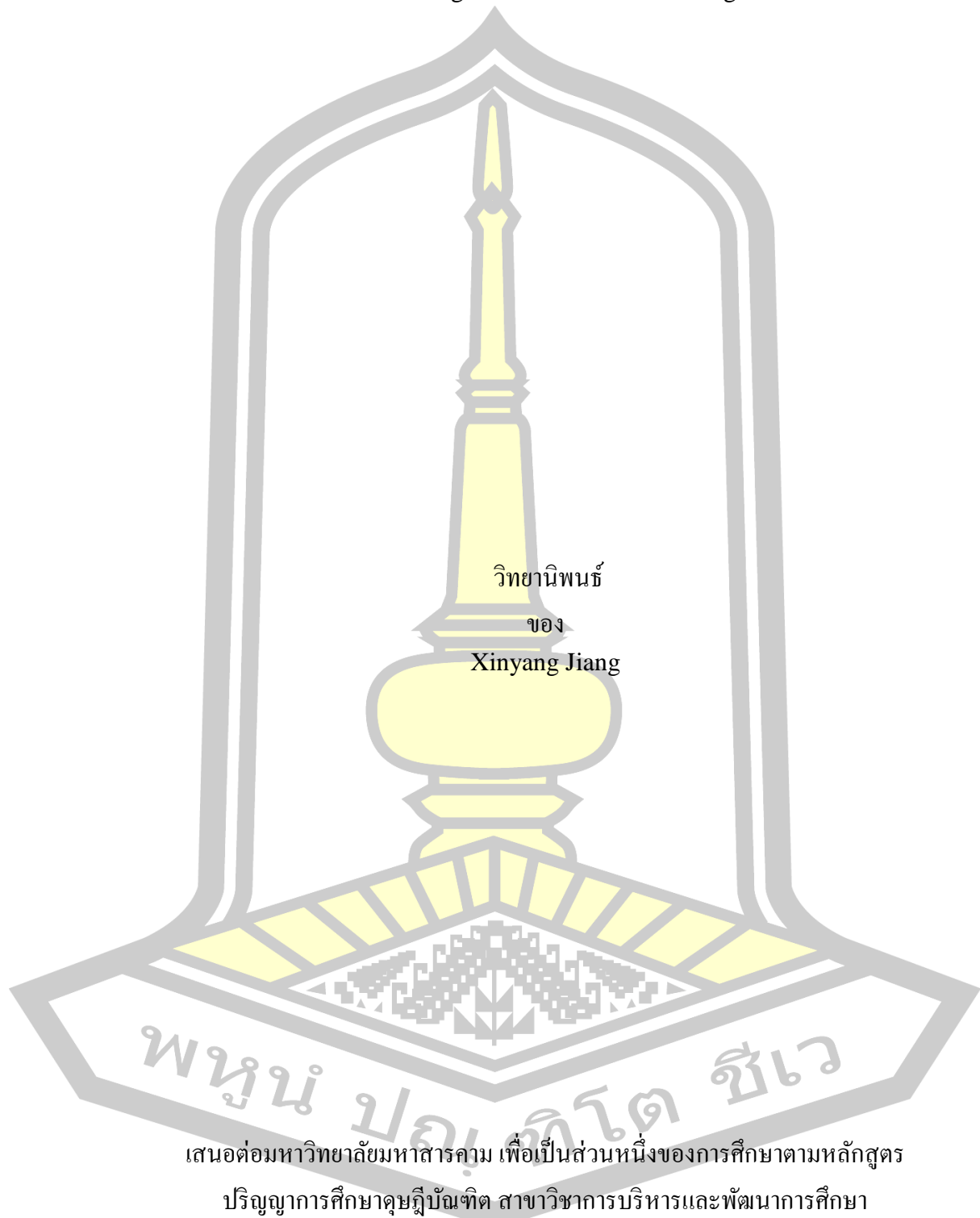Program to Enhance Porcelain Music Learning Management Competency for
Teachers in Colleges and Universities in Jing Dezhen

Xinyang Jiang

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Education in Educational Administration and Development
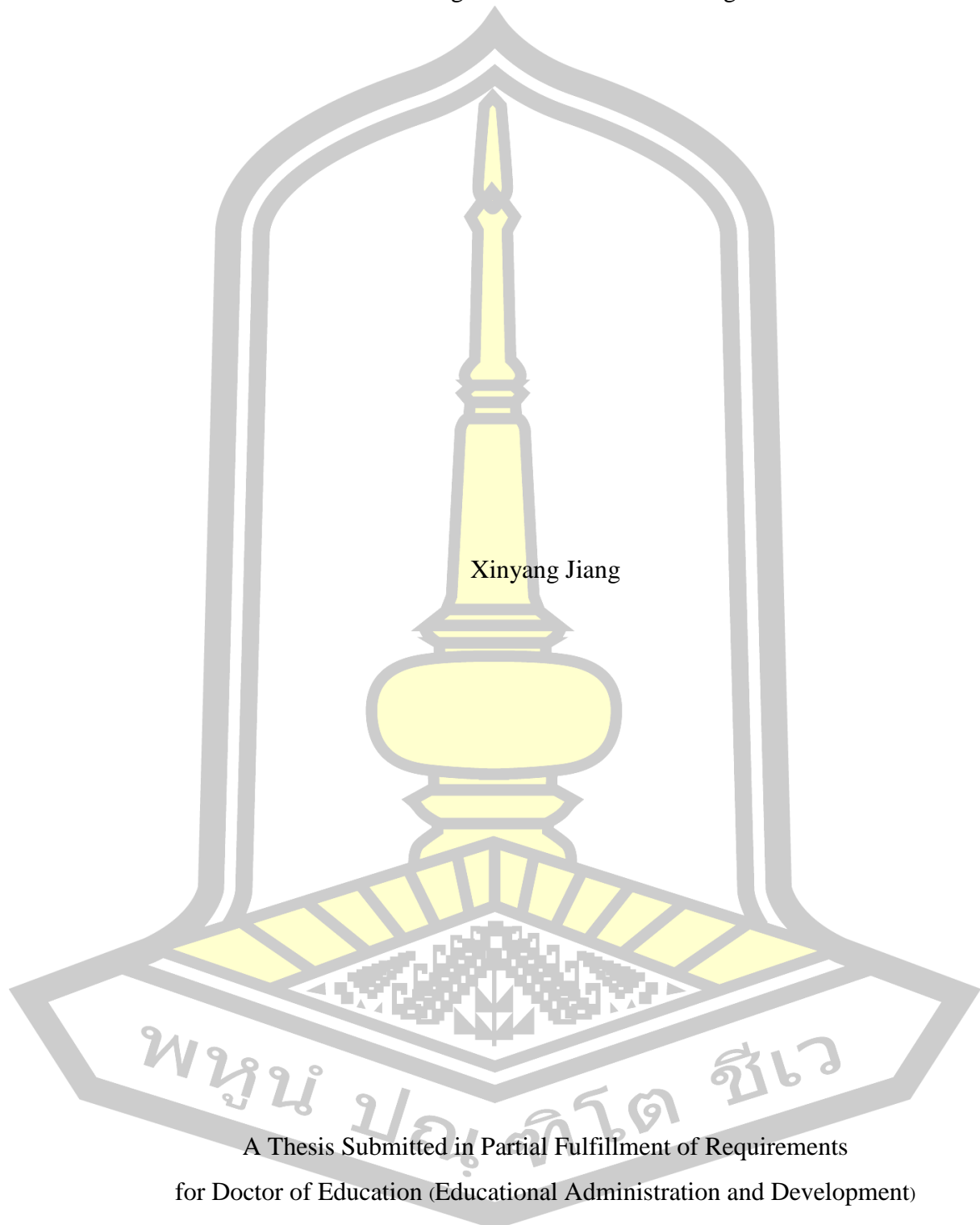December 2024

Program to Enhance Porcelain Music Learning Management Competency for
Teachers in Colleges and Universities in Jing Dezhen

วิทยานิพนธ์
ของ
Xinyang Jiang

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาการศึกษาดุษฎีบัณฑิต สาขาวิชาการบริหารและพัฒนาการศึกษา
ธันวาคม 2567
ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

Program to Enhance Porcelain Music Learning Management Competency for
Teachers in Colleges and Universities in Jing Dezhen

Xinyang Jiang

A Thesis Submitted in Partial Fulfillment of Requirements

for Doctor of Education (Educational Administration and Development)

December 2024

The examining committee has unanimously approved this Thesis, submitted by Ms. Xinyang Jiang , as a partial fulfillment of the requirements for the Doctor of Education Educational Administration and Development at Mahasarakham University

Examining Committee

....Chairman
(Prof. Kanokorn Somprach , Ed.D)

....Advisor
(Assoc. Prof. Pacharawit
Chansirisira , Ed.D)

....Co-advisor
(Assoc. Prof. Suwat Junsuwan , Ed.D)

....Committee
(Assoc. Prof. Tharinthorn Namwan ,
Ed.D)

....Committee
(Assoc. Prof. Songsak Phusee - orn ,
Ph.D)

....External Committee
(Asst. Prof. Chayakarn Ruangsuwan ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Doctor of Education Educational Administration and Development

....
(Assoc. Prof. Chowwalit
Chookhampaeng , Ed.D)
Dean of The Faculty of Education

....
(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

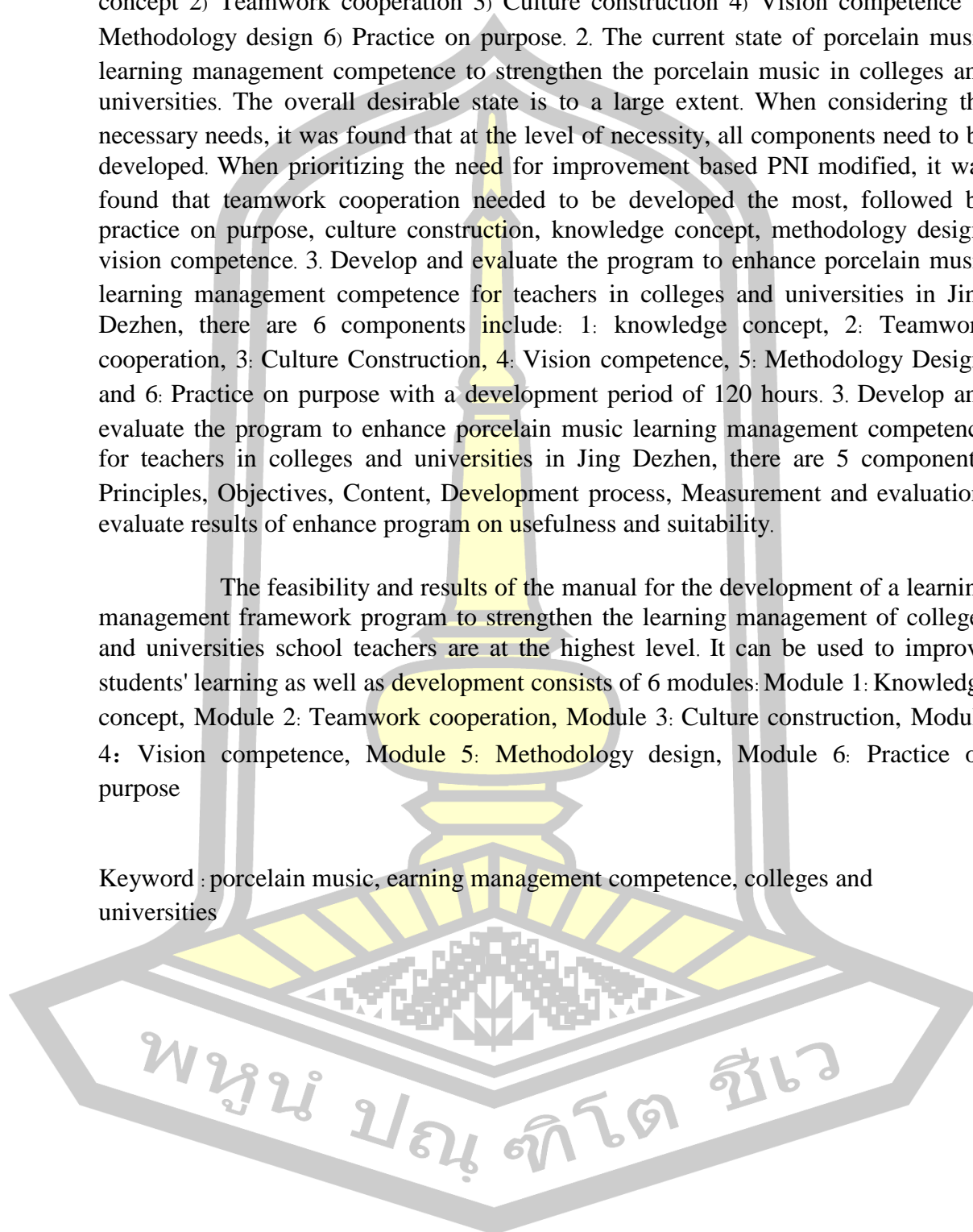| **TITLE**	Program to Enhance Porcelain Music Learning Management Competency for Teachers in Colleges and Universities in Jing Dezhen		
AUTHOR	Xinyang Jiang		
ADVISORS	Associate Professor Pacharawit Chansirisira , Ed.D		
	Associate Professor Suwat Junsuwan , Ed.D		
DEGREE	Doctor of Education	**MAJOR**	Educational Administration and Development
UNIVERSITY	Mahasarakham University	**YEAR**	2024

