen City
Jingdezhen Fanghua porcelain construction technique	5-VIII-1	Fifth batch	Province level	China Light Industry Ceramics Research Institute

Table 4Jingdezhen ceramic intangible cultural heritage representative items list

Source: Made by Jiang xinda



## **Part 4. Overview of inheritors of hand-made porcelain "intangible heritage" in China and Jingdezhen**

### **4.1 The development process of inheritors of China's intangible cultural heritage**

The research on inheritors of intangible cultural heritage in China started relatively late and is still in the initial stage of development compared with developed countries. In the face of the scarcity of inheritors of intangible cultural heritage, the Party and the government pay more and more attention to the identification and protection of this group. At the same time, the academic circle has also carried out in-depth and fruitful research in this field.

China first proposed a successor in 1979, when the former Ministry of Light Industry awarded artists who had made outstanding contributions to the field of arts and crafts the title of "Chinese arts and Crafts artist." In 1988, the former Ministry of Light Industry and the State Science and Technology Commission jointly awarded a group of artists who made outstanding contributions to arts and crafts the title of "Master of Chinese Arts and Crafts". Later, the two titles were merged into "Master of Chinese Arts and Crafts." (Zhou Chao. 2009, p12).

Before the state officially promulgated the measures for the management of inheritors, non-governmental organizations such as the China Federation of Literature and Art and the China Folk Artists Association had already taken the lead and awarded some outstanding artists the honorary title of "excellent Inheritors of Chinese folk Culture". In the same year, in order to more effectively protect traditional intangible cultural heritage projects, China officially promulgated and implemented the Interim Measures for the Identification and Management of Representative Inheritors of National intangible cultural Heritage Projects. The measures clearly define the concept of "national representative inheritors", that is, inheritors identified by the cultural administrative department of The State Council, who assume the responsibility of inheriting and protecting the items on the national intangible cultural heritage list, and have recognized representation, authority and influence in relevant fields. The formal introduction of the concept of non-genetic inheritor not only provides a clear definition of the identity of the inheritor, but also clearly defines its obligations and responsibilities.

Mr. Feng Jicai once said, "In the past dynasties, in addition to a large number of military strategists, philosophers, politicians, writers and artists, there are also a large number of outstanding folk cultural inheritors of all nationalities, who master the exquisite skills and cultural traditions created by their ancestors, and they are the symbol and important part of the great Chinese civilization." The outstanding contemporary folk culture inheritors are the living treasure house of the folk culture of all ethnic groups in our country. They carry the cultural essence created by their ancestors and have the personality and creativity of genius. Chinese folk cultural heritage lives on in the memories and skills of these outstanding inheritors. Generation to generation is the most important channel for the transmission of culture and even civilization, and inheritors are the key to the transmission of folk culture from generation to generation. Talented and outstanding folk culture inheritors often push the culture of a nation and an era to the peak of history."(Chinese Folk Literature and Art Association (Ed.) 2005:p11.)

As a representative scholar in the field of intangible cultural heritage research in China, Wang Wenzhang believes that "the inheritor of intangible cultural heritage refers to the excellent inheritor or inheritor group of an intangible cultural heritage, that is, representing the profound national and folk cultural tradition of a heritage, and possessing the

skills, techniques and skills of great value that can continue and develop an intangible cultural heritage. And have the highest level of individuals or groups "(Wang Wenzhang,2008:p258.)

#### **4.2 Representative inheritors of China's national intangible cultural heritage projects**

The "representative inheritors of National intangible cultural heritage projects" mentioned in the Interim Measures for the Identification and Management of Representative inheritors of National Intangible Cultural Heritage Projects approved by the Ministry of Culture on May 14, 2008 refers to those who are recognized by the cultural administrative department of The State Council and assume the responsibility of inheriting and protecting the items on the national intangible cultural heritage list. Inheritors with recognized representativeness, authority and influence. The formal introduction of the concept of non-genetic inheritor clarifies the obligations and responsibilities of inheritors. (*state-level intangible cultural heritage representative inheritance people identify with the measures* source:[https://www.gov.cn/gongbao/content/2008/content\\_1157918.htm](https://www.gov.cn/gongbao/content/2008/content_1157918.htm))

The Intangible Cultural Heritage Law of the People's Republic of China promulgated in 2011 clearly stipulates that the competent cultural department of The State Council and the competent cultural departments of the people's governments of provinces, autonomous regions and municipalities directly under the Central Government have the right to identify representative inheritors of representative intangible cultural heritage items approved and announced by the people's governments at the corresponding levels. Such representative inheritors must meet the following conditions: They must be proficient in and inherit the relevant intangible cultural heritage; It should be representative in a specific field and have a greater influence in a certain region; At the same time, we should actively participate in related inheritance activities.

Since 2007, China's Ministry of Culture (and the subsequent Ministry of Culture and Tourism) has successively issued a notice on the announcement of representative inheritors of national intangible cultural heritage projects. Specifically, on June 5, 2007, the list of the first batch of 226 representative inheritors was announced, and they came from five categories: folk literature, acrobatics and competition, folk art, traditional handicrafts, and traditional medicine. Subsequently, on January 26, 2008, the second list of 551 representative inheritors was released, covering five major fields such as folk music, folk dance, traditional drama, folk art, and folk customs. The process continued and, on 26 May 2009, the list of the third group of 711 representative successors was finalized. By December 20, 2012, the list of the fourth batch of representative inheritors was announced, totaling 498 people. On May 8, 2018, the Ministry of Culture and Tourism announced the list of representative inheritors of the fifth batch of national intangible cultural heritage representative projects, totaling 1,082 people. Finally, on February 19, 2024, the list of the sixth batch of representative inheritors was announced, with a total of 958 people. This series of measures reflects China's great importance to the protection and inheritance of intangible cultural heritage.

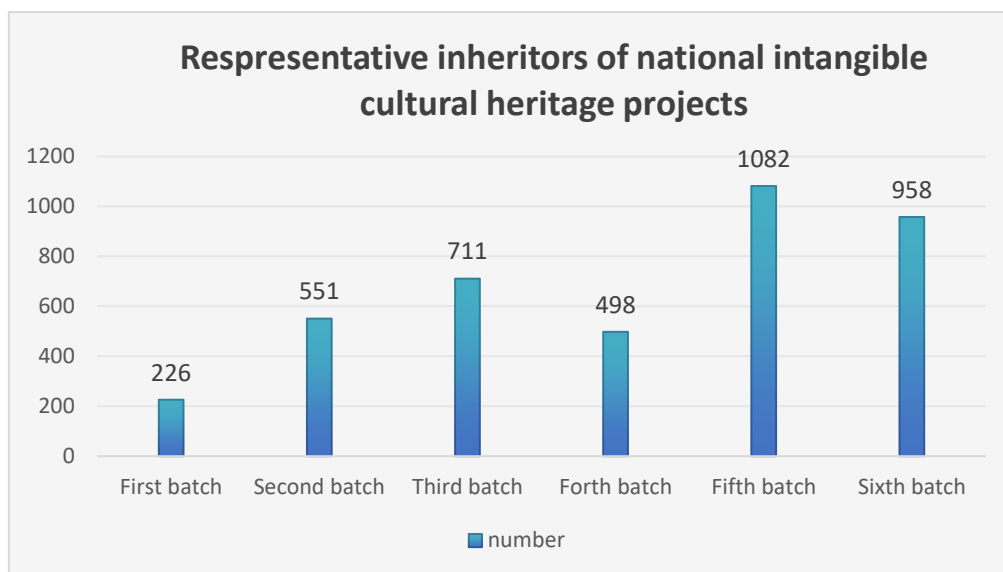


Table 5. Representative inheritors of national intangible cultural heritage projects  
Source: Made by Jiang xinda

### 4.3 Status quo of inheritors of hand-made porcelain "intangible heritage" in Jingdezhen

"In the first batch of national intangible cultural heritage list approved by The State Council and determined by the Ministry of Culture in 2006, there are 13 national ceramic intangible cultural heritage, Jingdezhen city accounted for 2, that is, Jingdezhen handmade porcelain skills and traditional porcelain kiln workshop construction skills. "(Hao Haiwang, Fu Minxuan, Zou Yun, 2017, P1)

Taking national projects as an example, although "Jingdezhen manual porcelain making technology" and "traditional porcelain kiln workshop building technology" were selected into the first batch of national intangible heritage list as early as 2006, and "manual porcelain making technology" ranked first among traditional porcelain crafts, it was not until the third batch of national non-genetic heritages were evaluated in 2009. Jingdezhen only applied for the first four national-level inheritors, while there were already 12 ceramic craftsmen in other regions at this time.

He was selected in the first round of selection back in 2007. These 12 people are from 11 regions, which were selected into the national list together with Jingdezhen in 2006 (in 2006, there were 13 regions with national list related to ceramic intangible cultural heritage, including Jingdezhen), especially "Zhejiang Longquan celadon". In 2009, it was selected into the World intangible Cultural Heritage list. "That is to say, in the second year (2007) after being listed on the national intangible Heritage List, all other regions except Jingdezhen and Yunnan applied for national inheritors of ceramic skills, which is obviously inconsistent with Jingdezhen's status as the porcelain capital of China and even the world, and reflects the lag of Jiangxi Province and Jingdezhen in the protection of non-genetic inheritors." (Ren HuaDong. (2015). p6.)

There are more problems at the provincial level. First of all, in 2008, two years after the first batch of intangible heritage List was announced by the state in May 2006, Jiangxi Province started and evaluated the first batch of 12 provincial ceramic non-genetic bearers, while 12 people from other porcelain producing areas were selected as national inheritors. Secondly, in 2011, the second batch of provincial non-genetic inheritors evaluation actually occurred "missing" 9 people, and 4 of these 9 people were successfully evaluated as national

non-genetic inheritors in 2012; Third, since June 2013, Jiangxi Provincial Intangible Heritage Center issued a notice to declare the third batch of provincial non-genetic inheritors review to June 2015, the review has not really started in the past two years.

"Traditional cultural expressions passed down from generation to generation by ethnic groups or communities as an integral part of the cultural heritage, as well as related objects such as tools, crafts or places, are collectively referred to as intangible cultural heritage. The inheritance and development of intangible cultural heritage is of great significance to human civilization, and it is especially important for the protection and dissemination of the diversity, uniqueness and regional culture of different countries and nations". (Song Junhua ,2012,p5).

In 2018, the number of representative inheritors of national intangible cultural heritage reached 3,068. However, the fragility of the traditional inheritance mechanism and the limitation of transmission may lead to the "death of the people", the shortage of qualified audiences, the limitation of relying on the inheritance and development of the inheritance mechanism, and the study of other inheritance mechanisms is faced with urgency.

In 2021, the evaluation of the seventh batch of municipal intangible cultural heritage representative inheritors was started, and 1,028 people were identified as the seventh batch of municipal intangible cultural heritage representative inheritors. In addition, in the completion of the Jingdezhen handmade porcelain craft inheritor group identification pilot work, the provincial Department of culture and tourism identified 119 members of the provincial Jingdezhen handmade porcelain craft inheritance group. At present, the city has a total of 1899 representative inheritors at or above the municipal level. Among them, there are 11 people at the national level and 190 people at the provincial level (including 119 members of the Jingdezhen handmade porcelain craft inheritance group). At the same time, relying on Jingdezhen Ceramic University, it has won the qualification of "Chinese Intangible Cultural Heritage Inheritance Group Study and Training" in 2016-2019 and 2021, and has trained more than 650 students. Through high-end research and training, the inheritors have enhanced the comprehensive quality, and many inheritors have become the leaders of the industry, resulting in the "star" effect of "training one person and driving one piece". Under the demonstration and guidance of local non-genetic successors, our city has attracted artists, scholars, college students and skilled craftsmen from all over the country and the world to engage in ceramic culture innovation and creativity and entrepreneurship, and inject fresh blood into the construction of ceramic culture ecological experimental zone.

## **Part 5. Status quo of identification of representative inheritors of handmade porcelain in Jingdezhen**

For a long time, representative inheritors of representative projects of intangible cultural heritage in China (hereinafter referred to as "representative inheritors") have implemented "individual identification", and in the process, we continue to explore at the practical and academic levels. Li Xiangzhen stressed that for intangible cultural heritage projects with strong collectivity, "individual identification" will cause the imbalance of social relations within the organization and the loss of part of the intrinsic value, and suggested the implementation of collective inheritance identification. ( Li Xiangzhen. 2015.p19).Xiao Fang pointed out that single-attribute intangible cultural heritage projects do not rely on group cooperation, and their inheritance and presentation have strong personal attributes, which are easy to identify representative inheritors. The comprehensive attribute of intangible cultural heritage projects has strong public participation, and important cultural links can be divided from the whole culture to determine the key inheritors. ( Xiao Fang.(2008). p127)

"Jingdezhen handmade porcelain Making Technology" is an intangible cultural heritage project with individual as the core and group collaboration as the characteristics of



each link and category are relatively independent and closely connected. The identification practice of the representative inheritors of this project has gone beyond the above discussion and developed another mode that is completely different from that identified by other countries.

According to the basic methods and principles of establishing a four-level protection list system of national, provincial, city and county, the representative inheritors of "intangible cultural heritage" in Jingdezhen also belong to the national, provincial and municipal protection list system. According to statistics, there are a total of 308 third-level inheritors of "intangible cultural heritage" in Jingdezhen, of which there are 12 state-level inheritors in 2008, 2013 and 2024, respectively, 4, 6 and 2. It can be seen that the protection of "intangible cultural heritage" inheritors in Jingdezhen is carried out in a pyramid-shaped manner according to the hierarchical protection list system set by the state. With a sufficient number of municipal inheritors, a sufficient talent reserve has been established for the transmission of inheritors to the provincial and national levels.

Taking national inheritors as the main object of investigation, the inheritors of the third and fourth batches are obviously two completely different groups of people. The third batch of two old artists born before 1954 are from the "belt art" <sup>8</sup>background, Not much education. Used to work in the state-owned porcelain factory, now in the ancient kiln folk customs area, life is a certain process of porcelain artisan identity. Their status as inheritors brings them little more than a small government stipend, and they are not willing or able to pass on their skills to the next generation.

From the case of Master Wang Yansheng, we can observe the life path of a typical inheritor of traditional ceramic skills. Since the age of 11, he has followed his father "belt art", entered the Jianguo Porcelain factory engaged in billet work, after the porcelain factory restructuring, transferred to the ancient kiln porcelain factory, until now in the ancient kiln folk exhibition area to continue his billet career, can be described as a lifetime dedicated to this.

However, the nature of its work has changed to a show for tourists, and 75 bowl billets need to be made every day for use in subsequent porcelain production and final sales. As an employee of the ancient Kiln Folk Customs Exhibition area, Master Wang and his fellow ceramic molding artists have more difficult working conditions, with only two days off per month and a monthly salary of 1,500 yuan. Born in 1936, Master Wang has only mentored two apprentices in his life and is reluctant to take on any more due to energy constraints. This kind of situation is quite common among the inheritors of intangible cultural heritage (hereinafter referred to as "intangible cultural heritage") who work in ancient kilns.

Although the income of painting porcelain is slightly higher, enough to make a living, the inheritors generally face the dilemma of no time and inability to lead. In contrast, the group characteristics of the fourth group of national representative inheritors are significantly different. They all have university degrees and rich working experience, including working background in major porcelain factories, ceramic research institutes and ceramic museums of the Ministry of Light Industry. At present, they are working in enterprises, colleges, research institutes and other institutions, and some even become the founders of these institutions. Their professional identity is closely connected with the inheritance mode, and in addition to the identity of inheritors, they often play multiple roles such as masters of arts and crafts,

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<sup>8</sup> Belt art is a special channel for traditional art in Jingdezhen after the founding of the People's Republic of China. In 1976, the Jingdezhen Municipal Committee of the Communist Party of China, in accordance with the spirit of the document of The State Council [1973]46 "On allowing old artists to bring their children into the factory to learn art with their fathers", decided that the municipal labor department should give indicators to recruit a group of children of special skills workers in the city into the factory and arrange them to learn art with their fathers in a number of special craft positions. In order to inherit and carry forward the special skills of Jingdezhen traditional ceramics, these small artists entered the factory, most of them were 13 years old to 16 years old

professors, and senior engineers. For this group, the identity of inheritors brings more social attention and self-identification, rather than direct help to the career. They are optimistic about the prospects for their inheritance.



Figure 45. Ceramic works of Wang Yansheng

The picture shows the ceramic works of Wang Yansheng, the representative inheritor of Jingdezhen's handmade porcelain skills

Source: Jiang Xinda, 2023.6, photographed

Taking Deng Xiping, the founder of Jingdezhen Color Glaze Ceramic Art Research Institute, as an example, she graduated from the chemistry department of Wuhan University in 1965 and was assigned to Jingdezhen to study with color glaze experts in the Ceramic Research Institute of the Ministry of Light Industry. In 1984, she served as deputy director and chief engineer of Jianguo Porcelain Factory in Jingdezhen. After the dissolution of the porcelain factory, she gathered her former colleagues in 1995 to set up the "Deng Xiping Studio of Jianguo Porcelain Factory in Jingdezhen", and in 2010, with the support of the municipal government, she founded the "Deng Xiping Ceramic Art Museum" and "Jingdezhen Color Glaze Ceramic Art Research Institute". Deng Xiping's research in the field of color glaze continues to deepen, while actively advocating young people to join the industry in order to inherit and carry forward the long history of Jingdezhen. Her life experience, social contribution, status and other aspects have reached the height of regional business cards.