ABSTRACT

There objective are : 1) To investigate the components and indicators of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen;2) To explore the current state and desire state of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. 3) To develop and evaluate program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. The research utilized 210 participants with 145 teachers and 65 master students from colleges and universities in Jing Dezhen by using stratified random sampling techniques, and collect data was applied by survey questionnaire with five rating scale. The research methodology is divided into 3 phases：Phase 1: Investigate the components and indicators of porcelain music learning management. Investigate the literature and summarize the components of porcelain music learning management competence. Phase 2: Explore the current state and desire state of porcelain music learning management for teachers in colleges and universities in Jing Dezhen, analyze the information from step 1 and used PNI order ranking. Phase 3: Develop and evaluate the program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. Samples used in each research stage: 5 experts in the first stage in research instrument assessment. Stage 2: 145 Jingdezhen colleges and universities teachers, Stage 3: 65 master students. Data collection tools include questionnaires, measurements, interviews, assessments and observations. Statistics used in the data analysis include frequency, percentage, mean and standard deviation, confirmatory component analysis, and PNI Modified.

The results of the research showed that: 1. Components and indicators of porcelain music learning management competence for teachers in colleges and

universities in Jing Dezhen There are 6 Components and 15 indicators:1) Knowledge concept 2) Teamwork cooperation 3) Culture construction 4) Vision competence 5) Methodology design 6) Practice on purpose. 2. The current state of porcelain music learning management competence to strengthen the porcelain music in colleges and universities. The overall desirable state is to a large extent. When considering the necessary needs, it was found that at the level of necessity, all components need to be developed. When prioritizing the need for improvement based PNI modified, it was found that teamwork cooperation needed to be developed the most, followed by practice on purpose, culture construction, knowledge concept, methodology design, vision competence. 3. Develop and evaluate the program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen, there are 6 components include: 1: knowledge concept, 2: Teamwork cooperation, 3: Culture Construction, 4: Vision competence, 5: Methodology Design, and 6: Practice on purpose with a development period of 120 hours. 3. Develop and evaluate the program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen, there are 5 components: Principles, Objectives, Content, Development process, Measurement and evaluation, evaluate results of enhance program on usefulness and suitability.

The feasibility and results of the manual for the development of a learning management framework program to strengthen the learning management of colleges and universities school teachers are at the highest level. It can be used to improve students' learning as well as development consists of 6 modules: Module 1: Knowledge concept, Module 2: Teamwork cooperation, Module 3: Culture construction, Module 4：Vision competence, Module 5: Methodology design, Module 6: Practice on purpose

Keyword : porcelain music, earning management competence, colleges and universities

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

Chapter I

Introduction

Background

Music education has undergone along development history, showing a trend of increasingly subdivision and standardization in the long process. There was also a period when many educational staff fell into the misunderstanding of only cultivating professional talents. It is true that education is closely related to the social background and development needs. Fortunately, the current global development trend has focused on the significance of holistic education. Zou Jiequn, an author from Jingdezhen Colleges, discussed several factors that affect the musical function of ceramic instruments from different aspects such as material, shape (form/ purpose), musicality, matching, and decoration. In his article, "Shallow Discussion on Several Factors Affecting the Musical Function of Ceramic Instruments" , Zou pointed out the origin, current situation, achievements, and problems of the development of ceramic music and instruments. Ceramic musical instruments, unlike those made of other materials such as wood, gourds, bones, or shells, are not just modifications of naturally existing substances. Based on the remarkable plasticity of clay, ceramic musical instruments allow people to create various shapes. They are crisp and pleasant to the ear, sharing the commonality of general musical instruments while possessing unique qualities such as clarity and transparency in sound quality, moderate pitch range and volume. Their broad pitch range, beautiful timbre, and pure texture are unparalleled by other instruments. For example, the porcelain music of the Jingdezhen Song and Dance Troupe not only possesses the common playing characteristics of traditional Chinese string, wind, percussion, and wooden instruments, but also exhibits the unique clarity and transparency of ceramic sound.

Comparisons have been made in terms of existing product forms and achievements between domestic and foreign ceramic musical instruments, as well as artistic characteristics and expressive differences between pottery music and porcelain music. Professor Yu Fang from Jingdezhen University mentioned in her article "

Exploration and Exchange on the Design of New Porcelain Musical Instruments - 'Porcelain Marimba' and 'Porcelain Clapper'" published in the September 2015 issue of China Ceramics (Volume 51, Issue 9) that the emergence of ceramic music culture in Jingdezhen as arising force in musical culture not only represents the aesthetic values of contemporary musicians but also reflects the cultural value orientation of Jiangxi province. This is a result of the progress of the world's humanistic and spiritual world, and its influence is global, serving as an optimal path for individuals to connect with the entire world. Everyone possesses and inherently has the ability to learn actively.

The development of cognition has led to the emergence of numerous teaching methodologies and the humanization of educational concepts, which is also evidence of the continuous improvement of human spiritual civilization. Various music teaching methodologies have emerged worldwide, and while they differ based on the-irrespective national and social backgrounds, their commonality lies in the pursuit and exploration of the idealization of overall education, accelerating the development and transformation in the field of music education. From the perspective of integrity, various types of music education are comprehensively educated and cultivated with the direction and motivation of developing a "complete person." Music education is not just about teaching music, but about enabling children to develop through musical activities and ultimately grow into a complete individual (Xu Zhuoya, 2018).

The 2023 Edition of Compulsory Education Music Curriculum Standards has substantially revised the educational objectives of music curriculum, aiming at adapting to the development needs of The Times and promoting music education to meet the needs of students' all-round development. The purpose of the revision is to improve the practicality, inquiry and creativity of the music course, and promote the cultivation of students' aesthetic sentiment, musical expression ability and musical accomplishment.

1. Adjustment of curriculum Objectives and contents The revised music curriculum standards will pay more attention to cultivating students' musical expression ability and creativity. The curriculum objectives will more clearly emphasize the

students' competence to cultivate aesthetic sentiment, music appreciation, music performance and creative competence.

2. Innovation in teaching methods and means The revised standards will encourage teachers to adopt a variety of teaching methods and means, such as scenario simulation, collaborative research, information technology, etc. , in order to improve the teaching effect of music courses. At the same time, it will also encourage the rational use of school and social resources, and enrich the content and form of music teaching.

3. Integration of School and Social resources The revised standards will encourage the deep integration of school and social resources and broaden the extension of music education. The school can actively cooperate with music groups and cultural institutions, organize music activities and exchanges, and provide students with broader opportunities for music research.

4. Cultivating students' comprehensive quality The revised standard will pay more attention to cultivating students' comprehensive quality. Music courses will be organically integrated with other disciplines to promote the cultivation of students' interdisciplinary thinking and innovative ability, and improve students' comprehensive quality level. In order to better implement the revised music curriculum standards, teachers and schools are recommended to take the following measures:

1. Strengthen teacher training and improve teachers' teaching ability and level.

2. Create a good music teaching environment and provide sufficient music resources and equipment.

3. Encourage students to participate in music activities and competitions to develop their interest and self-confidence.

4. Strengthen communication and cooperation with parents, and jointly pay attention to students' music education. Through the above revision content and implementation suggestions, it is believed that the revision of the 2023 version of Compulsory Education Music Curriculum Standards will have a positive impact on the improvement and overall development of students' music literacy.

Research Question

1. What are the components and indicators of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen？

2. What are the current state and desire state of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen?

3. What is a program and the evaluate of enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen?

Research Objective

1. To investigate the components and indicators of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

2. To explore the current state and desire state of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

3. To develop and evaluate of enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

Research Significances

Competences of porcelain music learning management for teachers in colleges and universities have been developed and strengthened. This results in the development of the competence of learning management in colleges and universities and the development of teaching and learning management for teachers, which will affect the further development of students' quality.

Scope of Research

1. Scope of content

1.1 Components of porcelain music learning management

From the research and synthesis of documents by various academics, the components of porcelain music learning management consists of 6 components:

      1.1.1 Knowledge concept

      1.1.2 Teamwork cooperation

      1.1.3 Culture construction

      1.1.4 Vision competence

      1.1.5 Methodology design

      1.1.6 Practice on purpose

1.2 Priority needs refer to Principles and of personnel development. From the research and synthesis of documents from academics and educators. It consists of 3 important learning principles:

      1.2.1 70% experiential learning By means of strengthening Leadership Modifications for school teachers include monitoring/ observing templates (Job Shadowing/Observation) and assigning work (Job Assignments).

      1.2.2 20% Learning from others There are development methods, Including coaching (Coaching) and networking (Networking).

      1.2.3 10% Learning through the curriculum There are development methods including: Training and workshop

  1.3 Adult learning management

      1.3.1 Use of Experience for Jingdezhen teachers in porcelain music learning, past experiences in teaching, music, and culture can be used. Such as applying relevant methods, knowledge, and elements to enrich teaching.

      1.3.2 Immediacy of Application

In this context, new knowledge and skills should be quickly applied. For example, using new teaching methods immediately to improve learning efficiency.

      1.3.3 Motivation to learn

Motivation is crucial. Intrinsic comes from porcelain music's charm, and extrinsic from competitions, rewards, and professional opportunities, making teachers more active in management.

1.4 Sequence of steps in the enhance porcelain music learning management competence program. The researcher researched various documents to develop the program with the following steps.

1.4.1 Research the components and indicators

1.4.2 Research the current state and desire state

1.4.3 Development and evaluate suitability and feasibility

1.5 Principles and methods of management development from the research and synthesis of documents from scholars and educators. It consists of 3 important learning principles:

1.5.1 Holistic education: This includes listening exercises, encouraging students to actively participate, stimulating their intrinsic motivation to learn, and unleashing their creative potential.

1.5.2 Life-long teaching: It encompasses not only learning music in the classroom but also having opportunities to be exposed to music in daily life and outside of school. This involves establishing an extracurricular musical environment and employing various methods to ensure constant engagement with music.

1.5.3 Open valuation criteria: During the teaching process, it's important to assess students' musical abilities not only from a professional perspective but also by understanding their individual characteristics. A diversified approach should be used to understand and evaluate the students' musical talents and states.

1.6 Components of program the researcher has researched various documents. The components of the program include:

1.6.1 Principles

1.6.2 Objectives

1.6.3 Content

1.6.4 Method

1.6.5 Evaluation

2. Scope of population and sample

Phase 1: Investigate components and indicators of enhance porcelain music learning management competence experts. Evaluating the components, and indicators of enhance porcelain music learning management. Experts 5 persons consisting of teachers, master students.

Phase 2: Explore the current state, desire state and priority need of enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

1) Population includes colleges and universities in Jing Dezhen, academic year 2023, including colleges and universities teachers 307people, master students 137 people，total：444 people

2) The sample group includes colleges and universities teachers in colleges and universities by comparing the total population with the prepared table of Krejcie and Morgan（1978）and using the stratified random sampling technique（Stratified Random Sampling Technique）to classify according to the size of 4 schools, calculating the sample. In each layer then use simple random sampling to get the sample. This resulted in a sample of 210 people, including teachers 145，master students 65

Phase 3: Develop program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

1) Experts. Research the principles and methods for enhance porcelain music learning management competence by conducting in depth interviews with 5 experts.

2) Experts. Evaluating the suitability and feasibility program to enhance enhance porcelain music learning management competence. Experts 5 persons consisting of academics, educators, and scholars.

Concepture Framework

In this research, the researcher documents from various academics related to enhance porcelain music learning management competence components were studied.