To sum up, the fourth batch of national representative inheritors showed significant advantages in overall quality, social status and inheritance situation, becoming the best among all the sample inheritors. From the changes of the third to the fourth batch of national representative inheritors, we can glimpse the changes in the country's evaluation concepts and standards for representative inheritors, and also reflect that although the "intangible cultural heritage" inheritors in Jingdezhen are all inheritors, they can no longer be simply classified into a homogeneous group.

### 5.1 Current situation of oral study on "non-genetic inheritors" in Jingdezhen

The report of the 19th CPC National Congress pointed out that “culture is the soul of a country and a nation. A country prospers when its culture prospers, and a nation is strong when its culture is strong. Without a high degree of cultural confidence and cultural prosperity, there will be no great rejuvenation of the Chinese nation” .

As an important part of Chinese culture, Jingdezhen ceramic culture will play a key role in it; and as an important part of Jingdezhen ceramic culture, Jingdezhen ceramic intangible cultural heritage will play an important role in it. In the report of the 19th CPC National Congress, General Secretary Xi Jinping also emphasized that my country should "strengthen the protection and utilization of cultural relics and the protection and inheritance of cultural heritage". As the inheritors and developers of "living" culture, the inheritors of intangible cultural heritage play a very important role in the protection and inheritance of intangible cultural heritage, and are the main body and the most core element of the protection and inheritance of intangible cultural heritage. However, these intangible cultural heritage inheritors rarely record their inheritance genealogy, inheritance route, inheritance skills, achievements and specific plans for future development in writing. They rely more on unwritten inheritance methods such as teaching by words and deeds, oral transmission and heart-to-heart teaching. Therefore, it is necessary for us to collect and organize the oral history materials of these intangible cultural heritage inheritors, especially the collection and organization of oral history materials of inheritors of intangible cultural heritage projects whose skills are about to be lost and inheritors are in short supply. It is more urgent and of great significance.

“ Oral history is a method of studying history by collecting and using oral historical materials. It is a way of studying history by well-prepared interviewers collecting and organizing oral memories and historically significant views through transcripts and recordings.” (Li Haiyun. 2014:p37)

In recent years, the “oral history” research method has been widely used in the field of intangible cultural heritage protection. Domestic and foreign scholars have been conducting oral history research on intangible cultural heritage inheritors, which has gradually formed a trend and produced many research results, such as Wang Wenjian’ s 《Oral History Series of Chinese Folk Art Inheritors》 , Feng Jicai’ s 《Oral History Series of Chinese Woodblock New Year Painting Inheritors》 , and Zhou Xinguo’ s 《Oral History Research in the Perspective of Intangible Cultural Heritage Protection》 (Zhou Xinguo ,2012,p11).

“They have made preliminary discussions on the basic theories and practical research of oral history of intangible cultural heritage inheritors from different angles and aspects, and put forward their own views, which has promoted the development of oral history research of intangible cultural heritage inheritors. Unfortunately, the research on oral history of Jingdezhen ceramic intangible cultural heritage inheritors has not kept pace with the development of the times, and relevant research results are rare. At present, the research on Jingdezhen ceramic intangible cultural heritage

inheritors mainly focuses on the survival status of inheritors and their development strategies.” (Ren Huadong, 2015, p134)

In short, there are relatively few oral research results on Jingdezhen's intangible cultural heritage, and there is a lack of overall systematic and deeper thinking and research. Among them, there are even fewer studies on the oral history of Jingdezhen's ceramic intangible cultural heritage inheritors. As of 2017, there were 363 ceramic intangible cultural heritage inheritors at the municipal level and above in Jingdezhen. In the list of the fifth batch of representative inheritors of Jingdezhen's municipal intangible cultural heritage projects announced in 2017, there were 83 people, including 76 ceramic intangible cultural heritage inheritors, accounting for 91.5%. It can be seen that the inheritors of Jingdezhen's ceramic intangible cultural heritage have an important position and influence in the protection of Jingdezhen's intangible cultural heritage. Therefore, it is particularly important to take the inheritors of Jingdezhen's ceramic intangible cultural heritage as the research object, collect, organize and study their oral history materials, and systematically sort out their inheritance pedigree, inheritance route, inheritance skills, achievements and specific plans for future development, etc., to provide valuable reference and reference for the protection and inheritance of Jingdezhen's intangible cultural heritage and even the protection and inheritance of Chinese ceramics.

## **Part 6. Identification of representative inheritors of Jingdezhen handmade porcelain**

In the identification of representative inheritors, the national intangible cultural heritage project "Jingdezhen Handmade Porcelain Making Skills" presents a complex situation: First, the project name can broadly include all Jingdezhen handmade porcelain-related skills; second, Jingdezhen handmade porcelain making skills is a complex system, in which the production of any porcelain is actually the result of group collaboration; third, so far, representative inheritors from the national to provincial levels have been "individually identified", and the number of representative inheritors that can be identified for each intangible cultural heritage project is limited. This means that in the inheritance practice of "Jingdezhen Handmade Porcelain Making Skills", no one can systematically complete the entire process, but the intangible cultural heritage protection work stipulates the selection of an individual as a representative inheritor. Under such circumstances, the identification of representative inheritors has fallen into multiple dilemmas.

### **6.1 Complexity of the handmade porcelain making technique system**

Jingdezhen porcelain has "hundreds of styles and thousands of products", and has different presentations according to different classification standards. According to the purpose, it can be divided into daily-use porcelain and artistic porcelain; according to the molding process, it can be divided into roundware and carvedware; according to the shape, it can be divided into bowls, plates, pots, cups, spoons, jars, pots, bowls, bowls, furnishings and sculptures, culinary pots and rice pots, etc.; according to the size, it can be divided into large and small vessels; according to the decoration process, it can be divided into overglaze decoration, underglaze



decoration, comprehensive decoration, craft decoration and calligraphy decoration, etc. The overglaze decoration in the decorative crafts include: tri-color, five-color, ancient color, doucai, pastel, ink color, etc., the underglaze decoration includes: blue and white, underglaze red, blue and white underglaze red, etc.; there are also many kinds of craft decoration: engraving, scratching, printing, half-knife mud, etc.; calligraphy decoration includes: knife-pen calligraphy, soft brush calligraphy, style calligraphy, etc. The above decorative crafts can be applied to one porcelain with only one or multiple crafts.

The porcelain making process in Jingdezhen is complicated. As Song Yingxing said in *The Exploitation of the Works of Nature*, "It takes a total of 72 steps to make a piece of porcelain, and I cannot list all the fine details." ( Guan Qiaoling and Tan Shuchun., 2002, p. 182)

Song Yingxing's so-called 72 steps were based on his own observation and understanding. The steps presented in *Taoye Tushuo*, which recorded the craftsmanship of the imperial kilns during the reign of Emperor Qianlong of the Qing Dynasty in a text-and-picture format, were only the representative parts that Tang Ying considered. "According to different classification standards, the porcelain-making process in Jingdezhen will be different. Even if we observe the porcelain-making process of different categories or even different utensils according to the same standard, we will get different views. But it is clear that the porcelain-making process in Jingdezhen is complicated and even more complicated in modern times." (Liu Mingyu. (2014). p225)

From the perspective of division of labor, since the Tang Dynasty, the porcelain industry in Jingdezhen began to separate from agriculture, and specialized porcelain production emerged, with the embryonic division of labor; in the Song Dynasty, the division of labor became more detailed and the degree of specialization was further improved; in the Southern Song Dynasty, a complete division of labor system had emerged, "some were fired upside down, some were fired upside down. Potters, box workers, and earthworkers had their own rules; there were methods for cutting, turning, and glazing blanks; there were skills for printing, painting, and carving, all in order and without confusion" (Xiong Liao and Xiong Wei , 2006, p178.)

In the Yuan Dynasty, a large number of immigrants poured into Jingdezhen, and the increase in practitioners once again triggered the development of industry division of labor; by the Ming and Qing Dynasties, Jingdezhen reached the peak of the porcelain industry, and the industry division of labor showed a clear, detailed, standardized, orderly and complete state. The detailed industry division of labor brought advantages to the specialized production of Jingdezhen porcelain. Craftsmen have their own duties, and they can only learn one or several skills in the skill system throughout their lives. In terms of scale, there are more than 100,000 practitioners in the Jingdezhen porcelain industry, and many of them have outstanding skills. In this case, there will be three levels of problems: First, no ceramic category can represent Jingdezhen ceramics alone; second, no type of work can fully represent the "Jingdezhen handmade porcelain making skills"; third, no craftsman can fully represent a type of work. With a wide variety of handmade porcelain craftsmanship in Jingdezhen, complicated processes and detailed division of labor, Jingdezhen porcelain production presents an obvious "group collaboration" feature. The

porcelain-making processes are connected in a streamlined manner, interlocking and indispensable, just as the saying goes, "one foot over another foot". While each process is closely linked and interdependent, it is actually relatively self-contained and almost independently developed.



Figure 46. This picture shows the craft decoration in the ceramic intangible cultural heritage project: carving craft, printing craft  
Source: Jiang Xinda, 2023.6, photographed

## 6.2 Establishment of a classification and recognition system for representative inheritors of the "Jingdezhen Handmade Porcelain Craftsmanship"

In all the work of intangible cultural heritage protection, Jingdezhen has always emphasized that the real responsibility of inheritance is the 100,000 porcelain craftsmen in the city. Faced with many problems caused by the misalignment between the actual inheritance status of the project and the identification rules of representative inheritors, Jingdezhen has continued to explore and try to identify representative inheritors in protection practice. For such a broad intangible cultural heritage project name as "Jingdezhen Handmade Porcelain Craftsmanship" to be included in the national list, it is both a dilemma and a potential opportunity for Jingdezhen's intangible cultural heritage protection work.

Since "Jingdezhen Handmade Porcelain Craftsmanship" was selected into the national list in 2006, the intangible cultural heritage protection work of Jiangxi Province and Jingdezhen City has officially kicked off. In 2008, Jingdezhen released the municipal list for the first time and immediately launched the identification of municipal representative inheritors. In addition to incorporating the intangible cultural heritage projects that have entered the national and provincial lists in 2006 according to the application rules, the names of the new intangible cultural heritage projects in the 2008 municipal intangible cultural heritage list are all the production skills of various categories of porcelain, such as "Jingdezhen traditional colored glaze firing skills", "Jingdezhen pastel porcelain production skills", "Jingdezhen ancient colored porcelain production skills", etc. The emergence of these municipal intangible cultural heritage projects named after porcelain categories, which belong to the national intangible cultural heritage project "Jingdezhen handmade porcelain production skills", marks that Jingdezhen has begun to "concrete" the broad intangible cultural heritage project name "Jingdezhen handmade porcelain production skills" in

protection practice. The practice of establishing this project is closer to the actual status of Jingdezhen's porcelain industry.

At present, my country's representative inheritor recognition system consists of a "four-level recognition system + a step-by-step application/recommendation mechanism". Craftsmen who apply/recommend a certain level of representative inheritor must have been recognized as a representative inheritor of the level below the level they applied/recommended. Since "Jingdezhen Handmade Porcelain Making Skills" has been included in the national list, "Jingdezhen Traditional Blue and White Porcelain Making Skills", "Jingdezhen Folk Kiln Ceramic Art", and "Jingdezhen Traditional Porcelain Wood Kiln Firing Skills" have also been included in the provincial list. The names of the above-mentioned intangible cultural heritage projects are all extensive. In order to facilitate the smooth application/recommendation and identification of representative inheritors, the format of the "Inheritance Intangible Cultural Heritage Project" column in the first batch of municipal representative inheritors application forms is "the name of the corresponding intangible cultural heritage project (the specific type of work that the craftsman is engaged in in the intangible cultural heritage project)", such as "Jingdezhen Handmade Porcelain Making Skills (Famous Color Porcelain Making)", "Jingdezhen Handmade Porcelain Making Skills (Handmade Blank Making)", "Jingdezhen Handmade Porcelain Making Skills (Blue and White Porcelain Making)", etc. In the process of mutual adjustment between work rules and inheritance practice, the application and identification of representative inheritors in Jingdezhen has carried out the practice of "refining" the broad intangible cultural heritage projects.

### **6.3 Adjustment of rules for the protection of handmade ceramics**

The inheritance and development of Jingdezhen's handmade porcelain making skills are supported by a large group of craftsmen. In fact, no individual can fully represent Jingdezhen. However, as a specific work, the identification of representative inheritors has its own clear work requirements and standards.

In the face of the contradiction between these work requirements and the actual inheritance situation, the staff of the intangible cultural heritage protection said: "We have held many meetings and brainstormed many possible solutions. Initially, we considered whether we could break through this regulation at the municipal level, that is, to allow each municipal intangible cultural heritage project to be not limited to identifying one representative inheritor, so as to pay attention to and recognize more practitioners of handmade porcelain at the municipal level. After breaking the rule of identifying only one representative inheritor for an intangible cultural heritage project at the municipal level, Jingdezhen's work on identifying representative inheritors continued to be explored in practice. In view of the fact that the relatively general name of the national project has limited the identification of representative inheritors, we found that even if the national project "Jingdezhen Handmade Porcelain Skills" is combined with the representative inheritors of the provincial and municipal intangible cultural heritage projects actually included in it, it is impossible to fully represent such a large and complex skill system in Jingdezhen. To this end, our subsequent strategy is to divide the handmade porcelain making skills as finely as possible.

Through such subdivision, we can not only ensure the effective implementation of subsequent intangible cultural heritage protection work, but also first report the sub-projects to meet the relevant regulations of the provincial, national and even UNESCO. At the same time, the representative inheritors are reported under the corresponding sub-projects, which can not only make the representative inheritors represent the intangible cultural heritage projects more comprehensively, but also protect our craftsmen as much as possible, provide them with more help, and help them achieve better development. "(Interview subject: ZL; Interview time: December 3, 2023).

In 2019, in accordance with the requirements of Jiangxi Province's "Notice on the Preparation of the Provincial Intangible Cultural Heritage into Scenic Spots Action Plan" issued by the Office of the Provincial Department of Culture and Tourism, Jingdezhen City actively responded to the series of initiatives proposed by the Provincial Department of Culture and Tourism, namely "Intangible Cultural Heritage Carriers into Scenic Spots", "Traditional Crafts into Scenic Spots" and "Inheritor Groups into Scenic Spots". The city adopted a new identification method, which is to recommend a representative inheritor for each of the 16 sub-items, and then conduct collective identification. After the recommendation application of the Ancient Kiln Folk Customs Expo Area and the deliberation of the Party Committee Meeting of the Municipal Bureau of Culture and Tourism, it was finally agreed to recommend the 16 inheritors of the handmade porcelain skills on the production line of the handmade porcelain skills performance in the Ancient Kiln Folk Customs Expo Area as representative inheritors of the municipal intangible cultural heritage. This move marks the first time that Jingdezhen City has carried out the "classification identification" of representative inheritors at the municipal level.

As an imported concept, intangible cultural heritage protection is promoted from top to bottom in China. However, after the protection work started, bottom-up feedback from the practical level also began to play a role. After organizing several discussions on the difficulties faced in the protection of intangible cultural heritage, the Jingdezhen Municipal Bureau of Culture, Radio, Television, Press, Publication and Tourism (hereinafter referred to as the "Cultural, Radio, Television, Press, Publication and Tourism Bureau") formed a relevant report and reported it to the relevant provincial departments.

In the application and identification of the fourth batch of provincial representative inheritors in 2020, it was stated that "regarding the recommendation of representative inheritors of the intangible cultural heritage of handmade porcelain, since the handmade porcelain making skills of Jingdezhen are a huge system and a collection of inheritors, according to the requirements of the provincial department, we should first improve the system structure of the Jingdezhen handmade porcelain system, and then match the intangible cultural heritage inheritors of each link to form a unique inheritor system of the Jingdezhen handmade porcelain skills, and then apply for recommendation together. Therefore, the application and recommendation of representative inheritors of handmade porcelain will be postponed this time." (Jingdezhen Municipal Bureau of Culture, Radio, Television, Press, Publication and



Tourism: “*Notice on the Recommended List of the Fourth Batch of Representative Intangible Cultural Heritage Inheritors (Non-ceramics) of the Provincial Level*”, Jingdezhen Intangible Cultural Heritage Network, <http://www.jdzfy.com.cn/html/tzgg/3174.html>, accessed on June 1, 2024.)

This also marks the first time that China has started discussions and actions on the “classification identification” of representative inheritors at the provincial level in order to address the lack of “individual identification” of representative inheritors in the practice of intangible cultural heritage protection.

In 2020, the Bureau of Culture, Radio, Film and Television issued the “Notice on the Sorting and Classification of the Jingdezhen Handmade Porcelain Craftsmanship System”, stating: “In accordance with the requirements of the Provincial Department of Culture and Tourism, our bureau organized experts to systematically sort out the Jingdezhen handmade porcelain making skills and classify the relevant skill items. “Now 196 items have been subdivided... This is an overall summary of the Jingdezhen handmade porcelain making skills. It also has a huge driving force for improving the system structure of the Jingdezhen handmade porcelain making skills, matching the representative inheritors of the intangible cultural heritage in each link, and forming a unique inheritance population system for the Jingdezhen handmade porcelain making skills.” (Jingdezhen Municipal Bureau of Culture, Radio, Film, Television, Press, Publication and Tourism: “*Notice on the Sorting and Classification of the Jingdezhen Handmade Porcelain Craftsmanship System*”, Jingdezhen Intangible Cultural Heritage Network, <http://www.jdzfy.com.cn/html/tzgg/3177.html>, access date: June 1, 2024.)

Based on the extensive solicitation of opinions, comprehensive research and demonstration and the formation of a report by the Bureau of Culture, Radio, Film and Television, the Jiangxi Provincial Department of Culture and Tourism organized expert discussions many times and subdivided the Jingdezhen handmade porcelain making skills into 4 categories, 18 items, and 237 sub-items, and published the “Public Announcement of Jingdezhen Handmade Porcelain Making Skills System” on the relevant websites of Jiangxi Province and Jingdezhen from February 3, 2021 to February 23, 2021. The notice pointed out that “in the millennium of inheritance, the handmade porcelain making skills exist in the form of group cooperation, from raw material mining and preparation to molding and decoration, and then to firing and processing, each link is linked together, each performs its own duties and responsibilities, forming its own unique system.” (Jiangxi Provincial People's Government: “*Jingdezhen Handmade Porcelain Making Skills System Notice*”, [http://www.jiangxi.gov.cn/art/2021/2/5/art\\_5296\\_3184946.html](http://www.jiangxi.gov.cn/art/2021/2/5/art_5296_3184946.html), accessed on April 5, 2023.)

In view of the fact that the names of the first batch of national intangible cultural heritage projects cover a wide range of situations, Jingdezhen City has conducted a series of in-depth explorations in protection practice. Faced with the contradiction between inheritance practice and protection rules, Jingdezhen City has adopted a strategy of breaking down the whole into parts and breaking down the big into small, in order to get out of the predicament and effectively promote various work on intangible cultural heritage protection. Since 2008, Jingdezhen City has begun to refine and concretize the “Jingdezhen Handmade Porcelain Craftsmanship”. In order to further promote the application of representative inheritors and deepen

other protection measures, Jingdezhen City has refined this national project into 16 sub-items, and with this as a guide, in 2019, for the first time, at the municipal level, it adopted the "classification recognition" method to identify representative inheritors.

Under China's current four-level recognition system for representative inheritors and the step-by-step application/recommendation mechanism, the intangible cultural heritage protection practice at the local level is also actively affecting the formulation of the protection rules at the upper level. After continuous discussions and related work promotion, the "Jingdezhen Handmade Porcelain Craftsmanship System" was finally issued. The introduction of this system marks that in the process of continuous integration and adjustment between local culture and work rules, a "classification recognition" model for intangible cultural heritage management, especially representative inheritors, has been gradually established from the municipal to the provincial levels.

#### **6.4 Application of the "classification recognition" model for representative inheritors of Jingdezhen handmade porcelain making skills**

The general and widely covered project names facilitate the overall research and protection of intangible cultural heritage projects, and provide a broad space for further practical and theoretical exploration. However, this naming method also makes it difficult to implement specific intangible cultural heritage protection work. In the protection practice of the national intangible cultural heritage project "Jingdezhen Handmade Porcelain Craftsmanship", especially in the identification process of representative inheritors, the broad project name has brought many difficulties to the protection work. It is in this context that Jingdezhen has launched an exploration of "classification identification".

"Classification recognition" is a recognition model proposed for those intangible cultural heritage projects with clear division of labor that cannot be completed and presented by individual strength, or individuals cannot fully master the core skills. Under the premise of ensuring the complete presentation of its core skills, it is subdivided into several sub-items according to certain classification standards, such as skills, techniques, and schools. On this basis, the sub-items are established separately, and the corresponding representative inheritors are matched, and then the matched representative inheritors of the sub-items are jointly recommended and recognized. This model strives to make the sub-items together constitute a system that can fully present the parent item, so as to carry out refined heritage management of complex, collaborative, and comprehensive intangible cultural heritage projects, especially the recognition of representative inheritors.

Not only does it play an important role in the identification of representative inheritors of group-cooperative intangible cultural heritage projects, "classification identification" also provides an effective working method for the protection of intangible cultural heritage projects that are out of touch with the identification of representative inheritors due to the overly broad scope of the project names and the complex internal structures of the projects. This model is an important breakthrough in the identification of representative inheritors of China's intangible cultural heritage and is a valuable experience explored by China in the practice of intangible cultural heritage protection.

In the identification of representative inheritors, "classification identification" has significant advantages. First of all, for group collaborative projects, compared with the identification of representative inheritance groups (groups), "classified identification" is a identification model that is more conducive to the orderly inheritance and development of projects. It is conducive to promoting the comprehensive protection of the project, avoiding the interruption of the inheritance of some skills, techniques or links, processes, etc. that are easily overlooked and easily replaced by machines, and plays a role in encouraging and protecting the craftsmen of each sub-item.

Secondly, "classification identification" can solve the problem of identifying representative inheritors of intangible cultural heritage projects that are difficult to identify as representative groups (groups) for some individuals who cannot fully represent the entire intangible cultural heritage project or cannot complete the complete inheritance of the intangible cultural heritage project. Taking "Jingdezhen Handmade Porcelain Crafts" as an example, if a representative inheritance group (group) is identified, it is difficult to decide from which angle to divide the group (group). Whether it is by process, by porcelain category, or by style and school, it does not conform to the actual situation of the project, and the number of individuals included in the group (group) cannot be determined. Even if the representative group (group) is identified, it is difficult to carry out specific protection work, and "classification identification" effectively avoids this dilemma.

In addition, "classification identification" (actually classification individual identification) is consistent with the current mainstream method of individual identification, and can also be accepted and recognized by more craftsmen. For comprehensive and complex group collaboration projects, "classification identification" is a more effective way to identify representative inheritors that respects the actual inheritance method of intangible cultural heritage projects. Jingdezhen has long formed a mature industry division, and each industry has an existing operating system. If a group or group is identified, it will inevitably destroy the original business format and may reorganize it. The use of the "classification and identification" method to refine the industry as a whole and then carry out targeted intangible cultural heritage protection will follow and respect the industry ecology to the greatest extent.

For the heritage management department, the "classification and identification" model is also of great significance. First of all, "classification and identification" highlights the advantages of broad intangible cultural heritage project names. The general project names are conducive to the overall protection and exploration of intangible cultural heritage. This is the reason and basis for the emergence of the "classification and identification" model. However, in the specific intangible cultural heritage protection work, such project names often put the implementation of subsequent intangible cultural heritage protection work into a dilemma. The "classification and identification" model not only maintains the integrity of the project, but also achieves the refined management of intangible cultural heritage on this basis.

"Classification and identification" is a comprehensive inventory and census of the protection objects from the perspective of intangible cultural heritage protection. As the basis of classification and identification work, Jingdezhen has taken the

perspective of intangible cultural heritage protection as the basis for intangible cultural heritage protection work, and has conducted a comprehensive review and overall investigation of ceramic cultural phenomena. In this process, a deeper understanding of the intangible cultural heritage protection objects has been gained, which is conducive to the orderly and effective development of subsequent work.

Finally, "classification and recognition" is conducive to the implementation of the intangible cultural heritage protection measures and the implementation of various intangible cultural heritage protection tasks. Through the refinement and concretization of "classification and recognition", the construction of various intangible cultural heritage bases, the work of relevant management researchers and responsible agencies can be carried out in a targeted manner. Finally, "classification and recognition" provides a model for reference for the protection and management of collaborative intangible cultural heritage projects of the same type of groups and comprehensive and complex intangible cultural heritage projects. The successful practice of this model not only provides strong support for the protection and inheritance of Jingdezhen's handmade porcelain making skills, but also provides useful reference and reference for the protection and management of other similar intangible cultural heritage projects.

### **6.5 Rules for identifying representative inheritors of Jingdezhen handmade porcelain: group and individual**

In 2005, the General Office of the State Council of China issued the Opinions on Strengthening the Protection of Intangible Cultural Heritage in my country, which mentioned the concept of "inheritors (groups)" for the first time in the context of intangible cultural heritage protection, and it appeared four times in total. Although the concept of "group" was included in the document, the recommendation and application of national representative inheritors starting from 2007 actually focused on individual inheritors. From the first batch in 2007 to the third batch of recommendation work launched at the end of 2008, it was clearly pointed out that "projects with strong group characteristics" would not recommend representative inheritors for the time being.

In 2008, the Ministry of Culture promulgated the Interim Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage Projects. However, the measures did not involve the identification of representative inheritors of intangible cultural heritage projects with strong group characteristics. In the subsequent recommendation and application of the fourth batch of national representative inheritors in 2011 and the fifth batch in 2015, no special explanation or adjustment was made for intangible cultural heritage projects with strong group characteristics. After twelve years of practice in identifying representative inheritors, the "Measures for the Identification and Management of Representative Inheritors of National Intangible Cultural Heritage" signed by the Minister of Culture and Tourism in December 2019 and officially implemented in March 2020 no longer mentioned any issues related to "group (group) nature". This shows that the early idea of identifying "groups" as representative inheritors has not been realized in actual operation.



In the recommendation of the first and second batches of national representative inheritors, since the four-level list system had not yet been established, it was not required that national representative inheritors must be selected from provincial representative inheritors. However, starting from the third batch, this requirement was implemented, and it was clearly stipulated that the recommended candidates for national representative inheritors must be selected from provincial representative inheritors. This requirement continued until the fifth batch.

The recommendation of national representative inheritors mainly focuses on three key areas: newly selected national intangible cultural heritage projects, intangible cultural heritage projects whose national representative inheritors have passed away or lost their ability to inherit, and intangible cultural heritage projects that did not have national representative inheritors in previous batches. For the previous batches, "although there are already national representative inheritors, due to the needs of inheritance work, appropriate additions can be made, but they must be strictly controlled." (General Office of the Ministry of Culture: "Notice of the General Office of the Ministry of Culture on Recommending the Fourth Batch of Representative Inheritors of National Intangible Cultural Heritage Projects", China Intangible Cultural Heritage Network·China Intangible Cultural Heritage Digital Museum, [http://www.ihchina.cn/news\\_2\\_details/8911.html](http://www.ihchina.cn/news_2_details/8911.html), access date: September 4, 2023)

The requirements for recommending the first and second batches of national representative inheritors clearly stipulate that each intangible cultural heritage project can recommend 1 to 2 representative inheritors. Although the third and fourth batches did not make specific explanations on this, this restriction was also followed in actual operations. When it comes to recommending the fifth batch of national representative inheritors, it is clearly stipulated that "each province (autonomous region, municipality) must apply for no more than 1 representative inheritor for each project within the above three key focus areas; for other projects that need to be supplemented, the number of applicants per province (autonomous region, municipality) shall not exceed 5." (*China Intangible Cultural Heritage Network·China Intangible Cultural Heritage Digital Museum* <http://www.ihchina.cn/Article/Index/datail?id=16008>, accessed on September 6, 2023) Taking the current national project "Jingdezhen Handmade Porcelain Crafts" as an example, the project has identified a total of 9 national representative inheritors in two batches, and it is clear that "appropriate supplements" have been made. Similarly, the recommendation/application of provincial representative inheritors is also based on newly selected provincial intangible cultural heritage projects, as well as intangible cultural heritage projects in previous batches that do not have provincial representative inheritors, or provincial representative inheritors who have passed away or lost their ability to inherit.

Since the first batch of provincial representative inheritors were recommended, Jiangxi Province has made clear provisions for the number of representative inheritors for each intangible cultural heritage project, namely, 1 to 2. In the subsequent batches of provincial representative inheritors recommendation/application, including the third batch of supplementary application, the number of recommended representative inheritors for each intangible cultural heritage project has been stipulated to be no more than 2. In the application of the

fourth batch of provincial representative inheritors in Jiangxi Province, due to the particularity of Jingdezhen porcelain-making intangible cultural heritage projects, the fourth article of "Application Scope" specifically lists the relevant clauses of Jingdezhen: "Those who do not have provincial intangible cultural heritage representative inheritors in the provincial porcelain-making intangible cultural heritage representative projects in Jingdezhen City" can apply for 1 person for each project. (*Jiangxi Provincial Department of Culture and Tourism: "Notice on the Application for the Fourth Batch of Provincial Representative Inheritors of Intangible Cultural Heritage", Jiangxi Provincial People's Government, [http://www.jiangxi.gov.cn/art/2020/5/15/art\\_5296\\_1795005.html](http://www.jiangxi.gov.cn/art/2020/5/15/art_5296_1795005.html), accessed on April 23, 2023.*)

In summary, both national and provincial intangible cultural heritage projects in Jiangxi Province adopt the method of "individual identification" for representative inheritors, and there are strict restrictions on the number of representative inheritors under each project. However, for the special intangible cultural heritage project "Jingdezhen Handmade Porcelain Crafts", both the national and provincial levels have taken into account its uniqueness in protection practice, and therefore relaxed the restrictions on the number of its representative inheritors. This can be seen from the fact that the project has 11 national representative inheritors, and the special description of "Jingdezhen Provincial Porcelain Intangible Cultural Heritage Representative Inheritors" in the scope of application for provincial representative inheritors.

#### **6.6 Jingdezhen Handmade Porcelain Craftsmanship: Generality and Inclusiveness**

What is even more commendable is that in the application work for Jingdezhen municipal representative inheritors, there has never been a clear quota restriction. This practice is intended to make the group formed by representative inheritors at all levels more fully represent the "Jingdezhen Handmade Porcelain Crafts".

However, despite this, the number of representative inheritors of the project is still very limited, and it is impossible to fully cover the richness and diversity of Jingdezhen Handmade Porcelain Crafts. Even if the representative inheritors of the provincial and municipal porcelain-related intangible cultural heritage projects that are actually subordinate to the "Jingdezhen Handmade Porcelain Craftsmanship" are taken into consideration, it is still impossible to fully present the full picture of Jingdezhen's handmade porcelain-making skills.

Therefore, we can see that there are many irreconcilable contradictions between the actual inheritance status of the "Jingdezhen Handmade Porcelain Craftsmanship" project and the recommendation/application rules for representative inheritors at all levels. The existence of these contradictions has brought us many challenges and difficulties in the protection of intangible cultural heritage, and we need to continuously explore and innovate ways and methods of intangible cultural heritage protection.

Name	batch	Skill Category	Process Type
Cao Kaiyong	The third batch	Cutting	Molding process
Wang Yansheng	The third batch	Roundware throwing	Molding process
Chen Shengfa	The third batch	Sharp Blank	Molding process
Fu Changmin	The fourth batch	Pastel porcelain painting	Decoration Crafts
Zhu Danchen	The fourth batch	Ceramic calligraphy	Decoration Crafts
Deng Xiping	The fourth batch	Color glaze firing	Decoration Crafts
Li Wenyue	The fourth batch	Ink and color drawing	Decoration Crafts
Huang Yunpeng	The fourth batch	Blue and white painting	Decoration Crafts
Lan Guohua	The fourth batch	Ancient color painting	Decoration Crafts
Feng Shaoxing	The sixth batch	Wheel throwing	Molding process
Wu Jiangzhong	The sixth batch	Representative of extra-large pieces	Decoration Crafts

Table 6 National representative inheritor of "Jingdezhen Handmade Porcelain Craftsmanship") Source: Made by Jiang xinda

### **Part 7. Taking Huang Yunpeng, the inheritor of Jingdezhen's national intangible cultural heritage, as an example**

Huang Yunpeng, male, was born in Fengcheng County, Jiangxi Province in May 1942. In 2012, he was named the representative inheritor of the national "intangible cultural heritage" project "Jingdezhen Handmade Porcelain Skills - Blue and White Painting". 3.1 Huang Yunpeng studied sculpture in the Fine Arts Department of Jingdezhen Ceramics Institute from September 1962 to September 1966. After graduating from his undergraduate degree, he entered the Jingdezhen Ceramics Museum and worked. During this period, Huang Yunpeng inspected a large number of kiln sites and read many documents, which laid the foundation for his future research on ancient ceramics. In recent years, Huang Yunpeng has edited the Chinese Ceramics Series "Jingdezhen Folk Blue and White Porcelain" and "Jingdezhen Ancient Ceramic Patterns" and published more than ten papers.

Among them, "The Firing Technology of Jingdezhen Blue and White Porcelain in the Yuan Dynasty (Part 1)" (Huang Yunpeng & Huang bin. 2006, p67) and "The Firing Technology of Jingdezhen Blue and White Porcelain in the Yuan Dynasty (Part 2)" [Huang Yunpeng & Huang bin, 2007, p52] conducted a detailed study on the firing technology of Jingdezhen Yuan blue and white porcelain. Huang Yunpeng not only accurately restored the firing technology of Yuan blue and white porcelain, but also provided a reliable reference for the identification and verification of Yuan blue and white porcelain, which had a great impact on the academic community. At the same time, Huang Yunpeng adopted the method of

typological classification and parallelism to elaborate on the main characteristics of folk blue and white porcelain in different periods of the Ming Dynasty. This not only became the standard for dating folk blue and white porcelain in the ancient ceramics and porcelain industry, but also broke the long-standing academic convention of emphasizing official kilns and neglecting folk kilns.