Program components learning management competence development model changes and the process of developing porcelain music learning management competence to serve as a conceptual framework for research as follows:

1. **Conceptual framework for the components of enhance porcelain music learning management competence**

From the research and synthesis of documents by academics including Carl Orff (1950), Zoltán Kodály (1950), Paul Hindemith (1950), Bennett Reimer (1970), Paul Huck (1970), David Elliot (1990s), Luo Yifeng (2000), You Wei (2014), Yu Fang (2013), Li Chunlei (2019) Components of porcerlain music learning management competence, the transformation consists of 6 components: 1) Knowledge concept, 2) Teamwork cooperation, 3) Culture construction, 4) Vision competence, 5) Methodology design, 6) Practice on purpose

2. **Principles of program to enhance** porcelain music learning management competence by the Learning Model 70: 20: 10. The research and synthesis of documents from academics and educators, the concept of 70: 20: 10 learning is Lawson (2008), Aporn Phuvitayaphan (2016), Patchara Vanitchawasin (2017) and Sutham Thamtasananon. (2021) consists of 3 components: 1) 70% learning from experience, 2) 20% learning from others, and 3) 10% learning through the curriculum. Malcolm Shepherd Knowles (1913-1997) Was an American educator well known for the use of the term Andragogy a synonymous to the adult education.

3. **Methods of learning management development** of colleges and universities for teachers. The researcher researched documents from Hao Xiangying (2015), Xia Yan (2016), Yu Fang (2009), Mo Xiaoquan, He Jiwen and He Yueni (2016), Zhou Haihong (2020), Zoltán Kodály (1950) Amy B. Beebe (2000), Bennett Reimer (1999), Paul Hindemith (1950).

The researcher can conclude that principles used in developing learning management competence come in 3 forms: 1) Management from Systems Theory: 1) Holistic Education Management: Holistic education management have developed methods, including: comprehensiveness, integration, multi-dimension. 2) Life-long Teaching Management from Strategic Planning: Life-long Teaching have developed methods, including: sustainability, development, planning. 3) Open valuation criteria: Diverse Evaluation have developed methods.

4.Sequence of steps: 1) Research the components and indicators; 2) Research the current state and desire state; 3) Development and evaluate suitability and feasibility

5. Principles of enhance porcelain music learning management competence

according to the principle holistic, long term, diverse from the research and synthesis of documents from scholars and educators, the concept of Holistic, Long term, Diverse management is Zhou Haihong (2011), Tao Xin (2017), Liu Feng (2006) and Edwin Gordon (1970) consists of 3 important management principles:1) Holistic management from Systems Theory, 2) Long-term management from Strategic Planning, 3) Open evaluate criteria management through the Balanced Scorecard Approach

6. Components of program to enhance porcelain music learning management competence The researcher researched documents from: Zhao Cong (2007), Huang Hu (2013), Wang Zhongshan (2016), Wang Yidong (2023), Ge Yong (2023), Zhang Zunlian (2023), Chen Yue (2023), Xie Fei (2019), Chen Houming (2021), Ma Xiaolong (2023), Lin Rong (2023), Feng Liang (2023), Wan Deli (2023), Huang Liying (2023), and Ma Yanhong (2023). In conclusion, the program has the following components:

1) Principles

2) Objectives

3) Contents

4) Process

5) Evaluation

From the conceptual framework used in the research the researcher conducted a research and summarized it into conceptual framework in researching as shown in Figure 1
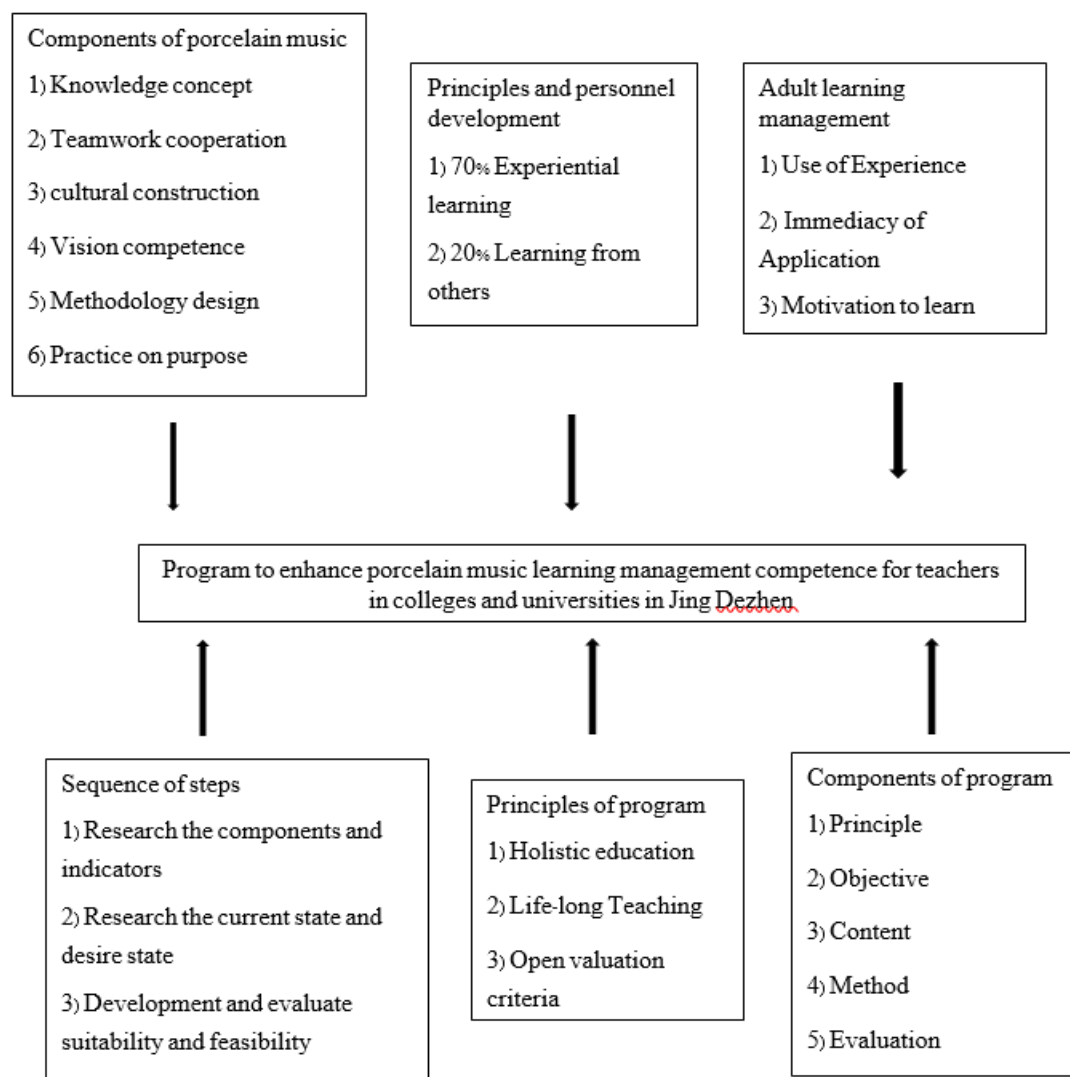
Figure 1 It Shows the framework of this Research contents

Definition of terms

1. Porcelain music learning management refers to the behavior of college teachers' management of students' porcelain music learning effect. It consists of the following parts inclusive 6 components：

1.1 Knowledge concept: Teachers should have a comprehensive knowledge of porcelain music and interdisciplinary knowledge related to porcelain music learning management. In the classroom, teachers should cover its history, culture, technology and other aspects, and when teaching specific porcelain instruments, they can introduce knowledge in art history, musicology and other fields to expand students' knowledge horizon.

1.2 Teamwork cooperation: Porcelain music teachers need to work with colleagues or students. In class, group projects can be organized for students to co-create porcelain music works or plan performances. At the same time, we collaborate with colleagues from different disciplines to provide students with a more holistic learning experience.

1.3 Cultural construction: It aims to improve teachers' cultural literacy and inherit local porcelain culture. Students can be organized to visit porcelain factories, hold porcelain culture lectures and other activities, and integrate cultural components into classroom teaching, so that students can deeply understand the charm of porcelain music and art, and enhance their respect and love for traditional culture.

1.4 Vision competence: In holistic education, teachers should conduct diversified evaluation, respect students' characteristics, develop personalized learning plans, and introduce a variety of evaluation methods to comprehensively understand students' growth.

1.5 Methodology design: To construct a complete porcelain music learning management teaching system, including selecting appropriate teaching content, adopting diversified teaching methods, stimulating students' participation, establishing evaluation and feedback mechanism, etc., in order to adapt to different learners' needs, improve teaching effect, and cultivate teachers' critical thinking, creativity and problem-solving competence.

1.6 Practice on purpose: Students are provided with targeted skills development pathways, teachers assign specific tasks, and students are encouraged to reflect on the

learning process, improve their skills, deepen their understanding of culture and management responsibility.

2. Program to enhance learning management refers to： Through strengthening knowledge concept, teamwork cooperation, cultural construction, vision competence, methodology design and practice on purpose, the porcelain music learning management competence of Jingdezhen colleges teachers is improved to the expected level. The program includes components such as principles, objectives, content, development process and evaluation.

3. Current state: refers to the practical level of Jingdezhen college teachers in improving their ceramic music learning management ability, which can be evaluated by observing teachers' teaching methods, students' learning outcomes and teaching environment.

4. Desire state: refers to the demand level of Jingdezhen college teachers to improve their ceramic music learning and management ability, which is determined by educational goals and students' needs.

5. Priority needs refer to: refers to the expected focus of improving the ceramic music learning management ability of Jingdezhen college teachers, which can be determined by analyzing the gap between the current situation and the desire state.

6. Teachers: educators who specialize in teaching ceramic music performance techniques, theories or related courses.

7. Master's students: Colleges and universities postgraduate students who conduct in-depth study and research in the field of ceramic music, including ceramic instrument making, performance, music creation or related theoretical research.

Chapter II

LITERATURE REVIEW

In this research, the researcher research documents, textbooks, and related to the program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen, with the following topics specified:

1. Component of porcelain learning management

    1.1 Meaning of Learning Management

    1.2 Components of Learning Management

    1.3 Indicators of Learning Management

2. Princeple and personnel development

    2.1 70% experiential learning

    2.2 20% Learning from others

    2.3 10% Learning through the course

3. Management Theory

    3.1 Definition of teacher

    3.2 The meaning of management (Management)

    3.3 Management theory

4. Adult learning management

    4.1 Use of Experience

    4.2 Immediacy of Application

    4.3 Motivation to learn

5. Components of program development

    5.1 Principle

    5.2 Objective

    5.3 Content

    5.4 Methods

    5.5 Evaluation

6. Program and program development

7. Context of program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

8. Related research
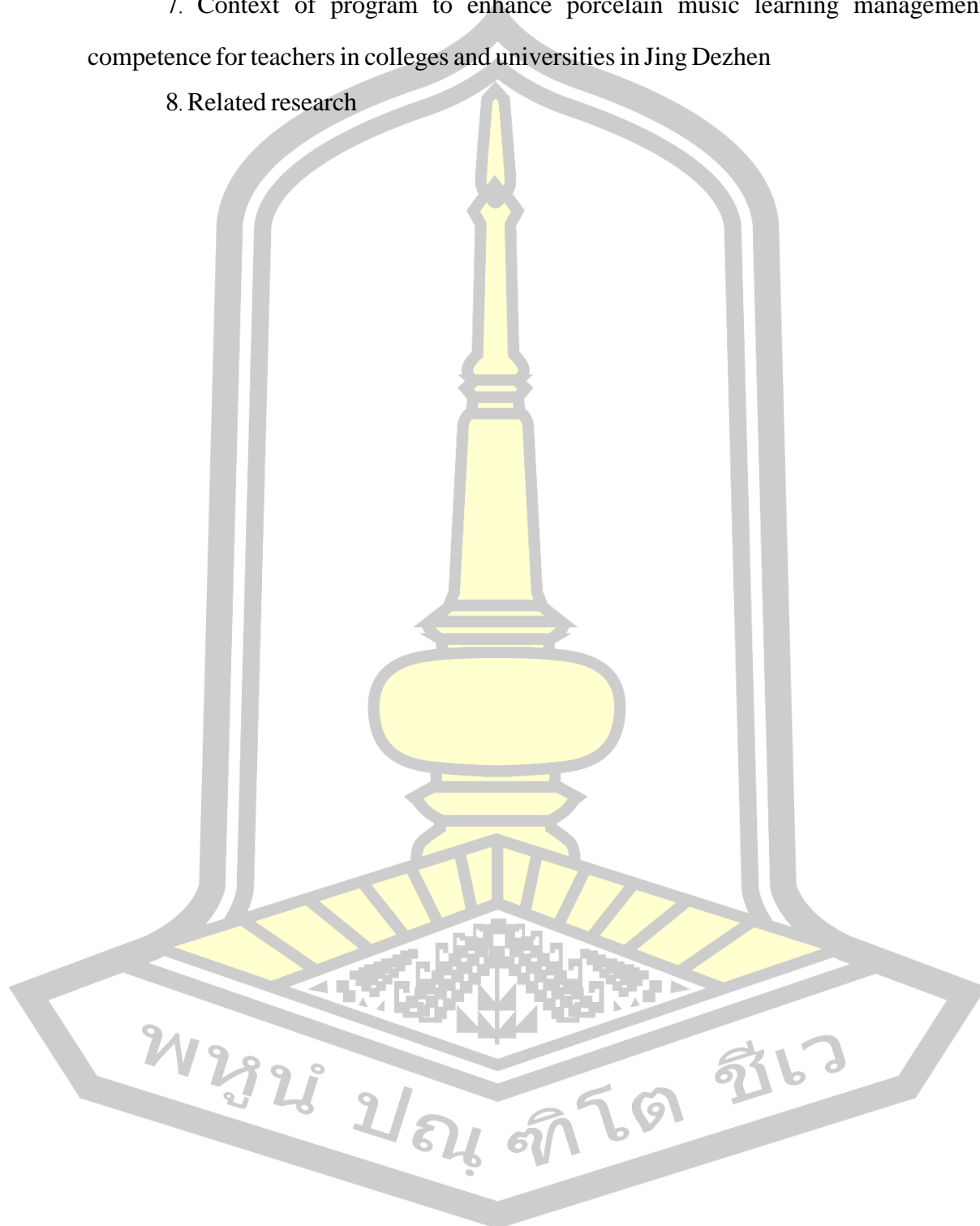
1. Component of porcelain learning management

1.1 Meaning of porcelain music learning management

Yu Fang (2009) Intangible cultural heritage, as the most iconic folk music cultural symbol in the traditional culture of Dezhen, has along history of development and profound cultural connotation. It is an interpretation of the artisan spirit, but also the perfect embodiment of the aesthetic appeal of Jing Dezhen porcelain music intangible cultural heritage.

Hao Xiangying (2015) The student evaluation system is a foreign product faced in China, the profound cultural conflict is the fundamental measure to perfect the school evaluation system, it is the establishment of the concept of "co-governance" that enables teachers, students and schools to manage. Managers jointly become responsible for the quality of teaching.

Xia Yan (2016) Art learning management should start from the top-level design of the school, increase investment in the school of art, combine unified management with classified management, implement stratified teaching of public courses, diversified evaluation of specialized courses, adjust the admission system of teachers in the school of art and the methods for identifying teachers' scientific research results, and respect the regularity and particularity of art education from the ideological perspective. The present teaching management system should be optimized and reconstructed from the school level.

Mo Xiaoquan, He Jiwen and He Yueni (2016) Teaching management evaluation is an objective evaluation of the level of teaching management in colleges and universities, which plays a very important role in strengthening teaching management, standardizing teaching process, and improving teaching effect, education quality and school-running efficiency.

In sum up, from research the meaning of learning management from various academics, it can be concluded that competence of learning management is the behavior of school management who can adapt and change in response to situations and environments. changing in a complex and rapidly changing world and related to the

competence to manage knowledge and build good relationships while working as a team. Have an understanding of different cultures, have a vision, and be able to predict and manage change by adjusting strategies to be appropriate and efficient to deal with challenges that may arise to achieve the goals of the educational institution.

1.2 Components of learning management

Zhou Haihong (2020) explained the principles. Components of learning management are as follows:

2.2.1 Knowledge management consists of knowledge and skills about culture from comprehensive, flexible, development used to change cultural competency. Organization. Transformation teachers will have different understandings of the cultural dynamics within their organization. Cultural literacy education is essential. This is because leaders interact with others who have a culture. And values different from their own makes it possible to use the experience gained in solving problems in managing. People with opinions different from their own group. Cultural competencies include the importance of management competence success. Outwardly expressed behavior Understand the motivations of people from different cultures can bring about changes and adjustments. Response of students in the organization.

2.2.2 Teamwork cooperation in this thesis is not merely a tool but a foundational structure that shapes the entire research endeavor. It encompasses the philosophical assumptions, theoretical perspectives, and procedural guidelines that inform the collection, analysis, and interpretation of data. A robust methodology ensures the rigor, validity, and reliability of research findings, providing a solid foundation for new knowledge construction and theoretical advancement.

2.2.3 Culture construction: The cultural construction within colleges and university porcelain music education is a rich tapestry woven from the threads of tradition and modernity, fostering an inclusive and diverse learning environment that emphasizes the preservation and promotion of the unique porcelain music heritage. This approach not only instills a deep sense of cultural pride and identity among students but

also nurtures their creative expression and individual talents through a student-centered educational philosophy. With a keen eye on the future, the curriculum is designed to prepare students as innovators and global cultural ambassadors, ensuring the timeless art of porcelain music evolves with contemporary relevance while maintaining its distinct spiritual and aesthetic essence.

2.2.4 Vision competence: Music education emphasizes the provision of high-efficiency music education aimed at unleashing the musical potential in every child and cultivating their comprehensive literacy. Music education is not just about learning skills; it is a holistic aesthetic education that provides the foundational qualities to support the life quality of students throughout their lives. It encourages a diverse set of values and pursuits, transcending mere academic achievements, and highlights the importance of family and school as safe and supportive environments for children's spiritual growth. Everyone should be able to experience music based on their own feelings, without being constrained by traditional standards of understanding. Through this educational philosophy, students with comprehensive qualities and aesthetic abilities are nurtured, laying a solid foundation for them to become lifelong learners and well-rounded individuals.

2.2.5 Methodology design: Zhou Haihong points out" Methodology" refers to the concept and historical evolution of teaching methods, as well as the various approaches and techniques used in the teaching process. According to literature, teaching methods can be broadly understood as the means adopted by teachers to complete teaching tasks, including general teaching methods and subject- specific teaching methods, covering both the principle level and the foundational level of teaching methods. These methods are not just specific teaching skills but also include the philosophy and principle methods of teaching; they are the guiding ideas and action frameworks in teaching practice. The methodology of teaching focuses on the evolution of teaching methods, aiming to reveal the history of innovation in teaching methods and the laws of development.

2.2.6 Practice on purpose: Enhance competence in colleges and university porcelain music learning management for teachers is a deliberate educational method

focused on the preservation, promotion, and innovation of porcelain music. It purpose to cultivate in teachers a deep musical literacy and a profound understanding of the cultural heritage inherent in porcelain music learning management, while also inspiring a sense of stewardship for its continuation. Through experiential learning, students are engaged in performances and cultural exchanges that refine their skills and build confidence, fostering a lifelong passion for music. This intentional practice is future-oriented, encouraging students to explore new expressions of traditional music, ensuring its relevance and vibrancy in the modern world, and preparing them to be ambassadors of this unique musical art.

Zhao Feng (2008) research learning management. Then explain the indicators of music learning management as follows: Music teaching encompasses multiple aspects. Firstly, it involves an inter-disciplinary approach where music knowledge contains cultural elements and teachers need to be familiar with them. Secondly, cooperation with colleagues and students is crucial for teachers, which enriches educational experience and promotes professional development. Thirdly, in terms of culture transmission, in porcelain music education, it combines tradition with innovation. Fourthly, a holistic vision in university music courses emphasizes cultivating students' emotions, creativity and critical thinking, with diverse assessment methods for their all-round development. Fifthly, instructional design integrates inclusivity, diversity, interdisciplinary approaches and body movement to promote a dynamic educational experience. Finally, training is an intentional application of teaching methodologies to preserve and revitalize the porcelain music tradition, with teachers acting as facilitators of cultural exchange to meet the evolving needs of a globalized society.

Tao Xin (2016) explained the indicators of enhance music learning management are as follows: Music department leaders need several key qualities. They should have foresight regarding educational goals and anticipate changes in the musical landscape. Creativity and innovation must be fostered, like embracing new teaching methods. Flexibility to adjust to new info and circumstances is essential. Team orientation with a focus on collaboration and communication is important. Also,

they must commit to continuous learning and development for themselves and their team.

Wang Dandan (2019) researched the components enhance music learning management competence: Comprehensive indicators: Teachers should not only be good at knowing and managing their own profession, but also be good at understanding the knowledge system of others. This skill is essential for optimal productivity when teaching.

In sum up, Music learning management involves an interdisciplinary approach with cultural elements in music knowledge, cooperation among educators and students, culture transmission combining tradition and innovation, a holistic vision in courses with diverse assessment methods, integrated instructional design, and purposeful training. Teachers should know their profession and other knowledge systems, and music department leaders need qualities like foresight for effective management.

1.3 Indicators of Learning Management

1.3.1 Knowledge concept

1.3.1.1 Cultural Knowledge

Carl Orff (1950) Orff is a famous composer and music educator in Germany. He put forward the Orff Music Education method, which emphasizes that music education should focus on children's natural development and pay attention to the cultivation of children's creativity and music sensitivity. Orff education method holds that music teachers need to have solid theoretical knowledge and practical ability of music in order to better guide students.

Paul Hindemith (1950) Huck is a German composer and music educator. In his music education practice, he emphasized the importance of music teachers' professional skills, especially in music theory and composition skills.

Zolt á n Kod á ly (1950) Kodai, Hungarian composer and music educator, put forward the Kodai teaching method, which emphasizes that music teachers should have profound knowledge of music theory and singing ability. in order to effectively impart music knowledge and skills in teaching.

Bennett Reimer （1999） Remo is an American philosopher of music education. in his works, he puts forward the aesthetic philosophy of music education and believes that music teachers should have profound music aesthetic ability and professional skills. In order to promote students' deep understanding and appreciation of music.

Amy B. Beebe （2000） Bell is a music educator in the United States. in many papers and works, she emphasizes the importance of music teachers' professional skills, and believes that teachers' professionalism directly affects students' music learning effect.

Yu Fang （2009） Intangible cultural heritage, as the most iconic folkmusic cultural symbol in the traditional culture of Dezhen, has a long history of development and profound cultural connotation. It is an interpretation of the artisan spirit, but also the perfect embodiment of the aesthetic appeal of Jingdezhen porcelain music intangible cultural heritage Mo Xiaoquan, He Jiwen and He Yueni （2016） Teaching management evaluation is an objective evaluation of the level of teaching management in colleges and universities, which plays a very important role in strengthening teaching management, standardizing teaching process, and improving teaching effect, education quality and school-running efficiency. At present, the evaluation of teaching management in colleges and universities is subjective, and the selection of indicators and the setting of index weights are not scientific. Aiming at quantitative assessment, this paper introduces the concept of balanced scorecard to establish a teaching management evaluation body with four dimensions: customer, internal flow, learning and growth, and finance. Then use the analytic hierarchy process to comprehensively calculate the indicators of the teaching management evaluation system. Summarizing from the study of review, summarizing from the study of review, it can be concluded that porcelain music learning management component and indicator is. A series of corresponding measures shall be formulated and implemented by the educational administration department. Urge the teaching staff to actively implement various teaching work to meet the assessment standards

required by the school. The assessment standards refer to taking appropriate management means to grasp each stage of teachers' daily teaching work, which is a progress assessment mechanism. In the construction of this system, combined with the actual situation of porcelain music education, it mainly focuses on the process monitoring mechanism and quality evaluation mechanism, and takes mutual assistance mechanism and incentive mechanism as auxiliary means, and constantly explores and revises to continuously improve the efficiency of teaching management.

Tang Hui, Liao Shiyan, Hao Xiangying (2015) The student evaluation system is a foreign product faced in China, the profound cultural conflict is the fundamental measure to perfect the school evaluation system, it is the establishment of the concept of "co-governance" that enables teachers, students and schools to manage. Managers jointly become responsible for the quality of teaching.

Xia Yan (2016) Art learning management should start from the top-level design of the school, increase investment in the school of art, combine unified management with classified management, implement stratified teaching of public courses, diversified evaluation of specialized courses, adjust the admission system of teachers in the school of art and the methods for identifying teachers' scientific research results, and respect the regularity and particularity of art education from the ideological perspective. The present teaching management system should be optimized and reconstructed from the school level.