Huang Yunpeng is one of the earliest scholars in my country to systematically study the identification of ancient porcelain and an expert in antique porcelain. In 1981, he successfully imitated the first Yuan blue and white porcelain. In the 1980s, the blue and white porcelain imitated from the Yuan and Ming dynasties won the National Excellent Product Award. Huang Yunpeng played an important role in building a heritage base and promoting Jingdezhen ceramic culture. In May 1993, Huang Yunpeng co-founded a ceramic company with others, taking production protection as the main development direction of inheriting Jingdezhen's traditional handmade porcelain making skills.

After that, in 2003, he successively registered and established the Jingdezhen International Ceramic Culture Exchange Center and the Jingdezhen Ancient Ceramic Specimen Museum. In 2010, he established Jingdezhen Huangyao Ceramics Co., Ltd. and Jingdezhen Huangyao Cultural Research Institute. In 2011, he established the Jingdezhen Huangyao Ceramic Art Museum. In 2013, Huang Yunpeng combined the handicraft civilization represented by traditional porcelain making technology with the industrial civilization represented by modern technology, and began to build the Jingdezhen Huangyao Ceramic Cultural Industrial Park. Jingdezhen Huangyao Tourism Development Co., Ltd. was established in 2015. Huang Yunpeng's inheritance base won the first batch of national "intangible cultural heritage" productive protection demonstration bases in 2011, and was rated as "Jiangxi Cultural Industry Demonstration Base" in the same year. In 2013, it won the second batch of national "intangible cultural heritage" protection research bases. The project "Restoration of Jingdezhen Traditional Famous Porcelain Crafts and Research on Innovative Technology of Ancient Integration" presided over by him was rated as a major scientific and technological project in Jiangxi Province in 2014, and won the title of National Cultural Industry Demonstration Base in 2015.

The high-quality development of Jingdezhen ROYAL CHINA Tourism Development Co., Ltd. has successfully combined the dissemination of Jingdezhen ceramic culture with the expansion of corporate social influence and the improvement of the brand awareness of "ROYAL CHINA", achieving a win-win situation of social value and economic value. It has not only promoted Jingdezhen's international exchanges, but also revitalized Jingdezhen's traditional handmade porcelain-making skills to a higher level, creating a distinctive path for the inheritance and development of China's ceramic "intangible cultural heritage". At the same time, it has also made great contributions to enhancing the added value of traditional skills and culture and promoting my country's ceramic culture.







Figure 47 This picture shows the author taking a photo with Master Huang Yunpeng  
Source: Jiang Xinda, 2023.8, photographed

### 7.1 Huang Yunpeng's passion for antique porcelain

Jingdezhen's traditional porcelain-making technology is rooted in people's lives and production practices, and the ceramic products produced are deeply favored by consumers. Handmade antique porcelain is Huang Yunpeng's core inheritance direction. In order to ensure that high-quality imitations can truly restore the exquisite craftsmanship and artistic expression of treasures, he insists on retaining the integrity of the traditional handmade porcelain-making process and core technology. From raw material washing to molding, painting, firing and other processes, Jingdezhen's traditional porcelain-making technology is used to restore the charm of cultural relics to the maximum extent.

With Huang Yunpeng's efforts, his antique and innovative products have not only entered major museums across the country, but also entered important national places such as Zhongnanhai and the Great Hall of the People. In 2008, the company's work "Hundred Deer Zun" was collected by the Great Hall of the People. In 2009, its products entered the Hanyuan Hall of Zhongnanhai for the first time, and 76 works were collected by the Yingtai of Zhongnanhai. Some products have become gift porcelains presented by national leaders to foreign heads of state, making Jingdezhen ceramics, as a material carrier of my country's excellent traditional culture, an important cultural symbol of China's going to the world.

In short, gift porcelain carries the excellent traditional culture of our country, not only witnesses the profound friendship between China and the people of the world, but also adds honor to Jingdezhen porcelain, and is the best way to display and spread Jingdezhen's traditional porcelain making technology. Huang Yunpeng's inheritance practice has profoundly demonstrated to us the inseparability of politics and culture. Vigorously exploring

the national gift culture of Jingdezhen ceramics is not only conducive to promoting the sustainable development of Jingdezhen's traditional porcelain making technology, further enhancing the social value and economic value of Jingdezhen's "intangible cultural heritage", but also conducive to strengthening our country's cultural confidence, providing cultural cohesion for the great rejuvenation of the Chinese nation, and promoting the exchange of excellent cultures at home and abroad.



Figure 48 This picture shows the Hundred Deer Zun by Master Huang Yunpeng, which is an excellent imitation of an ancient work and his representative work.

Source: Jiang Xinda, 2023.8, photographed

## 7.2 Huang Yunpeng's contribution to ceramic intangible cultural heritage education

In addition to developing industries such as inheritance bases, Huang Yunpeng also cooperated with universities, museums and other archaeological and cultural institutions to introduce the younger generation to add vitality to the inheritance of Jingdezhen ceramics' "intangible cultural heritage". In order to continue to develop Jingdezhen's traditional handmade porcelain making skills, Huang Yunpeng takes his apprentices to learn every year, starting from the raw material preparation, body molding, blue and white painting and other processes, and guides them step by step.

Aiming at colleges and primary and secondary school students, Jingdezhen Huangyao Tourism Development Co., Ltd. has actively carried out popular science work on Jingdezhen's traditional porcelain making technology and ceramic culture, and has successively established national higher art colleges and universities ceramic majors college students' internship bases and primary and secondary school students' pottery bars to provide places for students who are willing to learn Jingdezhen's traditional handmade porcelain making skills. In addition, in order to increase the public's interest and understanding of Jingdezhen's traditional handmade porcelain making skills, Huang Yunpeng also opened an "advanced training course for ancient ceramic identification", systematically taught relevant professional knowledge, and actively arranged for the company's scientific research personnel to communicate with visiting domestic and foreign scholars, and participate in domestic and foreign academic seminars. Through academic exchanges, researchers can not only learn about the latest

research progress and achievements of ancient ceramics research at home and abroad, but also establish extensive cooperative relationships.

It can be seen that Huang Yunpeng's inheritance model is no longer limited to the previous master-apprentice system, but by hosting a series of academic activities, the influence of traditional porcelain making technology is expanded, allowing the general public to understand the beauty of traditional porcelain making technology from different dimensions, so that "intangible cultural heritage" can be inherited among the group. At the same time, Huang Yunpeng uses multiple platforms such as colleges and universities, primary and secondary schools, and training classes to cultivate professional talents with both ceramic theory and hand-made porcelain making capabilities, and cultivates a group of young forces for the inheritance of traditional porcelain making technology, realizing the integration and innovation of education and inheritance bases, and effectively innovating the training model of "intangible cultural heritage" inheritors.

### **7.3 Huang Yunpeng's Living Inheritance Strategy: Promoting the Revitalization and Development of Jingdezhen's Traditional Porcelain Making Crafts**

The revitalization and development of Jingdezhen's traditional porcelain-making craftsmanship has far-reaching significance for reproducing and promoting its unique status and important role in the process of Chinese and even global civilization. The implementation of the strategy of living inheritance has an immeasurable impact on enhancing the social and economic value of Jingdezhen's ceramic culture.

Mr. Huang Yunpeng has successfully revitalized Jingdezhen's traditional handmade porcelain-making skills to a certain extent through living inheritance. He not only deeply explored the social value, cultural value, economic value and aesthetic value of this skill, but also achieved effective transformation between these values. While promoting the development of Jingdezhen's local economy, he also successfully inherited the ceramic culture and promoted the national tradition, with remarkable results. Mr. Huang Yunpeng's inheritance mechanism provides valuable reference and reference for the inheritance of other intangible cultural heritage (intangible cultural heritage) projects in my country.

In view of a series of problems faced by my country's current traditional crafts field, such as the lack of inheritors and the imperfect industrial system, we need to actively explore solutions from multiple perspectives. In this process, it is particularly necessary to pay attention to the living inheritance strategy of traditional crafts to ensure that these precious cultural heritages can be continued and carried forward.

If it is separated from people's life and production activities, its development will inevitably stagnate and lose its vitality over time. Dynamic fluidity is the main feature of "intangible cultural heritage" (Wang Wenzhang, 2013.)

Therefore, the inheritance of "intangible cultural heritage" needs to be integrated with people's lives and production practices, and the development model needs to be constantly adjusted in production practice to adapt to the needs of the times. Among them, establishing an inheritance base is one of the effective means to carry out living inheritance and productive protection of "intangible cultural heritage" projects.

#### **7.4 Promote the development of traditional crafts through industrialization and create a complete industrial ecosystem**

“Intangible cultural heritage is rooted in my country's traditional farming culture. The protection of intangible cultural heritage should shift from material objects to intangible cultural forms. Through intervention and participation, material objects can become meaningful activities and form a dynamic protection method ” (Gao Xiaokang , 2021, p7.) Huang Yunpeng has innovated the inheritance model of intangible cultural heritage in his practical exploration. By relying on the inheritance base, he organically integrates the protection and research-based inheritance with the dynamic inheritance, and introduces the productive protection model, realizing the simultaneous promotion and harmonious coexistence of the inheritance and development of Jingdezhen's traditional handmade porcelain making skills. He drives the revitalization of traditional crafts with an industrialization strategy.

On the premise of making full use of Jingdezhen's local ecological resources, his inheritance base promotes the collaborative cooperation of all links in the porcelain making process, builds a systematic industrial ecological chain covering production, teaching, research, tourism, shopping, entertainment and other dimensions, and forms a comprehensive ceramic cultural industrial park. The inheritance base not only fully displays the workshop style of the Song, Yuan, Ming and Qing dynasties of the imperial kiln's traditional porcelain making process to the public, but also establishes close cooperative relations with many professional institutions such as archaeological and cultural units, scientific research institutes and colleges and universities to jointly carry out exchanges and training on Jingdezhen's traditional handmade porcelain making skills.

The open attitude shown by this extensive cross-border exchange and cooperation is the key factor in Huang Yunpeng's successful revitalization of Jingdezhen's traditional porcelain making process. It not only helps Huang Yunpeng keep up with current aesthetic trends and market demands, innovate the design concepts of ceramic products, promote the production of diversified ceramic products, and thus promote the inheritance and innovative development of Jingdezhen's traditional porcelain making technology, but also significantly enhances the popularity of its own brand "Imperial Kiln", has a positive impact on the development of the entire ceramic industry, and has effectively promoted the protection of world cultural heritage and the innovation process of contemporary arts and crafts.

“Productive protection of traditional crafts is not only a simple production process, but also a process of inheritance. Inheritance in production can pass on the core technology of the crafts, the quality and connotation of the works, and even the artistic personality of the inheritors” (Song Junhua & Wang Kaitao ,2013.)

At the same time, the economic benefits brought by the productive protection model can provide a solid economic foundation for the inheritance of intangible cultural heritage, thereby effectively mobilizing and stimulating the enthusiasm and creativity of inheritors. Therefore, in the process of implementing the Chinese Traditional Craft Revitalization Plan, emphasis should be placed on the exchange and cooperation between intangible cultural heritage projects, and their dynamic characteristics should be fully respected. Based on the carrying capacity of the current ecosystem, we should vigorously develop related cultural industries, strive to find a balance between economic benefits and the local ecological environment, and thus build an ecological industrial development system. In addition, the inheritance of intangible cultural heritage must closely fit the cultural atmosphere and aesthetic needs of contemporary society, and fully integrate the artistic personality and characteristics of the creators.



Therefore, in view of the characteristics of market differentiation, it is necessary for us to conduct an in-depth investigation of the consumer market of intangible cultural heritage project products in order to accurately grasp the price range accepted by the public for the product, and accordingly reasonably position the product price. This strategy not only helps intangible cultural heritage to maintain its unique vitality in the process of inheritance, but also helps to form a brand effect, and ultimately achieve a dual improvement and win-win situation of social value and economic value.



Figure 49 This picture shows Master Huang Yunpeng carefully explaining his ceramic products

Source: Jiang Xinda, 2023.8, photographed

### **7.5 Deeply explore traditional cultural elements and promote the inheritance of intangible cultural heritage**

Jingdezhen's traditional porcelain-making craftsmanship deeply embodies the living customs, national culture and deep emotions of the local people, endowing Jingdezhen's ceramic products with unique cultural value, making them an artistic symbol that carries national emotions and culture. In the process of promoting the industrialization of Jingdezhen's ceramics, Huang Yunpeng not only fully explored and promoted the rich Chinese cultural value contained in Jingdezhen's ceramics, continued its cultural tradition as a national gift, but also realized the living inheritance of Jingdezhen's traditional handmade porcelain-making skills, an intangible cultural heritage project, so that it can still maintain vitality in today's rapidly developing era.

In the process of inheriting and developing intangible cultural heritage, it is necessary to deeply explore the traditional cultural elements contained in handicrafts, so as to arouse the national emotions and cultural identity of the Chinese people and promote the continuous

prosperity and development of culture. “The cultural capital such as skills and knowledge possessed by craftsmen is a social memory. It is not only a symbol and knowledge, but also a physical memory. The process of cultural inheritance is the process of displaying social memory. In daily life, only when people are moved by the scene can they awaken past memories and stimulate cultural identity” [Zhou Yang, 2021, p108.].

While integrating the inheritance of intangible cultural heritage (hereinafter referred to as "intangible cultural heritage") into people's daily life, it is also necessary to integrate the aesthetic trends and artistic characteristics of modern society with the process flow, decorative elements, modeling design and core concepts of traditional crafts to enhance the innovation of "intangible cultural heritage" projects, give them aesthetic and practical functions that meet the current social needs, and then enrich the contemporary art knowledge system, expand the consumer market, promote their sales at home and abroad, build a bridge for cultural exchanges between the East and the West, and build an industrial system that can effectively revitalize traditional crafts and spread the traditional cultural values of the Chinese nation.

In addition, the inheritance of "intangible cultural heritage" must comply with the requirements of digitalization and modernization of information dissemination in contemporary society, use two-dimensional and three-dimensional auxiliary software to visualize and digitally model "intangible cultural heritage", and intuitively show the development process of "intangible cultural heritage" projects through vivid animated videos, so as to deepen the understanding of all sectors of society. In the context of the rapid development of Internet technology today, the Internet has become the main channel for people to obtain information. The inheritance and development of "intangible cultural heritage" can be carried out with the help of self-media platforms such as WeChat public accounts, Xiaohongshu, Douyin short videos, Kuaishou short videos, Bilibili, etc., to gradually infiltrate "intangible cultural heritage" protection into people's daily lives to expand its social influence.

## **7.6 Enhance innovation capabilities and revitalize Jingdezhen's traditional handmade ceramics**

“Self-transformation and active adaptation can effectively enhance the self-generation of “intangible cultural heritage” and are important factors for “intangible cultural heritage” to remain vibrant under the constant changes in the social environment” [HUANG YaXxin. , 2022, p31. ]. Huang Yunpeng’s ability to gradually grow into a national-level “intangible cultural heritage” inheritor and bring out an excellent team of inheritors is not only closely related to his interests, but also to his proactive innovation in the inheritance model. Huang Yunpeng’s inheritance base takes enhancing innovation ability as the strategic basis for revitalizing the traditional handmade porcelain making skills of Jingdezhen, takes the innovative design concept of ceramic products as a breakthrough, meets the needs of the market and society, fully considers the diversity of traditional craft product consumption, cultivates the innovation ability of subsequent inheritors such as enterprise staff and their children, and forms a professional development team.

Huang Yunpeng has also been invited to teach Jingdezhen ancient porcelain identification courses at relevant colleges and universities and social institutions in various provinces and cities, and to participate in academic activities and lectures on ceramic culture research in Japan, Singapore, Malaysia, the United Kingdom, New Zealand, Vietnam and other countries, which has had a wide social impact.

At present, although my country strongly supports the protection of "intangible cultural heritage", the lack of successors is still a realistic problem facing the inheritance of "intangible cultural heritage" in my country. “The unique knowledge system created and

inherited by traditional craftsmen in their skill practice is the key to the living protection of traditional crafts. Clarifying the knowledge forms and levels formed by craftsmen at different stages of inheritance is conducive to stimulating the creative vitality of craftsmen, thereby achieving the goal of expanding the team of inheritors and improving the efficiency and influence of inheritance"[SUN FaCheng ,2022 , p95 ].

Under the current macro-background of economic globalization, the values and ways of thinking of social groups have undergone significant changes, and my country's intangible cultural heritage is also facing multiple influences from foreign cultures. Local social groups often fail to fully realize the unique value of their own cultural heritage and find it difficult to spontaneously form cultural confidence and cultural identity. In addition, learning "intangible cultural heritage" skills cannot guarantee basic living needs and requires a lot of time and energy, resulting in the general lack of enthusiasm of young groups to learn "intangible cultural heritage". At the same time, multiple factors such as the imperfection of the inheritance mechanism and the inheritors' keeping secrets have further limited the number of inheritors, which ultimately has an adverse impact on the inheritance of "intangible cultural heritage".

In view of this, opening a new chapter in the cultural exchange of "intangible cultural heritage" has become a historical mission given to contemporary "intangible cultural heritage" inheritors in the new era. The primary task of my country's "intangible cultural heritage" inheritance work is to promote the social group's in-depth understanding of "intangible cultural heritage" projects, stimulate learners' strong interest in traditional crafts and culture, and gradually cultivate the cultural identity of the inheritors, so as to effectively mobilize their enthusiasm and initiative to participate in the inheritance of "intangible cultural heritage".