In sum up, The views and opinions of these educators have a far-reaching impact on the development of music education, especially in the cultivation of music teachers' professional quality. Their ideas are widely used in the practice of music education to help students and teachers learn and teach music more effectively.

1.3.1.2 Professional Knowledge

Bennett Reimer (1970) Remo believes that music education is essentially

aesthetic education, and the fundamental value of music education is that it is a

kind of sensory education. He stressed that music education should develop everyone's

inherent ability to respond to the artistic power of music, which is a kind of"aesthetic perception"of music Noumenon.

Paul Huck (1970) Huck believes that the essence of music education is functional literacy education, and the value of music education lies in that it is a kind of education conducive to people's social needs and development.

David Elliot (1990) Elliot opposes the aesthetic philosophy that only pays attention to sound itself, and emphasizes the purposeful and practical significance of music teaching in a specific context. He believes that the essence of music education is that it is a "diversified human practice".

Luo Yifeng (2000) Although Luo Yifeng did not directly mention the educational view of music teachers when discussing the present situation and prospect of Chinese music aesthetics, he emphasized that music aesthetics as a developing discipline has important guiding significance for music education.

In sum up, In music education, educators such as Bennett Remer, Paul Huck and David Elliot emphasize that music teachers should have profound music aesthetic literacy in order to promote students' aesthetic perception, social needs and development. And an in-depth understanding of musicc noumenon.

1.3.2 Teamwork Cooperation

1.3.2.1 Cooperation with teachers

Wang Linda (2012): music teachers need to learn to cooperate with other teachers, school administrators and parents to promote students' music learning.

Mark Johnson (2016): music teachers should cooperate with teachers of other disciplines to design interdisciplinary music teaching activities to enhance students' comprehensive learning experience.

Sarah Davis (2018): music teachers need to develop leadership, lead the team in music creation and performance, and promote collaboration and communication among team members.

Andrew Smith (2019): music teachers should encourage students to cooperate in learning and cultivate their teamwork and music literacy through team projects and group activities.

James Wilson (2021): music teachers need to master effective communication skills and promote communication and cooperation within the team so as to improve teaching efficiency and students' learning effect.

In sum up, In terms of teamwork, the literature emphasizes that music teachers need to work with other teachers, school administrators, parents and students to promote music teaching. By cultivating interdisciplinary cooperation ability, leadership ability and communication within the team and improve teaching efficiency and students· learning effect.

1.3.2.2 Cooperation with students

A Review of Interactive Teaching Methods (2017): This paper summarizes the theoretical foundations, connotations, main types, characteristics, significance, and existing problems of interactive teaching methods, and proposes future research directions. The text highlights the equality of teacher-student roles, emphasis on situation and practice, and the importance of cooperation.

Research on Cooperative Learning Model in Elementary School Music Singing Teaching (2019): The article explores the application of the cooperative learning model in elementary school music singing teaching, points out the problems in elementary school music singing teaching, and proposes the necessity of exploring and establishing a scientific, effective, and mature cooperative learning model.

Exploration of Cooperative Learning in Elementary School Music Teaching (2010): Teacher Hou Yunli shares her practical experience in implementing cooperative learning in elementary school music teaching, including cooperative learning in music performance, singing games teaching, music appreciation classes, and the importance of creating a good atmosphere for cooperative learning.

Frontiers of Foreign Language Education Research (2020): The article discusses the implementation principles and design process of Teacher-Student Collaborative

Assessment (TSCA) within the "Production-oriented Approach" (POA), emphasizing the importance of pre-class goal orientation, in-class problem-driven instruction, and post-class process monitoring, and demonstrates the application of TSCA in classroom teaching examples.

Design of Collaborative Teaching Mode Based on Teacher-Student Cooperation for "Social Survey Methods" Course (No Date): The paper designs a collaborative teaching mode based on teacher-student cooperation, including in-class tiered target teaching, extracurricular student team cooperation and mutual learning, and comprehensive experiential learning, transforming the traditional teacher- centered instruction model.

In sum up, They emphasize the importance of teacher-student cooperation in the teaching process, whether in foreign language teaching, interactive teaching methods, elementary school music teaching, or social survey methods courses. Cooperative learning is regarded as an effective teaching strategy. Through cooperative learning, communication and cooperation among students can be promoted, teaching efficiency and students' learning motivation can be improved, and students' innovative consciousness and critical thinking abilities can also be stimulated. The role of teachers has shifted from traditional knowledge transmitters to facilitators and promoters of learning, while students have become the main body of the classroom, actively participating in teaching activities. These research provide valuable references for educators to promote the innovation of teaching models and the improvement of educational quality.

1.3.3 Culture construction

1.3.3.1 Culture confidence

Wang Yan (2015) She mentioned cultural diversity and inclusion in music education. She suggested that porcelain music education in universities should provide a diversified learning experience, allowing students to contact and understand musical

styles in different cultural backgrounds, while deepening their awareness and respect for the cultural value of local porcelain music.

Li Xiaofeng (2016) He focuses on music education and the cultivation of students' innovative ability. He proposed that porcelain music education in colleges and universities should not only teach skills, but also stimulate students' innovative thinking and encourage them to explore the combination of porcelain music and modern musical elements, so as to cultivate musical talents with international vision and local cultural roots.

Zhao Li (2017) She focuses on personalized teaching in music education. She believes that porcelain music education in colleges and universities should respect each student's personality and interests and provide customized study plans to help students discover and develop their own unique understanding and expression of porcelain music culture.

Zhang Hongxia (2018) In her research, Zhang Hongxia emphasized cultural self-teaching, so as to cultivate students' identification and pride in local music culture. She believes that porcelain music education in universities should become an important way to inherit and develop traditional Chinese culture.

Chen Sijin (2019) She advocates integrating life practice into music education, allowing students to learn and experience music in practice. He suggested that porcelain music education in colleges and universities can be organized by students to participate in community music activities, cultural exchange programs, etc., so that students can learn and spread porcelain music culture in a real social environment.

In sum up, The scholars collectively advocate for a music education approach in colleges that is deeply rooted in cultural confidence and innovation. They emphasize the integration of traditional culture into music pedagogy, the cultivation of students' innovative capabilities, the appreciation of cultural diversity, personalized teaching strategies, and the application of music learning in practical life experiences

1.3.3.2 Culture education

Zhang Wei (2015) - In "Exploring the Adaptive Nature of Cultural Education in the Digital Age," Zhang Wei discusses the importance of adapting cultural education to the digital era, focusing on the use of technology to enhance the learning and dissemination of traditional porcelain music.

Chen Xiao (2016) - Chen Xiao's "Progressive Cultural Education: Developing Critical Thinking Skills in Students" advocates for a cultural education that fosters critical thinking, suggesting that a deep understanding of cultural heritage, such as porcelain music, can significantly contribute to students' cognitive abilities.

Wang Li (2017) - Wang Li's "Innovative Practices in Porcelain Music Education: A Case Study in Jingdezhen" examines the innovative strategies implemented in Jingdezhen to revitalize the teaching and appreciation of porcelain music, emphasizing the role of local culture in educational practices.

Liu Hui (2018) - Liu Hui's study, "Cultural Adaptation in Music Education: The Case of Porcelain Music in Jingdezhen," explore show the traditional art of porcelain music is being integrated into modern cultural education, ensuring its preservation and enhancement for future generations.

Zhao Ming (2019) - In "Sustainable Development in Porcelain Music Education: A Pathway for Future Generations," Zhao Ming outlines a sustainable approach to the cultural education of porcelain music, ensuring its continuous relevance and appeal to new generations.

Huang Wei (2020) - Huang Wei's "Innovative Teaching Methods in Porcelain Music: Fostering Creativity and Innovation in the Classroom" discusses various innovative teaching strategies that can be employed to inspire creativity and innovation among students learning about porcelain music.

In sum up, The scholars collectively emphasize the progressive and sustainable nature of cultural education, especially in the context of porcelain music. They propose that fostering critical thinking, ensuring cultural sustainability, and encouraging creative exploration are essential for the evolution and enrichment of cultural education.

1.3.3.3 Culture transmission

Zhang Wei (2015) Zhang Wei's "The Digital Evolution of Culture Transmission in Music Education" explore show digital platforms and technologies are transforming the way porcelain music is taught and shared, allowing for broader access and interactive learning experiences.

Chen Xiao (2016) Chen Xiao's "Progressive Approaches to Culture Transmission: Cultivating Critical Thinking in Music Education" argues for the inclusion of critical thinking in the transmission of cultural knowledge, such as porcelain music, to enhance students' analytical and interpretive skills.

Wang Li (2017) Wang Li's "Innovative Practices for Culture Transmission in Porcelain Music Education: A Jingdezhen Case Study" investigates the innovative methods being used in Jingdezhen to ensure that the art of porcelain music is effectively transmitted to new generations, preserving its cultural significance.

Liu Hui (2018) Liu Hui's "Cultural Adaptation and Transmission in Music Education: Jingdezhen's Porcelain Music" discusses the strategies for integrating the traditional craft of porcelain music into contemporary educational settings, ensuring its continued cultural transmission.

Zhao Ming (2019) Zhao Ming's "Sustainable Culture Transmission in Porcelain Music Education: Strategies for Enduring Relevance" presents a framework for the sustainable transmission of porcelain music, focusing on long-term strategies that ensure its cultural significance remains intact for future generations.

In sum up, Approach to culture transmission in music education, with a focus on porcelain music. They stress the importance of critical thinking, sustainability, and creative teaching methods in ensuring the ongoing transmission and evolution of cultural practices.

1.3.4 Vision competence

1.3.4.1 Holistic Education

Richard Strauss (1940) as a composer, he has an indirect influence on the training goals of music education, especially in terms of music expression and skills.

Edwin E. Gordon (1975) developed Music Learning Theory (Music Learning Theory), which emphasizes the development stage of music ability.

Howard Gardner (1980) put forward the theory of multiple intelligences, including music intelligence, which affects the training goal of music education.

John Philip Souza (1990) as a composer and conductor, Souza has a profound influence on band music and music education.

In sum up, and other educators and musicians have put forward their contributions to the goal of music literacy education at different times, covering aesthetic, social, practical, creative thinking, music reading and writing ability, music expression and other aspects, jointly promoting the development of music education.

1.3.4.2 Life-long Teaching

Dr. Luke Miller (2013) music teachers need to have a forward-looking vision and pay attention to students' adaptation to the future social needs.

Prof. Emily Thompson (2016) music teachers should encourage innovative thinking and promote the reform and development of music education.

Dr.Samuel Wilson (2018) leadership and Vision Plan in Music Education: music teachers need to cultivate leadership, formulate and realize educational vision.

Julia Roberts (2020) long- term Planning of Music Education: cultivating Innovation and Entrepreneurship music teachers should pay attention to the long-term development of students and cultivate innovative spirit and entrepreneurial ability.

Dr. Robert Anderson (2023) music teachers need to pay attention to future trends and challenges and update educational ideas and methods.

In sum up, Music teachers not only need to have a forward-looking vision, pay attention to students to meet the needs of the future society, but also encourage innovative thinking and promote the reform and development of music education. They need to develop leadership, develop and realize the vision of education, while focusing

on the long-term development of students and fostering innovative spirit and entrepreneurial ability. In the face of future trends and challenges, music teachers should constantly update their educational ideas and methods and attach importance to the inheritance and innovation of excellent Chinese traditional culture. In addition, music teachers should also pay attention to the all-round development of students and Cultivate students' aesthetic ability, innovative spirit, sense of social responsibility, civic awareness and teamwork ability through the combination of multiple fields.

1.3.4.3 Open evaluation criteria

Bennett Reimer (1970) Emphasize that music education is first of all aesthetic education, and emotional experience is the best form of cognitive expression. Bruno Bruno Nettl (1990) It is proposed that music education should be understood as a part of culture.

Bruno Bruno Nettl (1990) It is proposed that music education should be understood as a part of culture.

David J. Elliott (1990) It is believed that the value and purpose of music education is to enable students to achieve self-growth in music practice.

Paul Huck (1997) Pay attention to the social effects of music education, with the aim of cultivating students' functional literacy related to music.

Wang Yaohua (2001) Put forward the concept of music education with music creation as the core

In sum up, These music educators put forward the idea of integrating philosophy into music education in different periods, and their theories cover aesthetic education, practical education, social function education, cultural education and creative education.