Therefore, as the core subject of "intangible cultural heritage" inheritance, inheritors need to continuously improve their cultural literacy, use innovative design as a breakthrough, encourage open and innovative inheritance methods, and enhance self-awareness, and deeply realize that the traditional crafts they master are an important part of China's excellent traditional culture. They should abandon the backward confidentiality concept and the limitations of inheritance within the family, adhere to the inheritance concept of recruiting apprentices, continue to stimulate creative enthusiasm, and improve professional literacy. At the same time, inheritors should also pay attention to communication and exchanges with the outside world, actively promote the interaction between inheritors of different categories and "intangible cultural heritage" projects, learn from the experience and lessons of the history of human civilization development, promote the innovative development of "intangible cultural heritage", and make China's traditional culture glow with new vitality and vitality, and then contribute to the progress of world civilization.



## Summary

As a key component of the treasures of Chinese civilization, the importance of intangible cultural heritage is self-evident. Among them, ceramic intangible cultural heritage has received widespread attention and attention in the industry and the public in recent years with its unique artistic charm and profound cultural heritage. Ceramic culture has a long history. It has taken root in China since the Neolithic Age. After thousands of years of inheritance and development, it is still shining and showing strong vitality. The Chinese government attaches great importance to the protection of ceramic intangible cultural heritage, is committed to inheriting and promoting this excellent ceramic culture, and provides solid legal protection for it through legislative means. In 2006, a series of ceramic skills such as Jingdezhen handmade porcelain making skills, Yaozhou kiln ceramic firing skills, and Jingdezhen traditional porcelain kiln workshop construction skills were honored to be included in the first batch of national intangible cultural heritage representative project lists, occupying a pivotal position in the traditional skills category.

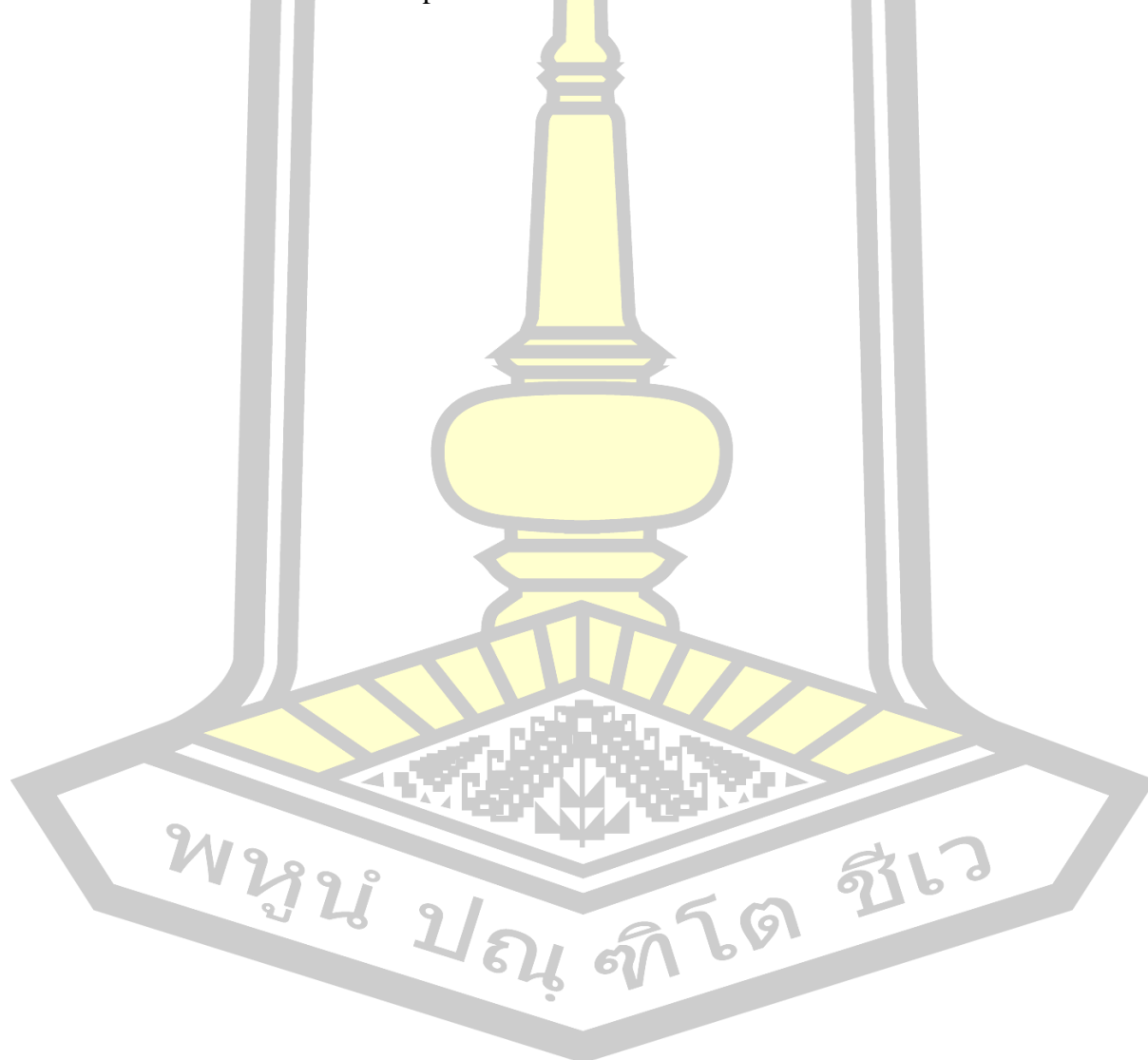
However, we must also be aware that intangible cultural heritage is extremely fragile and vulnerable. At present, it is facing a series of severe challenges such as loss and infringement. If effective protection measures are not taken, the future innovation and development of intangible cultural heritage will be out of the question, and its unique cultural value and artistic charm will gradually disappear. Therefore, active legislation plays a vital role in protecting intangible cultural heritage and is the key to ensuring the continuation and development of intangible cultural heritage.

As an important symbol of the traditional culture of the Chinese nation and an excellent representative of the unique cultural value attributes, Jingdezhen's traditional porcelain making craft has played an important role in promoting the development of my country's long history and has irreplaceable historical and cultural value. Under the current historical background of rapid development of mechanization and industrialization, the inheritance practice of Huang Yunpeng, a national-level "intangible cultural heritage" inheritor, is particularly representative and instructive. Relying on Jingdezhen's unique handmade porcelain making skills, he combines the inheritance of local ceramic culture with the creation of local brands, and uses design innovation as a breakthrough point to construct a unique inheritance model, realizing the modern transformation of the value of Jingdezhen's traditional porcelain making craft. This practice not only provides new ideas and directions for the inheritance and development of traditional crafts, but also provides a strong guarantee for the survival and subsequent inheritance of "intangible cultural heritage" inheritors.

With dynamic inheritance as the core, traditional crafts can be promoted to develop in the direction of industrialization and branding in the new era, injecting new vitality into the inheritance and innovation of "intangible cultural heritage" culture. At the same time, this is also conducive to building a bridge for the cultural and artistic values contained in traditional crafts to overseas, and promoting international cultural exchanges and cooperation. For the construction of Jingdezhen National Ceramic Culture Inheritance and Innovation Experimental Zone, this development path undoubtedly has important reference significance and driving role.



In short, the road to the revitalization of my country's traditional crafts should be explored and practiced in depth from multiple perspectives such as society, economy, culture, and ethnicity. We must keep up with national current affairs and policies, strengthen the legal protection of inheritors, transform "intangible cultural heritage" resources into economic resources, and realize the deep integration of culture and economy. At the same time, we must also combine the requirements of the new era and market demand, strengthen the innovative construction of the "intangible cultural heritage" inheritor team, use modern scientific and technological means to reprocess and recreate traditional crafts, and create "intangible cultural heritage" cultural products that meet contemporary aesthetic needs. This will not only improve the added value and market competitiveness of traditional culture, but also allow more people to understand and love "intangible cultural heritage" culture, and contribute to the inheritance and development of China's excellent traditional culture.



## CHAPTER VI

### Summary ,Discussion and suggestions

#### Part 1.Summary of Research Results

Jingdezhen is a world-renowned ceramic handicraft production city. Its history can be traced back to the Han Dynasty, developed in the Song and Yuan Dynasties, and flourished in the Ming and Qing Dynasties. The blue-and-white porcelain and blue-and-white porcelain produced in the Song and Yuan Dynasties were already exported to Southeast Asia, West Asia and even Africa. Entering the Ming and Qing Dynasties, Jingdezhen not only maintained the traditional ceramic market, but also further opened up new markets in Europe and America, thus leaping to become the center of the world's porcelain industry. Its trade network spread all over the world, and it can be said to be one of the earliest ancient cities in the world to enter the process of globalization.

However, the industrial revolution in Europe in the 19th century gradually replaced the manual production method, causing China to change from a major exporter of handicrafts in history to a major importer of industrial products. Against this background, traditional handicrafts declined rapidly, and Jingdezhen's ceramic handicraft production was not spared.

"Bank Weekly", founded in 1917, once had a report revealing the changes in Jingdezhen's porcelain industry: "In the past, Jingdezhen had as many as 3,000 porcelain kilns, employing 500,000 to 600,000 workers, and the annual export value of porcelain products was as high as more than 60 to 70 million taels (silver). However, since the lifting of the maritime ban, Jingdezhen's porcelain industry has gradually declined due to the impact of foreign porcelain dumping and the dilemma of technological degradation at home." This report reflects that Jingdezhen has fallen from a major porcelain export center in the early 20th century to a city in trouble that can hardly resist the dumping of foreign porcelain.

In order to save itself and strengthen itself, the Chinese government adopted the strategy of "using foreigners to control foreigners". In the 29th year of Emperor Guangxu's reign (1904), the governor of Jiangxi Province petitioned to establish the Jingdezhen Porcelain Company. In the second year of Emperor Xuantong's reign (1910), the Jiangxi Porcelain Company was officially established. Since then, with the support of the government, Jingdezhen has not only established institutions such as the Porcelain Company, the Ceramics Administration, and the Old Model Porcelain Factory, intending to reform the traditional folk kiln industry, but also established the Ceramics School (later upgraded to the Jiangxi Provincial Ceramics College). During this period, the National Government tried to train new people through educational reform and to change the porcelain-making tradition of Jingdezhen through the introduction of mechanized production methods in factories.

This series of efforts began in 1904 in the late Qing Dynasty and lasted until the founding of New China in 1949. In 1956, the public-private partnership and cooperative transformation of private industry and commerce in all industries in the city were basically completed. Among them, the ceramic industry achieved public-private partnerships in 10 factories and cooperatives in 20 factories. At this point, the traditional porcelain handicraft workshops and production methods in Jingdezhen have completely disappeared, replaced by the mechanized production mode of modern assembly lines. However, the handicraft porcelain making technology has not completely disappeared, because the international market still has demand for Jingdezhen's traditional decorative porcelain, so some porcelain factories still retain an institution called the Ceramic Art Research Institute, which specializes in producing a small amount of handicraft decorative porcelain.

In the 1990s, as China's reform and opening-up policy gradually deepened, the major porcelain factories in Jingdezhen encountered a huge impact from the market, and then implemented a series of reform measures. These reforms mainly involved the transformation of state-owned enterprises into privatized or joint-stock enterprises. However, after the reform, Jingdezhen did not emerge as expected, with large private modern companies or factories. On the contrary, the production method of handicraft workshops has been revived. Since the 1990s, the mechanized ceramic production in Jingdezhen has been almost replaced by numerous handicraft ceramic workshops. The mechanism of this transformation and the motivation behind it are worth exploring in depth.

It is worth noting that in the past 20 years, Jingdezhen has experienced a period of handicraft production and traditional cultural revival. During this period, although some intangible cultural heritage is at risk of disappearing, many intangible cultural heritages have not only been preserved, but also achieved a large-scale revival, and intangible cultural heritage inheritors have also developed in this context. The process, internal factors, value and significance of this revival and development constitute the core issues explored in depth in this study.

### **1.1 Three stages of development of Jingdezhen handmade ceramics intangible cultural heritage inheritors**

The revival of Jingdezhen handicraft ceramics and the development of intangible cultural heritage inheritors from the 1990s to the present can be divided into three stages. The first stage: from the early 1990s to the late 1990s. During this period, due to the needs of the international market, some antique porcelain production distribution centers began to form in many rural areas around Jingdezhen.

This period can be regarded as the rehearsal and recovery period of the revival of Jingdezhen's traditional handicrafts. The producers at that time were mainly composed of two major groups: one was laid-off workers from porcelain factories, and the other was migrant workers from surrounding rural areas. The main source of technology was those craftsmen and technicians who had worked in the Jingdezhen Ceramic Research Institute, the art research institutes of major porcelain factories, and the experimental groups, because only these places still maintained the handmade ceramic production technology with artistic appreciation.

In order to produce antique porcelain, Jingdezhen at that time not only restored the family workshop system of the Republic of China period, but also almost completely imitated the model of the Republic of China period in terms of workshop types, production methods, and business methods.

The source of handicraft workers is also worthy of our in-depth discussion. It is true that there are laid-off workers from the former state-owned porcelain factories, but the larger group is migrant workers from other places. Jingdezhen has always had a saying that "craftsmen come from all directions, and their products are sold all over the world". The "all directions" here mainly refer to the rural areas around Jingdezhen in Jiangxi Province. These areas have a tradition of going to Jingdezhen to work since ancient times. Most of the residents of these surrounding rural areas have relatives in Jingdezhen. Since the 1990s, they have begun to come to Jingdezhen to work by joining their relatives.

During the rural China period, a distinctive feature of handicraft cities was the kinship relationship composed of blood and geography, that is, different regional groups and families often monopolized a certain industry. So, does this situation still exist in new handicraft distribution centers? During the investigation of Fanjiajing, the author found that there are surprising similarities between contemporary and traditional. In Fanjiajing at that time, the traditional relationships of blood, geography, and industry were restored. For example, people from Leping are good at painting flowers and birds on glaze, people from Fengcheng are mostly engaged in low-temperature glaze carving, people from Poyang mainly paint figures, people from Duchang are good at painting pastels and ancient colors on glaze, and people from Fuzhou mainly paint It mainly imitates the blue and white flowers of the Yuan Dynasty. After understanding these situations, whenever you see a shop selling Yuan Dynasty blue and white flowers in Fanjiajing, if you go up and ask, you will find that the shopkeepers are often from Fuzhou.

In order to give readers a clearer understanding of the different varieties produced in these different areas and their proportions in the entire Fanjiajing Village, the author has specially compiled a table for reference.





area	Varieties produced	The proportion of In the Fanjiajing workshop	Distance from Jingdezhen
Poyang	Pastel (character)	15%	75Km
Duchang	Pastel, colorful	30%	90Km
Le Ping	Pastel (flowers and birds)	30%	30Km
Fuzhou	Yuan Dynasty Blue and White	10%	180Km
Fengcheng	Low temperature glaze tri-color carving	50%	250Km
Nan Chang	Pastel (character)	2%	280Km
Laid-off workers and local farmers in the city	Pastel, multicolored, blue and white, colored glaze, white body	35%	

Table 7 This table shows the statistics of people from surrounding areas of Jingdezhen who are engaged in intangible cultural heritage projects in Jingdezhen.  
Source: Made by Jiang xinda

It was the production of antique porcelain during this period that enabled Jingdezhen to restore and develop local traditional handicraft techniques, handicraft production methods, production structures and production systems, and these elements are precisely the important components of the intangible cultural heritage we have identified.

## **1.2 The development of antique porcelain and intangible cultural heritage inheritors**

The second stage: From the late 1990s to 2006, the production of antique porcelain not only laid a solid foundation for the revival of Jingdezhen handicraft ceramics, but also helped Jingdezhen restore and reach the peak of ancient handicrafts. In order to pursue realistic effects, the imitations at that time were based on the collection albums of the Palace Museum and the Taipei Palace Museum. This process also cultivated and trained a large number of craftsmen, who were the later intangible cultural heritage inheritors. However, antique imitation is ultimately just a copy of the ancient times, and the development of contemporary ceramic handicrafts still needs innovation.

In order to promote the innovation and development of Jingdezhen ceramic handicrafts, the Jingdezhen Municipal Government and the Ministry of Light Industry have continuously organized various ceramic art awards since the late 1980s, such as the Jingdezhen Ceramic Hundred Flowers Award, the Jingdezhen Ceramic Festival Grand Prix, the National Ceramic Art Competition, and the China Arts and Crafts Hundred Flowers Award. Through the selection of these awards, many ceramic art and handicraft talents have emerged.

At the same time, in order to protect and promote the development of traditional arts and crafts, according to the National Traditional Arts and Crafts Protection Regulations, those who have made significant achievements in the field of arts and crafts and meet certain conditions are awarded the title of "Old Artist", and the department responsible for the protection of traditional arts and crafts of the State Council further awards them the honor of "National Arts and Crafts Master". Since 1979, the selection has been held every four years. In the first selection, only Wang Xiliang in Jingdezhen won the title of "National Arts and Crafts Master" (a total of 33 people nationwide); by the fourth selection in 1996, 12 people in Jingdezhen had won this title (a total of 45 people nationwide). The selection activities during this period have led to the emergence of a group of nationally recognized upper-class elite craftsmen in the field of Jingdezhen ceramic art.

In addition, the professors of the Fine Arts Department of Jingdezhen Ceramic Institute also constitute another elite class of Jingdezhen ceramic art. As the only ministerial-level college in Jingdezhen that enrolled students nationwide at that time, the professors of the Fine Arts Department of the college not only taught ceramic art knowledge, but also actively participated in ceramic art creation and participated in various selection activities including the National Arts and Crafts Master Selection. Since the 1990s, the works of these masters and professors have begun to attract attention from overseas markets. Some collectors have emerged in Japan, Singapore, Taiwan, Hong Kong and other places. They specialize in collecting these Jingdezhen contemporary art porcelains signed by the authors and invite some of the authors to hold exhibitions abroad. This marks the earliest time that Jingdezhen craftsmen began to go abroad.

In 2006, the selection of national arts and crafts masters was restarted. At that time, ten artists from Jingdezhen, including He Shushui, Yu Yangxian, Wu Jinhua, Ning Qinzhen, Wang Huaijun, Li Jusheng, Li Xiaocong, Li Wenye, Huang Maijiu

and Lai De, won the title of national arts and crafts masters. (A total of 161 people across the country have received this honor). Compared with the situation where only 12 masters were selected in Jingdezhen from 1979 to 1996, this selection is undoubtedly an unprecedented breakthrough. Not only has the number of candidates in Jingdezhen increased significantly, but the number of selection places nationwide has also increased significantly.

What is particularly noteworthy is that the title of "National Master of Arts and Crafts" was originally awarded mainly to veteran artists who have been dedicated to traditional handicrafts for a long time. However, in the fifth national arts and crafts master selection in 2006, three to four professors from colleges and universities stood out. This phenomenon has sparked widespread discussion. Some people believe that university professors should originally be at a higher level than "masters". They assume important functions such as theoretical guidance and educational development in the industry. They should guide the development of "masters" instead of lowering their status to compete with craftsmen for "masters". Master" title. However, some people believe that, in addition to possible deviations in the positioning of the competent authorities, the main reason for universities to participate in the selection is to be linked to interests. Handicrafts created by university professors who hold the title of "Master" often receive higher value recognition in the market.

This phenomenon reveals two core issues. First, it reflects the rapid development of China's economy. Before 2000, only overseas markets such as Hong Kong, Taiwan and Japan had demand for art. Since 2006, with the prosperity of the economy, China's wealthy people have also begun to get involved in the field of art collection. Jingdezhen's modern Art ceramics have gradually gained a place in the domestic market.

Secondly, this phenomenon also highlights the emerging role of Jingdezhen's traditional handicrafts in the collection world. In the past, ceramic art was often viewed as a craft rather than a true work of art. Even if they are considered works of art, they are mostly innovative and personalized works created by professors and artists, rather than traditional-style works made by craftsmen. Therefore, professors in the past were often reluctant to associate with craftsmen. However, professors are now actively involved, and this shift has played a huge role in the revival of Jingdezhen's traditional handicrafts.

This change had a profound impact on Jingdezhen. Numerous ceramic art galleries have sprung up on Lianshe Road, specializing in selling "master porcelain". This is an unprecedented new phenomenon in Jingdezhen. Especially since 2008, two well-known auction companies, Guardian and Poly, have begun to get involved in the auction market of contemporary ceramic art. Among them, works from Jingdezhen occupy an important position, and the prices of some works have even soared to hundreds of millions of yuan.

It can be said that Jingdezhen's traditional ceramic handicrafts have not only been inherited, but also achieved unprecedented development. At the same time, the social status of Jingdezhen craftsmen (especially master craftsmen) has reached a new height in history. If this phenomenon was mainly limited to the elite level, the developments described next reached all levels of Jingdezhen.

### 1.3 A special group of intangible cultural heritage inheritors: “Jingpiao”

The third phase began in 2006 and continues to this day. If between 2000 and 2006, the renaissance of traditional handicrafts was mainly reflected in the rise and attention paid to the works of master porcelain and professors, then since 2006, this renaissance trend has begun to expand from the elite to all levels of society. The driving forces for this transformation mainly come from globalization, the spread of the Internet, and the emergence of developed transportation networks.

In the 1990s, when the author was inspecting Jingdezhen, I already felt a certain isomorphism between postmodernity and the restoration of tradition. Sometimes it was even difficult to distinguish between the simple restoration of tradition and the budding postmodernity. During this inspection, this feeling not only did not dilute, but became even stronger.

During this stage, Jingdezhen experienced significant urban population expansion and changes. As a native of Jingdezhen, the author spent his youth and youth here. At that time, there were few outsiders in Jingdezhen, and familiar local accents were everywhere. It feels fresh every now and then to meet a foreigner, let alone a foreigner. However, today's Jingdezhen has transformed into an international modern metropolis, with the streets full of outsiders speaking Mandarin and an endless stream of foreigners. In just a dozen years, Jingdezhen has transformed from a traditional handicraft city into an international modern city.

At this time, the new term "Jingpiao" came into being. It refers to people who come to Jingdezhen from different cities and countries to settle or make a living. Similar to the well-known "Beipiao", the "Jingdiao" are also a group of young people and outsiders with dreams. They chose Jingdezhen not because it can provide stable jobs, but because this ancient city of traditional ceramic crafts breeds endless possibilities. So what kind of dream stage can Jingdezhen provide for these young people and many outsiders? This is a question worth exploring in depth.

At the same time, many new handmade ceramic production and distribution centers have emerged in Jingdezhen. Compared with the antique porcelain distribution centers of the 1990s, these new distribution centers have undergone significant changes. If the production of handicraft ceramics in Jingdezhen in the 1990s was mainly focused on antique porcelain, then during this period it mainly turned to the production of artistic porcelain and personalized and artistic handmade porcelain for daily use.

These distribution centers are mainly concentrated in places such as "Sculpture Porcelain Factory", "Old Factory", "Jianguo Porcelain Factory", "Ceramic Art World" and "Xindu". Among them, the "Sculpture Porcelain Factory" was transformed from an old factory, similar to Beijing's 798 Art District. It was originally home to the studios of many ceramic artists, and later developed into a large market for ceramic art, attracting more shops. "Laochang" and "Laoyatan" are two villages where foreign ceramic artists and craftsmen are concentrated, similar to Songzhuang in Beijing. In addition, the "Jianguo Porcelain Factory" is also a gathering place for ceramic artists' studios converted from an old abandoned factory, attracting many ceramic artists from outside.



The "Ceramic Art World" was a studio distribution center established for masters at that time, and the nearby Lianshe Road was lined with ceramic art galleries selling these ceramic works. These distribution centers not only provide a stage for local ceramic craftsmen to showcase their talents, but also provide a platform for foreign "scenery drifters" to realize their artistic dreams and incubate their creativity.

The number has increased in recent years. The fourth is ceramic artists, painters and sculptors from different countries. Some of them have come to Jingdezhen since 2002, but most of them came after 2006. In order to meet the needs of these foreign artists and help them adapt to the local creative environment, some institutions and groups have emerged in Jingdezhen to provide services for these foreign ceramic artists.

#### **1.4 The road to revival of the intangible cultural heritage of Jingdezhen handmade porcelain**

The development of Jingdezhen ceramic handicrafts is a tortuous process. It has gone through a period of prosperity, decline, and then revival. It is worth noting that the current development of Jingdezhen handicrafts has, to some extent, surpassed the level of the late Qing Dynasty and the early Republic of China. In that era, although Jingdezhen still maintained the production of handicraft ceramics, the entire ceramic industry fell into decline due to the impact of foreign porcelain. Due to its historical reputation, only antique porcelain is still barely maintaining its precarious domestic and foreign markets. According to the porcelain industry survey report during the Republic of China, the total output of Jingdezhen ceramics in the three years from 1932 to 1934 was less than 4 million silver yuan. The number of handicraft workshops has dropped sharply from more than 4,000 households in the Ming and Qing Dynasties to more than 1,000 households, and the number of employees has also dropped from more than 200,000 to 40,000.

However, compared with the revival of handicraft ceramic production since the 1990s, it can be said that today's Jingdezhen handicraft ceramic production has surpassed the level of the Republic of China. At present, there are about 2,000 workshops and studios in different handicraft ceramic distribution centers in Jingdezhen, including some large ceramic companies. Although these companies also adopt some mechanized production methods, they are actually handicraft factories mainly based on handicrafts. For example, Jingdezhen Jiayang Ceramics Co., Ltd. mainly focuses on the production of antique porcelain and decorative porcelain, with an annual output value of nearly 100 million yuan, and maintains a purely handmade production method. In addition, companies such as Jingdezhen Yaosheng Ceramics Co., Ltd., Jingdezhen Boyi Ceramics Co., Ltd., Jingdezhen Yijia Ceramics Co., Ltd. and Jingdezhen Wanglong Ceramics Co., Ltd., while partially mechanizing the production of daily-use porcelain, are also committed to the production of handmade tea sets, decorative porcelain, gift porcelain, etc. We can observe that in the development process of today's society, intangible cultural heritage as traditional culture has not left us far away.

On the contrary, they are helping us build today's society and revealing the possibility of the road to the future of human society. The author believes that if human society can properly utilize its own traditional culture or intangible cultural heritage, it is possible to explore a modern cultural path with local characteristics and

a unique local modern social operation model. This means that the path to modernization is not a single model, and cultural diversity exists not only in traditional culture, but also in modern culture. The case of the inheritors of the Jingdezhen handicraft intangible cultural heritage in this study fully illustrates this issue.

In today's globalized world, closed cultural systems no longer exist. Therefore, the inheritors and disseminators of local intangible cultural heritage are not limited to local people. They can also be inherited and disseminated by people from different regions and countries. Today, when the human knowledge system has been globalized, the integration and interaction of cultures from different countries and regions will become the main trend of the future development of human society.

Chinese culture is the inexhaustible driving force for the Chinese nation to thrive and unite and forge ahead. As a cultural resource with important historical value, artistic value, economic value, and social value, intangible cultural heritage carries various historical and cultural information. It is not only a vivid cultural symbol, but also a true witness to regional and national history and culture. Due to the dynamic and fluid characteristics of intangible cultural heritage itself, the "cultural memory" it contains is easily ignored or forgotten by people as the times change. And outstanding inheritors should be people who are capable of making cultural choices and cultural innovations in inheriting traditions. In the inheritance, protection, continuation, and development of intangible cultural heritage, he plays an important role beyond ordinary people and protects the connotation and meaning of human culture as a whole.

The waves of water show its flow, the tracks of cars show its path, and the development of all things follows a certain core law. This paper is dedicated to exploring the characteristics of the inheritors of the intangible cultural heritage of Jingdezhen handmade ceramics in my country, aiming to analyze the complex interactive relationship between such intangible cultural heritage inheritors and population changes, economic development, and historical culture. This study is based on the background of socialism with Chinese characteristics, and is a profound reflection on the inheritance and dissemination of the intangible cultural heritage of handmade ceramics. It aims to provide new ideas for the innovation and expansion of spatial geographical research on intangible cultural heritage inheritors, and put forward some insights on the impact analysis of the protection and management of intangible cultural heritage in my country, hoping to bring inspiration to the research and practice in related fields.

The development of any thing has its inevitable historical and regional characteristics. The intangible cultural heritage inherited and carried forward by the intangible cultural heritage inheritors of Jingdezhen ceramics is formed and cultivated in a certain geographical environment. Geographical space is the guarantee of the continuity of the development of intangible cultural heritage. The evolution trajectory of each intangible cultural heritage inheritor is a spatial representation of the deep characteristics of cultural ecology in the geographical space environment. It is difficult to sum up the spatial distribution characteristics of intangible cultural heritage inheritors in one word. We can see that the standards of different types of intangible cultural heritage inheritors are caused by the different cultures required by different groups. Different types of intangible cultural heritage inheritors have special

inheritance characteristics, but they are all passed on to human society in a living way. Protecting intangible cultural heritage, watching over inheritors, and passing on the excellent culture of the Chinese nation are our responsibilities and obligations, and are the faith and hope of generations of descendants. We should internalize protection and inheritance into cultural consciousness, preserve the past, cherish the present, and build the future.

## **Part 2 Discussion of research results**

### **2.1 Discussion on the legal strategy of protecting the intangible cultural heritage of Jingdezhen handmade ceramics**

The legal protection of Jingdezhen ceramic intangible cultural heritage has gone through a journey from nothing to something, from general and abstract to specific and precise protection. Under the new situation and facing new opportunities, Jingdezhen will continue to improve the path from static protection to dynamic protection, from surface protection to deep protection of substance and content. At the same time, under the general background of rule of law in my country, we must implement "legal protection" in the protection of ceramic intangible cultural heritage, and seek a way to protect ceramic intangible cultural heritage under the background of intellectual property law, so that ceramic intangible cultural heritage can be better protected and developed.

#### **1) The legal relationship for the protection of ceramic intangible cultural heritage under the protection of intellectual property law**

First, the scope of legal subjects needs to be defined. There are significant differences between the protection subjects of intangible cultural heritage (intangible cultural heritage) and the protection objects of traditional intellectual property laws. Traditional intellectual property law focuses on protecting individual rights and interests, while intangible cultural heritage protection covers group rights and interests. To this end, we can learn from the operating model of corporate legal persons and generate representatives through election or designation, who are responsible for externally representing the rights holders in collectively handling legal affairs related to intangible cultural heritage, and safeguarding the legitimate rights and interests of the collective. In addition, it may also be considered to collectively authorize intangible cultural heritage rights holders to a specific management organization, and the organization will uniformly exercise rights externally, such as combating infringements, or authorizing individuals or organizations other than intangible cultural heritage rights holders to use it for a fee, etc.

Secondly, the specific connotation of the legal object needs to be clarified. Intangible cultural heritage is essentially a cultural heritage that contains knowledge, skills and meanings. It is an ideological heritage that is continued through generational inheritance and exchange, rather than a specific material manifestation. Therefore, the object of the intangible cultural heritage protection law should focus on the craft itself. Taking ceramics as an example, the core object should be ceramic craftsmanship, and ceramic works are only an extension of the craftsmanship. At the same time, skills should also cover the innovation and development of traditional skills. For example, modern craftsmen use new technologies to fire ceramic products that conform to the characteristics of traditional skills and their unique firing methods.

Generally speaking, the core of intangible cultural heritage protection lies in skills rather than specific items, and inheritors have existence value because of the skills they pass on. From this perspective, the focus of intangible cultural heritage intellectual property protection is still on the skill itself, rather than on specific individuals.

Finally, the specific content of intangible cultural heritage protection needs to be clarified. In the protection of ceramic intangible cultural heritage, two crucial rights are particularly prominent: one is the right to use, that is, rights holders within the community have the right to jointly use ceramic intangible cultural heritage, and have the right to license third parties outside the community to use ceramic intangible cultural heritage. The second is the right of reputation. The inheritance and promotion of ceramic intangible cultural heritage cannot be separated from positive social evaluation. Therefore, without permission, third parties are not allowed to abuse ceramic intangible cultural heritage, let alone distort, vilify or slander it. Any reproduction of ceramic intangible cultural heritage must obtain the consent of the relevant rights holders in advance.

With the consent of the community and with the good intention of promoting ceramic intangible cultural heritage, the place of origin should in principle be disclosed.

2) The protection path of Jingdezhen ceramic intangible cultural heritage: a three-level strategy from the perspective of intellectual property law

Jingdezhen ceramic intangible cultural heritage projects, such as handicrafts, kiln firing skills and Fuliang Yaoli water pestle skills, are deeply rooted in Jingdezhen's unique natural and cultural environment. Therefore, the primary consideration for its protection is the importance of geographical indications. Drawing on my country's geographical indication protection model, it is particularly necessary to explore the possibility of registering intangible cultural heritage projects as certification trademarks or collective trademarks. Taking Jingdezhen's handmade porcelain making skills as an example, if it is registered as a certification trademark, it can not only effectively curb third-party abuse, but also help local companies rely on intangible cultural heritage resources to improve economic benefits and achieve a benign interaction between intangible cultural heritage and economy.

Further, the core of Jingdezhen ceramic intangible cultural heritage lies in the knowledge, skills and culture it contains. These elements have been passed down from generation to generation and gradually solidified, which are specifically manifested as the derivation of various special skills. Therefore, the focus of protection should be on the maintenance of handicrafts. However, the mastery and inheritance of skills cannot be separated from specific people, and representative inheritors (masters) play a pivotal role in the inheritance of skills. Learning skills is a long and complex process. The inheritor system plays a vital role in the protection of Jingdezhen ceramic intangible cultural heritage, which is why the intangible cultural heritage law clearly stipulates it in the form of a special law. Jingdezhen has made positive attempts in this regard. By holding competitions to select and identify talents with traditional ceramic skills, and giving them the status and obligations of top talents, Jingdezhen is committed to teaching and inheriting traditional skills.



While protecting the inheritors, the protection of the inheritors' specific ceramic works should not be ignored, which constitutes the third level of protection, namely the legal protection of intangible cultural heritage works and their derivatives. These works should not only be included in the scope of protection of copyright law, but the technical details in the production process of their works can also be protected by applying for patents or trade secrets. It is worth noting that many imitations of ancient porcelain are also innovative behaviors as long as they do not involve false statements (such as impersonating real ancient porcelain and cultural relics).

Jingdezhen has changed from a weak awareness to a full-scale effort in the protection of ceramic intangible cultural heritage. The government has built a macro-framework system for the protection of ceramic intangible cultural heritage by developing ceramic tourism and establishing museums. These measures have achieved remarkable results. The improvement of public awareness and reputation, as well as the beautification and standardized use of intangible cultural heritage logos, will undoubtedly bring more social and economic benefits to Jingdezhen.