1.3.5 Methodology design

1.3.5.1 Individualized Instruction

Xu Weiling (early 2000) Xu Weiling is a famous Chinese music educator who emphasizes that the purpose of music education is to cultivate well-rounded people."

Music education is not only the cultivation of skills, but also the cultivation of humanity, the integration of emotion, wisdom and morality," she said.

Gao Jianjin (2010) Gao Jianjin is a well-known music educator. He believes that music education is closely related to the all-round development of people. " Music education should focus on cultivating well-rounded people with both musical talent and profound humanistic qualities," he said.

Ye Weilin (2015) Ye Weilin is a famous music educator and composer who emphasizes the close connection between music and life. "Music is an art of living, an expression of emotion, and an important part of whole-person education," he said.

Wang Anguo (2020) Wang Anguo is one of the leading figures in contemporary music education, and he advocates the integration of music education. He proposed: "Music education should cultivate all-round development of people with musical skills, musical aesthetics and musical cultural accomplishment."

In sum up, music education is widely recognized by experts as vital for fostering holistic individual development. This includes not only the cultivation of musical skills, but also the enhancement of humanity, aesthetics, and cultural appreciation. Educators emphasize the integration of music with other aspects of life, highlighting its importance as an art form that expresses emotion and connects with daily experiences.

1.3.5.2 Interdisciplinary Teaching

Paul Lengrand (1965) Intellectual, emotional, aesthetic, social, and political cultivation, whose primary task is to prepare future adults to engage in various forms of self-government and self-study. Lifelong education thus becomes the instrument and means of expression by which all forms, all modes of expression, and all stages of pedagogical action form a cyclic relationship. Intellectual, emotional, aesthetic, social and political cultivation. At present, lifelong education is generally considered to include the entire educational process, and its main task is to train future adults and equip students with the ability to engage in various forms of autonomy and self-study. Lifelong education thus becomes the instrument and means of expression by which all

forms, all modes of expression, and all stages of pedagogical action form a cyclic relationship.

Liu Zhengwei (1980) Focus on the musical forms of folksongs of different Nationalities made a comprehensive and systematic study of Chinese multi-part folk songs.

Zhang Jubin (2011) published the Social reasons for the differences in the structure of Chinese and Western Music texture, and analyzed the reasons for the formation of music forms under different social backgrounds from the perspectives of social culture and the development of human thought.

Du Yang (2022) Based on the connotation of the concept of lifelong education, the inheritance of "music" intangible cultural heritage and lifelong education should not be separated and separated, but should be in their respective research fields Seek mutual integration and exchange of communication relations between them. Like the educational goal of lifelong education, the non-inherited lifelong education of "music" emphasizes the lifelong learning of the educates and explores the knowledge and ability of "music" intangible cultural heritage. This paper reflects on the connection between lifelong education and "music" intangible heritage, further analyzes the characteristics of "music" non-genetic inheritance, examines the practical problems of lifelong education in the non-genetic inheritance relationship of "music", and explores the specific path of the non-genetic inheritance mode of lifelong education background. It provides some thinking for the inheritance of "music" intangible cultural heritage under the background of lifelong education. Seek mutual integration and exchange of communication chapter relations between them. Like the educational goal of lifelong education, the non-inherited lifelong education of " music" emphasizes the lifelong learning of the educates and explores the knowledge and ability of "music" intangible cultural heritage. This paper reflects on the connection between lifelong education and "music" intangible heritage, further analyzes the characteristics of " music" non- genetic inheritance, examines the practical problems of lifelong education in the non-genetic inheritance

relationship of "music", and explores the specific path of the non-genetic inheritance mode of lifelong education background. It provides some thinking for the inheritance of "music" intangible cultural heritage under the background of lifelong education.

Wang Xiaodun's (2023) article mentioned "the early course of polyphonic Music in China" is not clear, but Wang Xiaodun mentioned the polyphonic concept of ancient Chinese in his abstract.

In sum up, From the above information, we can see that the study of monophonic music forms and the development of music education in China have been paid more and more attention since the middle of the 20th century. In particular, Professor Fan Zuyin, his research in this field is groundbreaking, and published relevant works in 1994, which had a far-reaching impact on later music education and theoretical research. Other scholars such as Wang Xiaodun and Zhang Jubin have also studied and expounded the form of Chinese monophonic music at different times.

1.3.5.3 Diverse assessment

Robert Feldman (2000) the concept of "multicultural education" emphasizes that music education should respect and tolerate different cultural backgrounds, broaden students' horizons and cultivate their cross-cultural communication skills by learning and appreciating different styles of music.

Zhang Xinmin (2015) music education should attach importance to the inheritance and innovation of excellent Chinese traditional culture and cultivate students' national music literacy and cross-cultural communication ability.

Dr. Li Jieshan (2018) music teachers should pay attention to the all- round development of students and cultivate students' aesthetic ability, innovative spirit and sense of social responsibility through music education.

Prof.Wang Yigang (2020) music teachers need to constantly innovate educational methods and means to combine music education with science and technology, art and other fields, so as to provide students with a more rich and diverse learning experience.

Dr.Chen Yan（2022）music teachers should pay attention to the social responsibility of music education and cultivate students' civic awareness and teamwork ability through music activities and social practice.

In sum up, on the need for a multifaceted assessment in music education that values cultural inheritance and innovation, aesthetic development, innovation, social consciousness, and cross- cultural communication, while embracing technological integration and cultural diversity.

1.3.6. Practice on purpose

1.3.6.1 Leadership Training

Yang Yue（2012）A Preliminary Exploration of the Cultivation of Teacher Leadership for Undergraduate Normal Students— Taking the Curriculum Construction of 'Teacher Leadership' as an Example"

Chen Hua（2018）Teacher's Elegance - School of Ceramic Art and Design

Zha Yanan（2020）Porcelain Music Enters the Classroom, Inheriting with New Talents.

Yu Fang（2023）New Era Principal Leadership Forum and the Seminar on the Integration of Five Educations and the Development of Literacy

In sum up, These thesis reflect a focus on educational leadership, teacher development, the integration of traditional arts into modern education, and the cultivation of literacy and professional skills within the context of Jing Dezhen University.

1.3.6.2 Thinking

Yuan Feiyan（2012）A Preliminary Exploration of the Cultivation of Teacher Leadership for Undergraduate Normal Students — Taking the Curriculum Construction of 'Teacher Leadership' as an Example（The cultivation of leadership also involves the training of innovative thinking）

Wang Xiaoping (2018) Teacher's Elegance - School of Ceramic Art and Design (Innovative teaching methods and artistic creations by teachers demonstrate innovative thinking)

Zheng Jili (2020) Porcelain Music Enters the Classroom, inheriting with New Talents (The innovative teaching model of porcelain music education reflects innovative thinking)

Zhou Li (2021) Promoting Continuous Exchange of Foreign Cultural and International Education

In sum up, the documents illustrate Jing Dezhen University's dedication to innovation in education, with an emphasis on leadership development, cultural exchange, and the integration of traditional arts into modern teaching practices, all underpinned by a strong emphasis on innovative thinking.

1.3.6.3 Communication

Rao yan (2018) Teacher's Elegance School of Ceramic Art and Design (Communication between teachers and students, as well as peers, demonstrates communication skills)

Rao Wenting (2020) Porcelain Music Enters the Classroom, inheriting with New Talents (The promotion and performance of porcelain music education demonstrate communication skills)

Ren Yaokai (2021) Promoting Continuous Exchange of Foreign Cultural and international Education (International education and cultural exchange require strong communication skills)

Yan Hong (2023) New Era Principal Leadership Forum and the Seminar on the Integration of Five Educations and the Development of Literacy (Forums and seminars are platforms for communication and exchange)

In sum up, the selected literature and activities highlight the multifaceted approach to leadership training, innovative thinking, and communication skills within the context of porcelain music education and cultural exchange, these research from

these institutions reflect a comprehensive strategy for enhancing leadership, fostering innovative thinking, and developing communication abilities, all of which are essential for the growth of porcelain music education and cultural heritage.

2. Princeple and personnel development

Principles of enhance porcelain music learning management competence

Dr. Richard Bell (2015) highlighted the 70- 20- 10 framework as a strategic educational blueprint that harmonizes theoretical insights with practical skills, fostering a culture of learning that transcends the conventional classroom. This model emphasizes the cultivation of leadership by creating an environment where learning is experiential and leaders are empowered to learn and act autonomously. It is anchored in evidence-based theories and principles, advocating for a flexible approach to learning that is not confined by geographical or temporal constraints.

Dr. Elizabeth Smith (2019) articulated the 70-20- 10 educational framework as a foundational strategy for integrating theoretical and experiential learning, offering opportunities for growth both within and beyond the classroom setting. This approach places a premium on the development of leaders by engaging them in authentic learning experiences and actionable insights, grounded in sound theoretical principles that transcend the constraints of location and chronology.

2.1 Experiential Learning Model (70%):

This model is predicated on the acquisition of knowledge through firsthand encounters within authentic work environments. Engaging with actual tasks and processes on-site facilitates a swift acquisition of understanding. Effective perception is a conduit for profound learning, as it enables learners to encode and recollect experiences, bridging the gap between existing knowledge and new practices. This process enriches one's experiential capital, prompting the adoption, replication, and refinement of behaviors based on historical precedents. It lays the groundwork for the innovation of novel behaviors and competencies that enhance work performance. Competency, in this context, pertains to the behavioral attributes essential for role effectiveness, often denoted as capabilities or innate potential. Development tools

aligned with this model prioritize non- classroom methodologies for professional enhancement.

2.2 Social Learning Model (20%):

This paradigm is rooted in learning derived from interactions with others, spanning from direct supervisors to colleagues across departments, as well as subordinates, clients, and partners. Knowledge is amassed through dialogue and collaborative deliberation, underpinning the exchange of insights. Fostering robust relationships is key, achieved through scheduled conversations that facilitate the sharing of perspectives at mutually advantageous times. The tools for development in this model concentrate on non- traditional educational instruments, emphasizing interpersonal and collaborative growth strategies.

2.3 Formal Training Model (10%):

Concentrating on structured educational components, this model accentuates the significance of in-classroom learning supplemented by auxiliary tools outside the classroom setting.

Whether it's through digital learning platforms, comprehensive documentation, or prearranged educational programs, this facet of development is deemed indispensable by organizations. It is a critical component in the tapestry of integrated learning, ensuring a well- rounded educational experience that equips learners with a deep and practical understanding of their subject matter.

Dr. Susan Chen (2013) described the personnel development model based on the 70:20: 10 frame work as a strategy for self-actualization and potential enhancement. The framework outlines a distribution of key elements that facilitate the development of individual capabilities, as detailed below:

1. Development through Experience (70%):

A substantial majority, 70 percent, of developmental activities are rooted in experiential learning, derived from the challenges and tasks encountered in everyday

work. This ratio underscores the value of engaging in hands- on tasks that push boundaries and require innovative solutions.

2. Development through Interaction (20%):

The second tier, accounting for 20 percent, involves learning through collaborative efforts and mentorship. This includes the exchange of knowledge and insights within professional networks, emphasizing the importance of community and shared experiences in the learning process.

3. Development through Structured Learning (10%):

The final component, representing 10 percent, is dedicated to formal education and structured learning programs. This encompasses learning within institutional settings, through courses, workshops, and other organized educational initiatives that provide a structured approach to knowledge acquisition.

In sum up, In summary, from studying the leadership development and transformation models from various academics, the researcher can conclude that There are 3 formats used to develop transformational leadership: 1) learning by experience, 2) learning by others, and 3) learning by programs.

Author: Dr. Evelyn Martinez (2017)

Dr. Evelyn Martinez (2017) has delineated the professional enhancement model in accordance with the 70: 20: 10 frame work, which is crafted to enable individuals to actualize and amplify their intrinsic capabilities. The framework allocates a specific ratio to the pivotal elements that contribute to personal development, detailed as follows:

1. Learning and Development through Experience (70%):

Experience-based learning occupies the majority with a 70% ratio, highlighting the significance of hands-on involvement in daily occupational tasks. This experiential engagement, either through routine duties or through the undertaking of challenging assignments, is instrumental in self-development.

2. Learning and Development through Social Engagement (20%):

Constituting a 20% ratio, this element focuses on the learning derived from mentorship and guidance. It involves the exchange of knowledge and the collaborative learning that transpires within a professional network, including interactions with peers, superiors, and cross-departmental colleagues.

3. Learning and Development through Structured Programs (10%):

With a 10% ratio, this segment emphasizes the formal educational processes that take place within an institutional context. It refers to the learning acquired through organized courses, training modules, and academic programs that are designed to impart specific skills and knowledge.