Registering the content of intangible cultural heritage projects as trademarks and having them managed, maintained and used by appropriate institutions is an effective way to protect the city's intellectual products, maintain the city's good reputation, make full use of Jingdezhen's traditional ceramic cultural resources, and benefit future generations. The proper use of trademark rights can transform intangible cultural heritage logos into commercial reputation and city reputation. There are no legal obstacles in this regard, and only the exploration of applicable laws in practice is required.

### 3) New Path to Revitalize and Protect Jingdezhen Ceramic Intangible Cultural Heritage

In order to achieve strong legal protection for Jingdezhen ceramic intangible cultural heritage and maintain the motivation and source of such protection, activation protection is particularly important. Activation protection aims to transform ceramic intangible cultural heritage from static to dynamic in public participation, so that it can truly "live" in the contemporary era, thereby realizing the true value of its protection and continuing to be passed on in the new era.

With the development and popularization of the Internet, the PUGC (Professional User Generated Content) model has opened up a new path for the inheritance of Jingdezhen ceramic intangible cultural heritage. The PUGC model refers to user-generated content with professional knowledge, which is uploaded to platforms for the public to view, such as Weibo, Douban, and Douyin. This model enables everyone to share professional knowledge through the platform, providing huge development space for the dissemination of intangible cultural heritage elements. Take short video maker Li Ziqi as an example. She often records the process of making intangible cultural heritage works in her videos, such as blue printed cloth and Shu embroidery. Her videos are not only widely watched in China, but also loved by foreign friends abroad, greatly enhancing the popularity of Chinese intangible cultural heritage.

For the legal protection of Jingdezhen ceramic intangible cultural heritage, it is an inevitable trend to learn from the successful model of video producers such as Li Ziqi, create Jingdezhen ceramic intangible cultural heritage PUGC, and protect and

spread it with the help of new communication methods. Professionals of ceramic intangible cultural heritage can combine art, life, product practice with ceramic intangible cultural heritage, stimulate the innovative vitality of traditional culture through modern technology, and enable more Chinese and foreign friends to appreciate the splendid charm of Jingdezhen ceramic intangible cultural heritage. At the same time, most of the creators of intangible cultural heritage promotion videos are intangible cultural heritage inheritors. Their intangible cultural heritage works can be protected by intellectual property law. At the same time, the copyright and neighboring rights of the videos can also be protected accordingly, realizing the dual legal protection of intangible cultural heritage inheritors. Even under the new path of intangible cultural heritage protection, intellectual property law still shows its irreplaceable importance.

The legal protection and inheritance of intangible cultural heritage needs to break through the barriers between cultural inheritance and legal protection, and connect urban economic development and cultural ecological tourism. The legal protection of ceramic intangible cultural heritage should first apply the special law on intangible cultural heritage protection, the "Law of the People's Republic of China on Intangible Cultural Heritage", and obtain national policy and financial support after entering the list. Specific intangible cultural heritage rights and intangible cultural heritage derivatives can be included in the scope of intellectual property protection and obtain protection of copyright, patent rights or trade secrets and trademark rights. Before the law is amended, effective protection can be achieved as long as the application of the law is sorted out and flexibly applied.

The legal protection of Jingdezhen ceramic intangible cultural heritage has entered a new stage, and it is necessary to use the law to provide in-depth protection at multiple levels. In the context of the new era, Jingdezhen should further innovate the concept of ceramic intangible cultural heritage protection, revitalize and protect it through new Internet models, and promote the new inheritance and development of Jingdezhen ceramic intangible cultural heritage.

## **2.2 Discussion on the protection of Jingdezhen ceramic intangible cultural heritage based on cultural and creative industries**

The integration of intangible cultural heritage and cultural and creative industries has enabled the transformation and development of intangible cultural heritage. Based on cultural and creative industries, ceramic intangible cultural heritage can be better protected and inherited through the following ways.

1) The government promotes the protection and inheritance of intangible cultural heritage

In order to more effectively promote the protection and inheritance of intangible cultural heritage, the government needs to start from the overall situation, coordinate the planning and design of intangible cultural heritage resources, and deeply integrate them into the development of cultural and creative industries. Specifically, the government should focus on the following aspects:

First, build a ceramic cultural and creative industry cluster with well-known enterprises as the core. With the brand influence of well-known enterprises, the government can integrate related industries such as ceramic raw material supply, ceramic machinery manufacturing, ceramic design and ceramic manufacturing to

form an enterprise cluster with distinctive cultural and creative characteristics. Through mutual cooperation, these enterprises can achieve mutual benefit and win-win results, which can not only create economic value, but also create a good environment for the development of cultural and creative industries.

Second, the government needs to improve the institutional environment for the development of cultural and creative industries. To this end, the government should take appropriate measures to guide and regulate the cultural and creative industries, and introduce a series of supporting policies to ensure the healthy development of the ceramic cultural and creative industries. These policies should cover market access, tax incentives, intellectual property protection and other aspects, and provide comprehensive institutional guarantees for the cultural and creative industries.

At the same time, the government should also increase its financial support for the cultural and creative industries. By providing more financial guarantees and policy preferences to cultural and creative enterprises, the government can promote the deep integration and development of intangible cultural heritage and cultural and creative industries. The government's financial support will help improve the protection and inheritance mechanism of intangible cultural heritage and promote the continuous innovation and development of cultural and creative industries.

In summary, the government can accelerate the development of enterprises by coordinating and guiding the development of cultural and creative industries, and has the advantages of strong strength and good security. This strategy not only helps the protection and inheritance of intangible cultural heritage, but also promotes the prosperity and development of cultural and creative industries, and achieves a win-win situation of economic and social benefits.

## 2) Enrich the cultural expression of traditional skills

In the vast territory of my country, each city has its own unique cultural symbols, which are highlighted in the regional changes. Jingdezhen, as a thousand-year-old porcelain capital, has a unique ceramic culture that has become the iconic business card of this city. The long history has nurtured a variety of ceramic art, among which the smooth and elegant blue and white porcelain, the elegant and soft pastel porcelain, the crystal clear exquisite porcelain and the bright and colorful colored glaze together constitute the cultural symbols of Jingdezhen that are famous both at home and abroad, leaving a valuable ceramic intangible cultural heritage for this city.

In the process of development, the cultural and creative industry has fully explored and utilized the rich ceramic intangible cultural heritage resources of Jingdezhen. As the cornerstone of the development of the ceramic cultural and creative industry, the traditional ceramic production handicrafts not only carry the memory of history, but also face the challenge of integrating with modern aesthetic concepts. With the rapid development of society, it is difficult for traditional porcelain making and decoration techniques to fully meet the aesthetic needs of modern young people.

Therefore, it has become a new development trend to produce art products that integrate handicraft, creativity and design based on innovative techniques of traditional skills, such as innovative craftsmanship, shapes, glaze colors and

decorative patterns. Such products contain both popular elements and the essence of traditional culture, thus enriching the cultural expression of traditional skills. In this way, it can not only meet the aesthetic needs of consumers, but also effectively promote the ceramic culture of Jingdezhen, giving it new vitality and vigor in modern society.

### 3) Exploration of the development path of resource integration

The development of Jingdezhen's ceramic cultural and creative industry should be based on the profound traditional ceramic cultural heritage, build a core around well-known enterprises, rely on local universities, comprehensively allocate and integrate various available resources, give full play to the advantages of all parties, and aim to cultivate talents and teams with strong professional capabilities. In this process, creativity is regarded as the core competitiveness of the cultural and creative industry, and colleges and universities, as the cradle of high-quality talents, are an important source of creativity.

The contemporary young college students have unique advantages. They can not only master the manual skills of ceramic production through systematic learning, but also maintain a keen insight into social aesthetic trends and popular trends. Therefore, it is particularly important to make full use of the resource advantages of colleges and universities in Jingdezhen to cultivate more talents who can integrate and utilize traditional porcelain making techniques for creative product production.

In summary, ceramic intangible cultural heritage not only contains traditional resource advantages and cultural values, but also has the potential for integration and development with cultural and creative industries. Through innovative methods, ceramic intangible cultural heritage can give birth to new era significance, thus having stronger vitality and obtaining better development and inheritance. In the context of the new era, exploring ways to integrate ceramic intangible cultural heritage with cultural and creative industries has far-reaching significance for the inheritance and development of ceramic culture.

## **2.3 Discussion on the digital promotion of Jingdezhen intangible cultural heritage handmade ceramics**

With the rapid development of science and technology, mobile Internet has become the dominant channel for information dissemination, which has had a profound impact on all aspects of society. Against this background, various applications (Apps) have sprung up, providing new opportunities for the promotion of Jingdezhen's intangible cultural heritage (intangible cultural heritage) ceramics.

Specifically, Jingdezhen's intangible cultural heritage ceramics can use digital technology to develop interactive experience apps, allowing users to participate in the production and creation process of intangible cultural heritage ceramic products and experience the fun of creating intangible cultural heritage ceramic products. In this way, users can deepen their understanding and recognition of the products and the craftsmanship behind them, thereby enhancing brand value. At the same time, combined with art courses, users can systematically learn and master the relevant knowledge of ceramic art, and enhance their cognition and interest in intangible cultural heritage ceramic culture.



In addition, digital promotion through online mobile application platforms can effectively broaden the audience range of Jingdezhen's intangible cultural heritage ceramic products and increase the public's awareness and willingness to buy them. Use diversified marketing strategies to build Jingdezhen intangible cultural heritage ceramics into a flagship brand, guide consumers to explore its cultural connotation and excellent quality in depth, and then stimulate the desire to buy and maximize the brand value.

In terms of promotion strategy, we can seek cooperation with other mobile application platforms and jointly promote Jingdezhen intangible cultural heritage ceramics as a cooperative brand. For example, cooperate with shopping apps to accurately recommend intangible cultural heritage ceramic products to consumers who are interested in ceramics; cooperate with cultural and educational apps to popularize the cultural background and connotation of intangible cultural heritage ceramics through online courses and other forms, and improve the public's cognition and understanding of intangible cultural heritage ceramic culture.

At the same time, make full use of the communication power of social media, open official accounts of intangible cultural heritage ceramics on major social media platforms, share rich content such as ceramic production process and cultural significance, so as to attract more attention and understanding. Online exhibitions, auctions and other activities can also be held to increase consumers' enthusiasm for purchasing and further promote the sales and promotion of intangible cultural heritage ceramic products.

Finally, with the help of e-commerce platforms such as Taobao and JD.com, open official flagship stores of intangible cultural heritage ceramics, and attract more users to buy intangible cultural heritage ceramic products by shaping brand image and providing high-quality services. At the same time, we utilize data analysis and marketing strategies of e-commerce platforms to continuously optimize product promotion and sales strategies to achieve continuous improvement in brand value and market share.

#### 1) Recommendations on the digital promotion strategy of Jingdezhen intangible cultural heritage ceramic products using virtual reality technology

Virtual reality technology is an important trend in the development of the digital economy and an indispensable form of product digital promotion. Under the active promotion of national policies, this technology has been widely used in many industries such as education, tourism, film and television, and has shown a strong development momentum. It is particularly noteworthy that the deep integration of virtual reality and art has injected new vitality into many traditional intangible cultural heritages, enabling consumers to deeply feel the unique charm of traditional culture in a multi-dimensional, multi-angle and even immersive way.

For Jingdezhen intangible cultural heritage ceramics, virtual reality technology provides a richer and more diverse means for its brand promotion. This technology not only helps to enhance the popularity of intangible cultural heritage ceramics and stimulate the interest and love of more people, but also plays a positive role in promoting the inheritance and development of intangible cultural heritage ceramic culture. Through the experience characteristics of virtual interaction, virtual reality technology subverts the traditional one-way and static product display mode, realizes

a two-way, dynamic and interactive display effect, fully mobilizes the five senses of the audience, and enables them to deeply appreciate the profound heritage of Jingdezhen intangible cultural heritage ceramic culture.

Specifically, virtual reality technology can be applied to multiple levels in promoting intangible cultural heritage ceramics. For example, building a VR virtual exhibition hall provides users with a comprehensive understanding and learning platform, allowing them to deeply explore the historical origins, production processes and cultural connotations of intangible cultural heritage ceramics; creating a VR virtual pottery studio to simulate the real ceramic production environment, allowing users to personally experience the production process of intangible cultural heritage ceramics, so as to deeply understand its exquisite craftsmanship; creating a VR virtual cultural experience hall to create an immersive cultural atmosphere, so that users can fully experience the cultural charm of intangible cultural heritage ceramics; using VR technology to reproduce historical scenes such as ancient Jingdezhen and the Intangible Cultural Heritage Ceramics Museum, allowing users to travel through time and space and personally experience the historical heritage of intangible cultural heritage ceramics; in addition, VR technology can also be used for online exhibitions and auctions, allowing users to browse and purchase intangible cultural heritage ceramic works in a virtual environment, thereby enhancing their purchasing enthusiasm and experience.

In summary, virtual reality technology effectively breaks through geographical restrictions by presenting intangible cultural heritage ceramic products in a virtual form on the Internet platform, significantly improving the exposure and popularity of products, and attracting more consumers' attention. At the same time, the digital display method also provides users with a richer, more intuitive and three-dimensional product experience, enhances consumers' cognition and recognition of intangible cultural heritage ceramic culture, thereby further stimulating their desire to buy, and opening up a new path for the inheritance and development of Jingdezhen's intangible cultural heritage ceramics.

2) Jingdezhen intangible cultural heritage ceramic products are digitally promoted using interactive game animations

As a popular digital marketing method, H5 interactive animation has significant advantages in promoting Jingdezhen intangible cultural heritage ceramics. By using beautiful visual effects and powerful interactivity, H5 interactive animation can effectively improve user participation and understanding, thereby achieving better promotion results.

Specifically, we can produce H5 interactive videos to vividly show the production process and cultural connotation of intangible cultural heritage ceramics. On this basis, interactive elements are added, such as clicking on specific parts to obtain more information, to further enhance the user's sense of participation and interactivity.

At the same time, H5 interactive album is also an effective display method. Through sliding, zooming and other operations, users can view the different styles and characteristics of intangible cultural heritage ceramics in detail, thereby improving user experience and understanding.

In addition, we can also develop H5 interactive games, allowing users to gain an in-depth understanding of the production process and cultural background of intangible cultural heritage ceramics during the game. For example, game links such as ceramic splicing, painting, and repair are designed to allow users to personally experience the craftsmen's pursuit of excellence and deeply feel the charm of intangible cultural heritage ceramics.

Finally, using H5 technology to create micro scenes is also an innovative way of promotion. Integrate the production technology and cultural characteristics of intangible cultural heritage ceramics into micro scenes, allowing users to be immersed in the scene and experience the unique charm of intangible cultural heritage ceramics in an all-round way.

In summary, H5 interactive animation has broad application prospects in promoting Jingdezhen intangible cultural heritage ceramics, which can effectively increase user participation and understanding, and inject new vitality into the inheritance and development of intangible cultural heritage ceramics.

### **Part 3 Research suggestions**

As an important representative of my country's intangible cultural heritage, Chinese traditional handicrafts contain the wisdom of our ancient ancestors and are our country's precious cultural wealth. The author deeply analyzes the necessity of protecting and inheriting Jingdezhen's traditional ceramic production technology, the severe situation it faces, and the measures that need to be taken urgently. Taking into full consideration the severe situation that Jingdezhen's traditional porcelain making technology is facing in terms of protection, inheritance and utilization, such as the huge impact of the transformation of the ceramic industry, the crisis of technology and talent inheritance, which is prominently manifested in the older age of inheritors, the uneven distribution of groups, the lack of innovation and development and utilization. Based on this, the author has given a variety of protection and inheritance suggestions for the effective development of handmade ceramic intangible cultural heritage and inheritors from multiple angles, from the legal level to the combination with digitalization, and is committed to reversing the current situation facing the protection and inheritance of Jingdezhen's traditional porcelain making technology, and giving constructive suggestions.

#### **3.1 Strengthen the protection of ceramic intangible cultural heritage**

Jingdezhen ceramic intangible cultural heritage, as a treasure of my country's and even the world's cultural heritage, carries the essence of my country's traditional handicrafts and cultural heritage. In this context, intangible cultural heritage inheritors have become the core element of the ceramic intangible cultural heritage protection system, and their influence and status deserve the attention of the government and all sectors of society. Therefore, it is particularly important to strengthen government policy support, promote extensive participation from all sectors of society, ensure the legitimate rights and interests of intangible cultural heritage inheritors, and guide the whole society to form a good trend of paying attention to, valuing and respecting intangible cultural heritage inheritors. This series of measures aims to stimulate the enthusiasm and initiative of intangible cultural heritage inheritors, and then attract

more young people to devote themselves to the inheritance and development of intangible cultural heritage.

At the same time, intangible cultural heritage inheritors also need to abandon the outdated constraints in traditional concepts, actively communicate and interact with other inheritors and industry experts, cultivate the younger generation with an open and inclusive attitude, and promote the living inheritance and sustainable development of intangible cultural heritage projects. On this basis, the government and all sectors of society should adhere to the principle of keeping pace with the times, make full use of modern scientific and technological means such as new media and new technologies, broaden the development path and influence scope of Jingdezhen ceramic intangible cultural heritage, enrich its cultural expression, and ensure that the protection and inheritance of Jingdezhen ceramic intangible cultural heritage can achieve long-term development in a virtuous cycle.