In sum up, from research the learning management competence enhancing and transformation models from various academics, the researcher can conclude that There are 3 formats used to develop transformational leadership: 1) learning by experience, 2) learning by others, and 3) learning by programs.

3. Management theory

3.1 Definition of teacher

Carl Orff (1950) Orffis a famous composer and music educator in Germany. He put forward the Orff Music Education method, which emphasizes that music education should focus on children's natural development and pay attention to the cultivation of children's creativity and music sensitivity. Orff education method holds that music teachers need to have solid theoretical knowledge and practical ability ofmusic in order to better guide students.

Zoltán Kodály (1950) Kodai, a Hungarian composer and music educator, put forward the Kodai teaching method, which emphasizes that music teachers should have profound knowledge of music theory and singing ability. in order to effectively impart music knowledge and skills in teaching.

Paul Hindemith (1950) Huck is a German composer and music educator. In his music education practice, he emphasized the importance of music teachers' professional skills, especially in music theory and composition skills.

In sum up, The views and opinions of these educators have a far reaching impact on the development of music education, especially in the cultivation of music teachers' professional quality. Their ideas are widely used in the practice of music education to help students and teachers learn and teach music more effectively. It starts with understanding the cultural infrastructure of the entire organization. Transformation teachers will have different understandings of the cultural dynamics within their knowledge. Cultural literacy education is essential.

3.2 The meaning of management

Bennett Reimer（1970）Remo believes that music education is essentially aesthetic education, and the fundamental value of music education is that it is a kind of sensory education. He stressed that music education should develop everyone's inherent ability to respond to the artistic power of music, which is a kind of aesthetic perception" of music Noumenon.

Paul Huck（1970）Huck believes that the essence of music education is functional literacy education, and the value of music education lies in that it is a kind of education conducive to people's social needs and development.

David Elliot（1990）Elliot opposes the aesthetic philosophy that only pays attention to sound itself, and emphasizes the purposeful and practical significance of music teaching in a specific context. He believes that the essence of music education is that it is a "diversified human practice".

Luo Yifeng（2000）Although Luo Yifeng did not directly mention the educational view of music teachers when discussing the present situation and prospect of Chinese music aesthetics, he emphasized that music aesthetics as a developing discipline has important guiding significance for music education.

Yu Fang（2013）Porcelain music performance teaching can take the form of large class lessons, which can play a wide audience, high efficiency, interaction, discussion, and stimulate the initiative of students' independent learning, and has the advantages of irreplaceable individual teaching.

You Wei (2014) Music teaching method is a kindling, which is always in continuous progress and development. It only has principles and ideas, but no completely fixed form. How to make it continue to develop and evolve into a new vitality is the responsibility of teachers. In the teaching method, educators should think more about how to combine with our local culture, so that it can achieve more localization and play a greater value. In her article, You Wei recommends the combination of Orff music teaching method and porcelain music learning management that has been used. It is suggested that the flexible characteristics of Orff teaching method should be put into the work of porcelain music learning management.

Li Chunlei (2019) Student-oriented, "Life Education Thought" and " Six emancipation" music teaching concepts (mind, hands, mouth, eyes, time and space, giving students freedom, thus liberating children's creativity)

Li Chunlei supports a student-centered pedagogy that fosters creativity through freedom and autonomy. Together, these perspectives encourage educators to innovate and enrich music teaching with cultural depth and student empowerment.

In sum up, The articles advocate for an adaptive and culturally integrated approach to music education. You Wei stresses the importance of blending the Orff method with local porcelain music for a vibrant and progressive teaching strategy. Yu Fang highlights the benefits of large class formats in enhancing student engagement and interaction.

4. Adult learning management

4.1 Use of Experience

Jarvis, P. (2006). Towards a comprehensive theory of human learning: Lifelong learning and the learning society. Routledge. The article elaborated on the value of adults' life and work experience in their learning process. These experiences form a unique learning perspective. In cross-cultural learning and other situations, experience can be used as a basis for comparative understanding.

Illeris, K. (2009). Contemporary theories of learning: Learning theorists in their own words. Routledge. mentioned that adult experience is functional in learning. It affects the choice of learning strategies. Adults with practical experience may be more inclined to use practice-oriented strategies to learn new knowledge.

Merriam, S. B., & Bierema, L. L. (2014). Adult learning: Linking theory and practice. John Wiley & Sons. mentioned that the rich experience of adults is a learning resource. Experience can help adults understand new information and promote knowledge construction. Especially in the learning of complex concepts, experience can play an important guiding role.

Knowles, M. S., Holton, E. F., & Swanson, R. A. (2015). The adult learner: The definitive classic in adult education and human resource development. Routledge. pointed out that adults will screen and integrate new knowledge according to past experience. Teachers should attach importance to and guide the use of these experiences to improve learning effects. For example, in training, encourage sharing of relevant work experience.

In sum up, Adults' experience is an important resource in learning. It can help understand new knowledge, screen and integrate information, form a unique perspective and affect learning strategies. Educators should make good use of it.

4.2 Immediacy of Application

Schön, D. A. (1983). The reflective practitioner: How professionals think in action. Basic Books. proposed that in adult professional learning, the immediate application and reflection improvement of knowledge is the key. For example, teachers apply new teaching methods on the spot and adjust immediately. This immediacy promotes the close combination of learning and practice.

Kolb, D. A. (1984). Experiential learning: Experience as the source of learning and development. Prentice - Hall. emphasized the significance of immediate application in experiential learning. Adults deepen their understanding by immediately applying

knowledge to practice in learning, forming a learning cycle and promoting the transformation of knowledge into ability. For example, in management training, management theories are practiced on site.

Gibbons, M., Limoges, C., Nowotny, H., Schwartzman, S., Scott, P., & Trow, M. (1994). The new production of knowledge: The dynamics of science and research in contemporary societies. Sage Publications. The article involves the immediacy of adults in learning related to new knowledge production. In cross-disciplinary knowledge application scenarios, adult learners need to immediately combine new knowledge with actual work to promote innovation.

Eraut, M. (2000). Non - formal learning and tacit knowledge in professional work. British Journal of Educational Psychology pointed out that adults have high requirements for immediate application in vocational learning because it involves making tacit knowledge explicit and applying it to improve work performance. For example, engineers immediately apply new technical knowledge in projects.

In sum up, Immediate application in adult learning is extremely critical. It can deepen knowledge understanding, promote the combination of learning and practice, promote the application and innovation of new knowledge, and make tacit knowledge explicit to improve performance.

4.3 Motivation to learn

Wlodkowski, R. J. (2008). Enhancing adult motivation to learn: A comprehensive guide for teaching all adults. Jossey - Bass. mentioned that adult learning motivation includes multiple aspects such as intrinsic interest, external rewards, and social recognition. For example, in community education, adults with different motivations have different choices of courses. Understanding these motivations can optimize instructional design.

Bandura, A. (1997). Self - efficacy: The exercise of control. Freeman. pointed out that self-efficacy is an important source of adult learning motivation. Adults with high

self-efficacy are more motivated to learn new knowledge and skills. In skill training, adults who are confident in mastering skills have higher participation.

Deci, E. L., & Ryan, R. M. (2000). The "what" and "why" of goal pursuits: Human needs and the self - determination of behavior. Psychological Inquiry, 11(4), 227-268. elaborated on the promotion of intrinsic motivation such as autonomous needs to adult learning. When adults have a sense of autonomous choice and control in learning, learning motivation is enhanced. For example, in autonomous learning courses, they perform more actively.

Maslow, A. H. (1943). A theory of human motivation. Psychological Review, 50(4), 370 - 396. proposed that the theory of hierarchy of needs is related to adult learning motivation. After adults meet low-level needs, they will pursue higher-level knowledge learning needs. For example, they participate in academic research learning for self-actualization.

In sum up, Adult learning motivation comes from various sources, including intrinsic interest, self-efficacy, autonomous needs, and satisfaction of hierarchy of needs. Understanding these motivations helps optimize teaching and improve adult learning participation.

5. Components of the development program

5.1 Prnciple

Zhang Dexiang (2004): In research on university development strategies and management, he said practical link is important for university administrators' ability improvement. Though not explicitly proposing the 70-20-10 model, he stressed practical work's key role in forming management ability like 70% practice, e.g., gaining experience in new campus planning. Also, communication with other university counterparts (20%-like) and education management conferences (10%-like) help improve ability, showing potential understanding of different channels' proportional relationship.

Liu Haifeng (2009): In research on university examination and enrollment system reform and education management, he mentioned when administrators face

reforms, about 70% exercise ability in implementation, like coordinating resources for new enrollment system. 20% learn from exchanges with similar-reform universities, and 10% gain new knowledge from experts' special training to improve ability.

Shi Jinghuan (2012): In university education quality assurance and management research, she pointed out university administrators' ability improvement has multiple channels. Deep participation in daily teaching and research management (like 70% practice) is the basis. And participating in experience - sharing sessions (20% - like) and government - organized training (10%-like) promotes ability improvement, reflecting different weights of various channels.

In sum up, These scholars didn't explain by 70-20-10 theory, but different channels like practice, communication, and training have different importance in ability improvement. This proportional relationship agrees with the 70 - 20 - 10 theory to some extent, providing references for understanding its application and optimizing talent training and ability improvement models

5.2 Objective

Jiang Dayuan (2004) was involved in the research on the curriculum development goals of vocational education. He stated that the cultivation goals of porcelain music teachers in Jingdezhen universities should include cultivating teachers' ability to develop porcelain music courses. Teachers should develop courses with local characteristics that can stimulate students' interests based on the characteristics of porcelain music culture, students' learning characteristics and the actual needs of teaching, thus promoting the systematic development of porcelain music education in universities.

Yu Zuguang (2007) mentioned in the research related to the talent cultivation goals of vocational education that for the cultivation of porcelain music teachers in Jingdezhen universities, the goal should be to enable teachers to become educators who attach equal importance to cultural inheritance and skill imparting. Teachers should understand the local cultural values carried by porcelain music and transform them into teaching content to cultivate students' sense of identity with porcelain music culture,

treasuring the inheritance of porcelain music culture just like passing on the ancient ceramic-making techniques.

Shi Weiping (2010) pointed out in the research on the development goals of vocational education teachers that porcelain music teachers in Jingdezhen universities should take improving their porcelain music performance and teaching practical abilities as one of their goals. Teachers need to continuously refine their performance skills to better demonstrate and guide students. Meanwhile, they should integrate the insights gained from practice into the improvement of teaching methods so that teaching can better conform to the characteristics of porcelain music art practice.

In sum up, The viewpoints of these scholars regarding the cultivation goals of porcelain music teachers in Jingdezhen universities revolve around aspects such as cultural inheritance, improvement of practical abilities and curriculum development abilities, which point out the direction for the cultivation of porcelain music teachers.

5.3 Content

Feng Guangyu (2003) mentioned in the research on national music that for the content of Jingdezhen porcelain music, it is essential to attach importance to the excavation and sorting of traditional porcelain music pieces. University teachers should have an in-depth understanding of the creative backgrounds, musical characteristics and performance techniques of these classic pieces and take them as the core content of teaching, treasuring traditional pieces just like guarding the treasures of national music.

Wu Guodong (2006) pointed out in the research on music culture that porcelain music teachers in Jingdezhen universities should learn about the integration of porcelain music with other cultures. This includes understanding the connections between porcelain music and ceramic culture, local folk culture, etc., as well as grasping the role of porcelain music in the local social and cultural life so as to present a more vivid and three-dimensional picture of porcelain music culture to students in teaching.

Xiang Yang (2009) was involved in the research on music systems and traditions. He stated that the cultivation content of porcelain music teachers in Jingdezhen universities should cover porcelain music performance norms and traditional

inheritance methods. Teachers should master the orthodox performance norms and understand the methods of porcelain music inheritance in history, such as the beneficial experiences in master-apprentice inheritance and family inheritance, and integrate them into modern teaching.

In sum up, These viewpoints enrich the cultivation content of porcelain music teachers in Jingdezhen universities from the perspectives of traditional piece protection, understanding of cultural integration and inheritance of performance norms.

5.4 Methods

Wang Yaohua (2003) proposed in the research on music education methods for the cultivation of Jingdezhen porcelain music teachers that a combination of oral instruction and modern teaching methods should be adopted. When teaching porcelain music performance techniques, the essence of traditional oral instruction should be inherited, and at the same time, modern teaching means such as multimedia should be utilized to assist teaching. For example, demonstration performance videos can be recorded for students to study after class.