### **3.2 Strengthen the construction of professional teams**

It should be clearly recognized that without the injection of new forces, the traditional handmade porcelain making skills will face the risk of being lost. The theoretical literacy and operational skills of young inheritors are directly related to the sustainable development of ceramic intangible cultural heritage (hereinafter referred to as "intangible cultural heritage"). Therefore, strengthening the construction of professional teams and improving the level of handmade porcelain making skills of young inheritors constitute the key elements of the inheritance and development of Jingdezhen ceramic intangible cultural heritage. In view of this, we should consciously strengthen the attention to folk craftsmen and focus on cultivating a group of outstanding young inheritors, aiming to build a system of intangible cultural heritage inheritors with a reasonable level and complete personnel composition.

In this context, Jingdezhen's local higher education institutions and scientific research institutions, such as Jingdezhen Ceramics University, Jingdezhen College, Jingdezhen Institute of Archaeology and other relevant units, should also assume corresponding social service responsibilities. They should establish intangible cultural heritage protection-related majors such as handmade porcelain making, cooperate with folk intangible cultural heritage inheritors, and jointly cultivate a group of compound talents who are well versed in cultural heritage protection and management and proficient in traditional porcelain making skills.

On the other hand, while actively cultivating skilled ceramic intangible cultural heritage inheritors, it is also necessary to formulate a series of policy measures conducive to the protection and inheritance of intangible cultural heritage, and establish a standardized and effective "entry-exit" mechanism to break the shackles of feudal traditional ideas such as "passing on to men but not women". Ultimately, we should increase the protection and support for inheritors of traditional porcelain making techniques, formulate classified management methods for professional and technical personnel in the field of traditional handmade porcelain making, implement a talent registration system for inheritors, and issue corresponding subsidies to encourage young people to devote themselves to the protection and



development of ceramic intangible cultural heritage, thereby building a professional and sustainable talent team.

"Intangible cultural heritage is a living culture. It is neither an object nor a person, but its inheritance is inseparable from both objects and people" (Wang Qihang. Research on Landscape Planning and Design of Huaning Ceramic Cultural Tourism Area from the Perspective of Scene Theory [D]. Kunming University of Science and Technology, 2022)

### 3.3 Suggestions of communication media and forms

In view of the current difficulties faced by Jingdezhen ceramic intangible cultural heritage, such as single communication form, limited communication scope and poor communication effect, it is possible to consider using the high activity of new media and self-media platforms to innovate communication strategies. For example, activities such as "Buy ceramics on Douyin" have successfully created several cases, demonstrating the potential of new media communication. Secondly, it is necessary to explore in-depth the balance mechanism between the protection of intangible cultural heritage and the commercial use of traditional handmade porcelain, and explore how to effectively "activate" ceramic intangible cultural heritage products so that they are closely connected with the material needs, spiritual culture and daily life of the public to achieve win-win cooperation. To this end, intangible cultural heritage-related activities can be carried out on multiple media platforms, which will not only enhance the public's awareness of ceramic intangible cultural heritage, but also provide a stage for intangible cultural heritage inheritors and folk artists to display craftsmanship and traditional culture. At the same time, setting up demonstration sites for intangible cultural heritage display and traditional handmade porcelain commodity trading will not only create employment opportunities for traditional porcelain craftsmen, but also promote the public's understanding of ceramic intangible cultural heritage and ceramic culture.

Furthermore, emerging media and communication technologies, such as virtual reality and artificial intelligence, should be actively explored to improve the construction of a database of handmade porcelain craftsmanship. Through data, images, virtual reality simulation and other forms, the handmade porcelain making skills can be preserved and disseminated to realize the digital inheritance of skills. Finally, it is necessary to strengthen the theoretical research on ceramic intangible cultural heritage and ceramic culture, promote the construction and upgrading of ceramic museums, and encourage ceramic enterprises and the general public to participate in the development of private museums. At the educational level, campus activities on ceramic culture and ceramic science can be carried out, and elective courses on ceramic history and pottery production can be opened in primary and secondary schools with conditions. At the same time, a series of books, music, documentaries and films that showcase Jingdezhen's traditional porcelain making technology and ceramic culture can be produced to attract public participation in a variety of forms to enhance their awareness and participation in ceramic intangible cultural heritage.

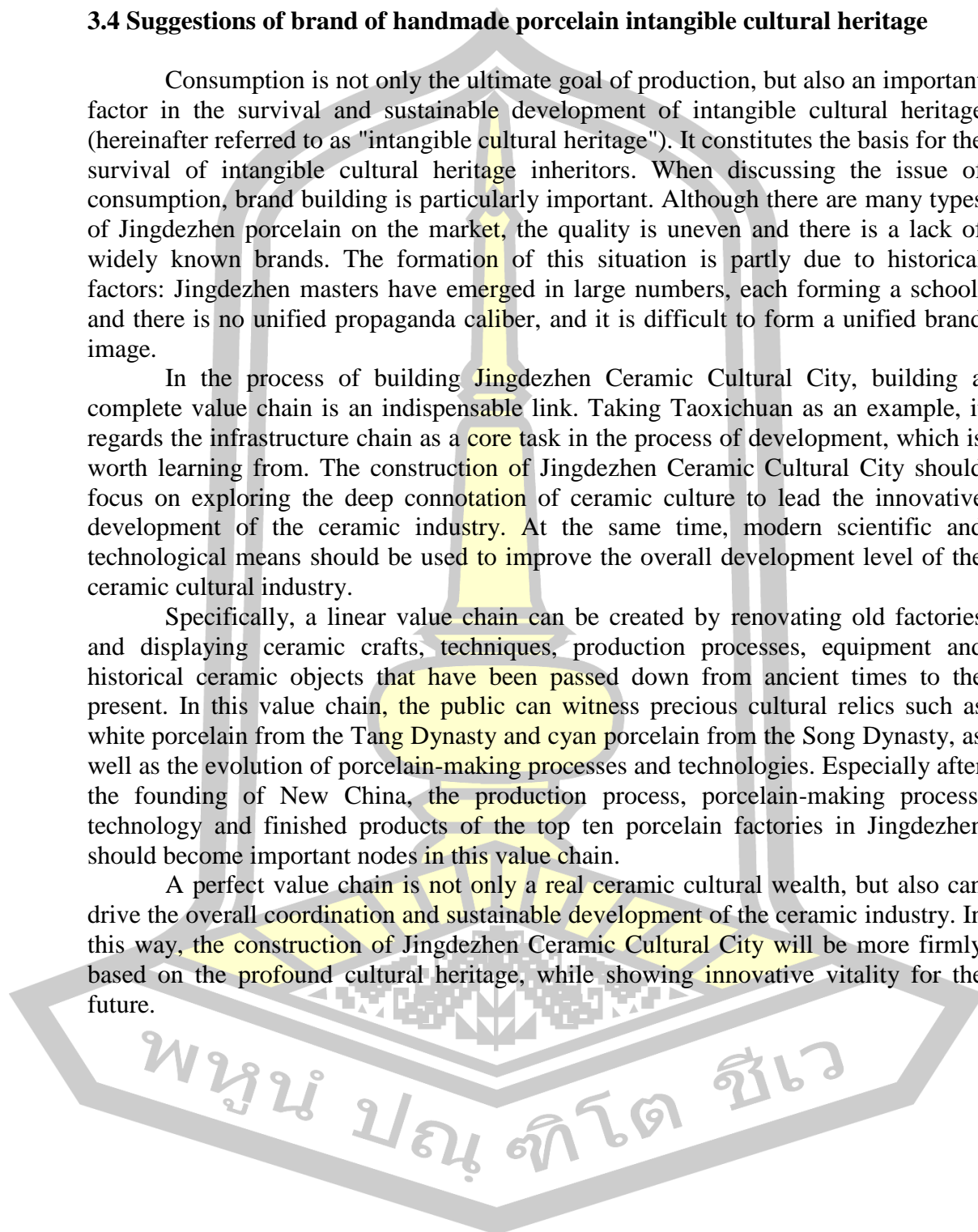
### 3.4 Suggestions of brand of handmade porcelain intangible cultural heritage

Consumption is not only the ultimate goal of production, but also an important factor in the survival and sustainable development of intangible cultural heritage (hereinafter referred to as "intangible cultural heritage"). It constitutes the basis for the survival of intangible cultural heritage inheritors. When discussing the issue of consumption, brand building is particularly important. Although there are many types of Jingdezhen porcelain on the market, the quality is uneven and there is a lack of widely known brands. The formation of this situation is partly due to historical factors: Jingdezhen masters have emerged in large numbers, each forming a school, and there is no unified propaganda caliber, and it is difficult to form a unified brand image.

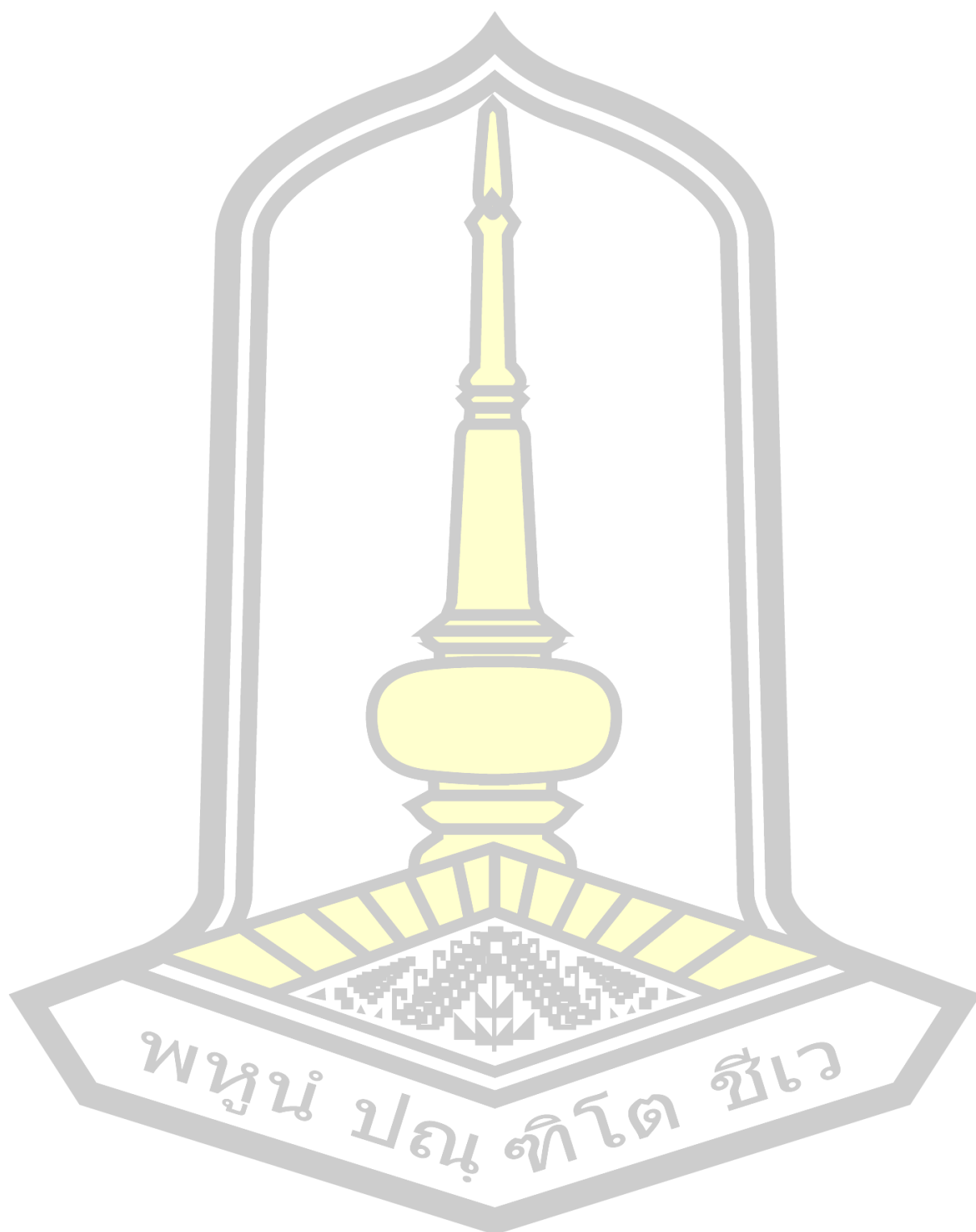
In the process of building Jingdezhen Ceramic Cultural City, building a complete value chain is an indispensable link. Taking Taoxichuan as an example, it regards the infrastructure chain as a core task in the process of development, which is worth learning from. The construction of Jingdezhen Ceramic Cultural City should focus on exploring the deep connotation of ceramic culture to lead the innovative development of the ceramic industry. At the same time, modern scientific and technological means should be used to improve the overall development level of the ceramic cultural industry.

Specifically, a linear value chain can be created by renovating old factories and displaying ceramic crafts, techniques, production processes, equipment and historical ceramic objects that have been passed down from ancient times to the present. In this value chain, the public can witness precious cultural relics such as white porcelain from the Tang Dynasty and cyan porcelain from the Song Dynasty, as well as the evolution of porcelain-making processes and technologies. Especially after the founding of New China, the production process, porcelain-making process, technology and finished products of the top ten porcelain factories in Jingdezhen should become important nodes in this value chain.

A perfect value chain is not only a real ceramic cultural wealth, but also can drive the overall coordination and sustainable development of the ceramic industry. In this way, the construction of Jingdezhen Ceramic Cultural City will be more firmly based on the profound cultural heritage, while showing innovative vitality for the future.



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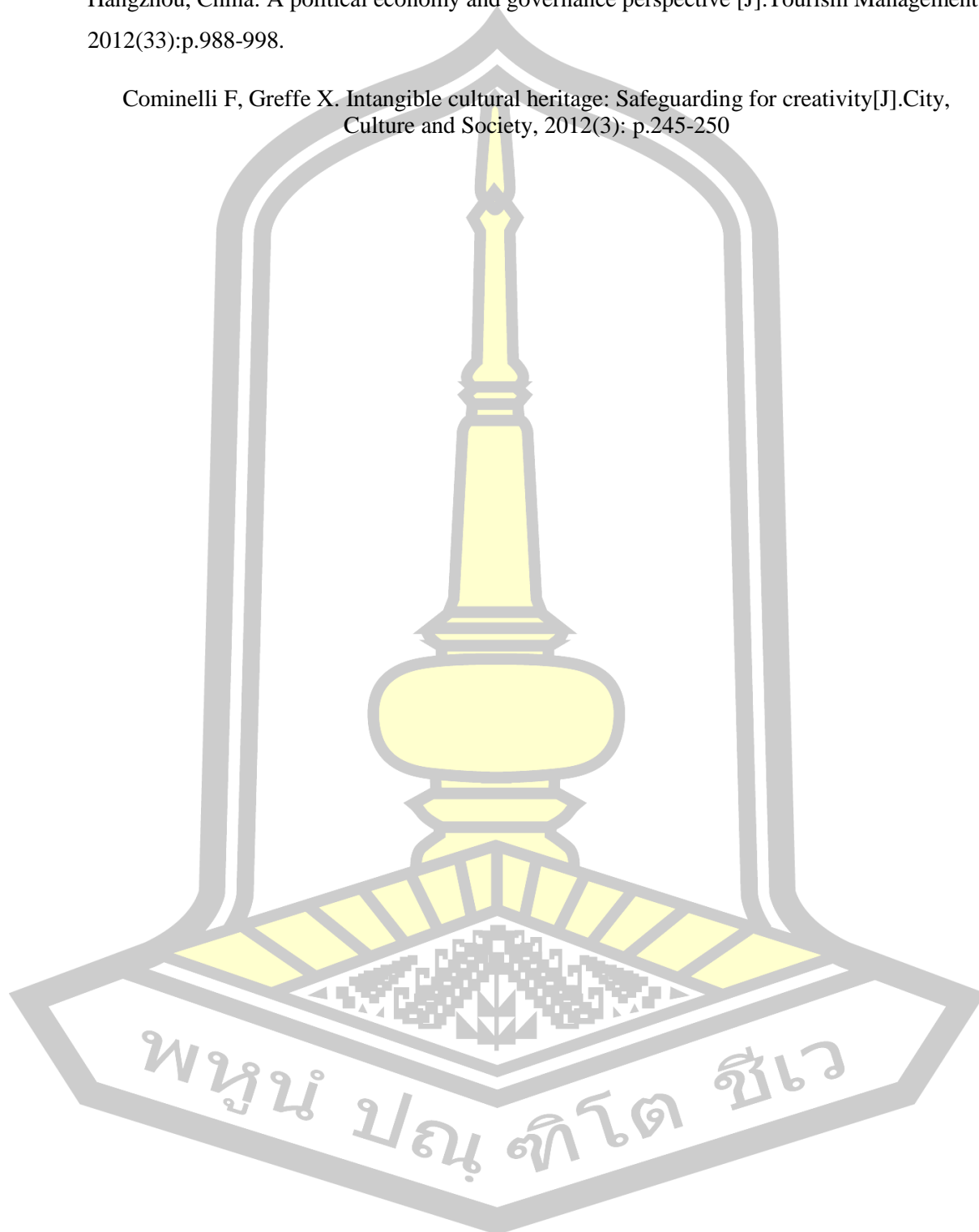
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