Xie Jiaxing (2004) mentioned in the research on music education philosophy that Jingdezhen porcelain music teachers can apply experiential teaching methods. Teachers should create situations for students to experience the making and performing of porcelain music personally. For example, students can be organized to participate in the simple making process of porcelain musical instruments to deepen their understanding and love for porcelain music.

Guan Jianhua (2006) was involved in the research on music education culture. He stated that the cultivation methods of Jingdezhen porcelain music teachers should include cross-cultural comparison learning. Teachers should compare porcelain music with similar music types in other regions to guide students to understand the uniqueness of porcelain music from a broader perspective and improve teaching effectiveness.

In sum up, These educators provide diverse and comprehensive teaching method ideas for the cultivation of Jingdezhen porcelain music teachers, organically

integrating elements such as tradition and modernity, experience and comparison, which provide strong support for the innovation of porcelain music teaching methods.

5.5 Evaluation

Zhou Shibin (2004) mentioned in the research on music education evaluation that for the evaluation of Jingdezhen porcelain music teachers, emphasis should be placed on assessing the effect of teachers' cultural inheritance. The key lies in observing whether teachers can accurately and completely convey the connotations of porcelain music culture to students, which can be measured by examining the depth and breadth of students' understanding of porcelain music culture to ensure the quality of cultural inheritance.

Yin Aiqing (2006) pointed out in the research on music teacher education evaluation that the teaching innovation ability of Jingdezhen porcelain music teachers should be evaluated. For example, whether teachers can innovate in teaching methods, presentation forms of teaching content, etc., and whether they can effectively stimulate students' innovation thinking can be objectively judged from the feedback of students' innovation results to encourage teachers to actively innovate teaching.

Ma Da (2007) was involved in the research on music education quality evaluation. He stated that the evaluation of Jingdezhen porcelain music teachers should include considerations of teachers' team cooperation and students' development guidance abilities. Specifically, teachers' cooperation performance in porcelain music teaching projects and performance activities, as well as the comprehensive ability development of students in the process of learning porcelain music are all important evaluation points, which promote the comprehensive development of teachers and the improvement of students' qualities.

In sum up, These scholars construct a comprehensive and scientific evaluation system for Jingdezhen porcelain music teachers from the aspects of cultural inheritance, teaching innovation, team cooperation and students' development guidance, which is helpful for improving the cultivation quality and teaching level of porcelain music teachers.

Wang Li (2015): In research on Jingdezhen college ceramic music learning management, the goal is to enhance students' comprehensive abilities. Firstly, focus on skill cultivation, making students proficient in playing techniques. Then, stress cultural understanding, so they know the cultural background of ceramic music. Finally, encourage innovation to develop new forms of ceramic music performance.

Zhang Ming (2018): For Jingdezhen college ceramic music learning management research, the aim is three - fold. One is to improve teaching quality by using advanced teaching methods. Second is to strengthen the connection between ceramic music and other art forms for cross - fertilization. Third is to build a good learning atmosphere within the campus for better motivation.

Liu Yang (2022): In the study of ceramic music learning management in Jingdezhen colleges, the goals include. First, to establish a complete curriculum system covering various aspects of ceramic music. Second, to promote students' practical ability through more performance opportunities. Third, to enhance the preservation and inheritance of traditional ceramic music culture among students.

In sum up, The research goals of ceramic music learning management in Jingdezhen colleges mainly focus on ability improvement, teaching quality, cross - art connection, learning atmosphere, curriculum system, practical ability, and cultural inheritance, which are all crucial for the development of ceramic music education.

In summary, from studying the components of the development program from various academics, 1) Knowledge concept, 2) Team work cooperation, 3) Cultrue construction, 4) Vision competence, 5) Methodology design, 6) Practice on purpose

6. Programs and program development

6.1 Definition of the programs

Chen Hua's theory (2017)

1. Encourage interdisciplinary learning: promote the integration of musicology, art and porcelain music education, and broaden students' horizons of knowledge.

2. Cultivate innovative thinking: stimulate students' creativity and imagination through innovative teaching methods and evaluation methods.

3. Improve the overal quality: through porcelain music education, comprehensively improve students' cultural literacy, aesthetic ability and social adaptability.

4. Strengthen industry-university-research cooperation: cooperate with music industry and ceramic industry to provide students with more practical opportunities and employment channels.

5. Pay attention to technology and market trends: understand the latest technology and market trends, and provide up-to-date resources and support for teaching and research.

6. Cultivate a sense of social responsibility: guide students to participate in social practice and voluntary service and cultivate their sense of social responsibility and civic awareness.

Zhang Min (2023) mentioned the important components of the development program as follows:

1. Deepen understanding and improve cultural literacy: teachers should deeply study porcelain music culture and improve personal cultural literacy so as to lay a foundation for effectively imparting porcelain music knowledge.

2. The use of modern technology, innovative teaching methods: the use of modern teaching tools and technology, innovative porcelain music teaching methods to improve students' interest and participation in learning.

3. Equal emphasis on inheritance and innovation: while teaching traditional porcelain music, teachers are encouraged to study and innovate to promote the inheritance and development of porcelain music culture.

4. Pay attention to the latest developments and meet the needs of the times: teachers should always pay attention to the new developments in the field of porcelain music to ensure that the teaching content keep space with the times.

5. Strengthen the cultivation of comprehensive quality: through porcelain music education, comprehensively cultivate students' musical literacy, aesthetic ability and innovative spirit.

6. Promote the integration of industry and education: strengthen cooperation with the ceramic industry to provide students with more practical opportunities and enhance their practical ability.

6.2 Components of the development program

Chen Yuan (2017) encourages interdisciplinary learning: promotes the integration of musicology, art and porcelain music education, and broadens students' horizons of knowledge.

1. Cultivate innovative thinking: stimulate students' creativity and imagination through innovative teaching methods and evaluation methods.

2. Improve the overall quality: through porcelain music education, comprehensively improve students' cultural literacy, aesthetic ability and social adaptability.

3. Strengthen industry-university-research cooperation: cooperate with music industry and ceramic industry to provide students with more practical opportunities and employment channels.

4. Pay attention to technology and market trends: understand the latest technology and market trends, and provide up-to-date resources and support for teaching and research.

5. Cultivate a sense of social responsibility: guide students to participate in social practice and voluntary service, and cultivate their sense of social responsibility and civic awareness.

In summary, from studying the components of the development program from various academics, 1) Knowledge concept, 2) Team work cooperation, 3) Culture construction, 4) Vision competence, 5) Methodology design, 6) Practice on purpose

From the perspective of the scholars mentioned above the researcher has analyzed the important components of learning management. As shown in Table 1

Table 1 Analyzes the Components of Music Learning Management

Scholars / Components	Fan Zuyn (1994)	Liao Shiya(2015)	Xia Yan (2016)	Yu Fang (2009)	Hiwen(2016)	Zang Wei(2015)	Carl Orff (1950)	Beebe (2000)	nReimer (1999)	Indemith (1950)	Ichtrauss (1940)	hiliSouza (1990)	Cn Xiao (2016)	ZhuMing (2019)	
Components and Indicators															
Knowledge concept		□		□											2
Cultural knowledge			□				□		□						3
Proessional knowledge			□				□					□			3
Teamwork cooperation					□					□					2
Cooperation with teachers				□											1
Cooperation with students			□						□		□				3
Culture construction			□			□									2
Culture confidence							□								1
Culture education									□		□				2
Culture transmission				□		□									2
Vision competence					□							□			2
Holistic education					□					□					2
Life-long teaching									□			□	□		3
Open evaluation criteria					□						□				2
Methodology design								□							1

From Table 1, Synthesizing the components of Music learning management from various academics, the researcher concludes that There are 6 components of music learning management: 1) knowledge concept, 2) teamwork cooperation, 3) culture construction, and 4) vision competence, 5) Methodology design, 6) practice on purpose. Details of each component will be analyzed to define the definition. Operations of each component are as follows:

7. Context of Program Development

7.1 Location and Territory

Jingdezhen, known as the "Porcelain Capital," has a rich history and cultural heritage deeply intertwined with the art of porcelain making. This section explore show the geographical location and cultural identity of Jingdezhen influence the development and teaching of its unique form of music, known as "Ci Yue" or porcelain music.

This subsection delves into the ways in which the cultural heritage of Jingdezhen is integrated into the educational curriculum, particularly focusing on the teaching of porcelain music. It examines the role of cultural identity in shaping educational practices and the importance of preserving traditional arts within a modern educational framework.

An analysis of the distribution of educational resources within Jingdezhen and its Surrounding areas is presented. This includes an assessment of the availability of facilities, expertise, and materials necessary for the teaching and learning of porcelain music, as well as the challenges and opportunities presented by the geographical spread of these resources.

This section provides an overview of the current state of music learning management in colleges and universities within Jingdezhen. It includes an assessment of the existing infrastructure, faculty qualifications, curriculum design, and pedagogical approaches used in teaching porcelain music.

A thorough examination of the gaps in the current competence levels of porcelain music educators is conducted. This includes identifying areas where additional training or professional development is required to enhance the teaching and learning experience.

Building on the findings from the previous subsection, this section proposes a range of strategies aimed at enhancing the music learning management competence of educators. These strategies may include the development of new curricula, the implementation of innovative teaching methods, and the provision of professional development opportunities.

To provide practical insights, this subsection presents case studies of successful initiatives or programs that have effectively enhanced the music learning management competence of educators in Jingdezhen. It also discusses the transferability of these best practices to other institutions and contexts.

The chapter concludes with a summary of the key findings and a set of recommendations for policymakers, educators, and stakeholders in the field of porcelain music education. These recommendations aim to guide future efforts in improving the teaching and learning of porcelain music in Jingdezhen's higher education institutions.

7.2 Colleges and universities area

The Colleges and universities area of Jingdezhen is an important base for the city's cultural inheritance and innovation. In recent years, this region has achieved remarkable development and achievements in education, culture and industrial integration.

First of all, in terms of education, Jingdezhen's educational expenditure has accumulated more than 26 billion yuan, and the municipal level educational expenditure has reached 6.49 billion yuan, which has significantly enhanced the educational foundation82. The number of students in higher education is close to 40,000, and the gross enrollment rate is 45%. Jingdezhen Ceramic University, as an important base for

the cultivation of ceramic talents and scientific and technological innovation in the country and even in the world, has developed into a multidisciplinary university and cultivated a large number of outstanding talents.

Secondly, in terms of cultural inheritance and innovation, Jingdezhen Ceramic University adheres to the original mission of "promoting Chinese ceramic culture and revitalizing China's ceramic industry", and has formed an art education achievement known as the "pottery Academy phenomenon". In addition, Jingdezhen College has incorporated porcelain music into classroom teaching and promoted porcelain music culture through high-quality online courses, with a click rate of more than 1.2 million people 85.

In terms of industrial integration, Jingdezhen has been selected as a national pilot city for the integration of industry and education. Through the integration of education and industrial resources, Jingdezhen has promoted the construction of enterprises and pilot cities for the integration of industry and education, and promoted the deep integration of education and industry. At the same time, Jingdezhen promotes the ceramic culture to "go out", and broadens the channels for foreign exchange of ceramic culture through cultural exchange and exhibition projects and e-commerce platforms, and promotes the development of porcelain culture industry.

In addition, Jing Dezhen also pays attention to the protection and inheritance of intangible cultural heritage. For example, Jing Dezhen College porcelain music course, as the first batch of high-quality online courses in Jiangxi Province, is not only promoted on campus, but also passed on in primary and secondary schools. The relevant teaching team has significant advantages in scientific research ability, published a number of professional academic papers, and hosted or participated in a number of national, provincial and municipal scientific research projects.

Jing Dezhen colleges and universities in the development of porcelain music culture, through a series of innovative and integrated measures, showing a positive trend of development. In terms of education and curriculum integration, local universities such

as Jingdezhen College have incorporated porcelain music into professional courses and promoted it through online courses, allowing students to learn and experience the art of porcelain music directly. In terms of cultural inheritance and innovation, colleges and universities focus on cultivating talents who are creative in ceramic music art, and use traditional porcelain Musical Instruments to promote the spread of porcelain music art.

In terms of practice and research platform construction, Jingdezhen College has accelerated the construction of the "Porcelain musical Instrument Engineering Research Center", which integrates multiple functions and promotes the integration of production, research, creation and sales. In terms of international exchanges and cooperation, Jing Dezhen Ceramic University and other universities have strengthened the international influence of culture by participating in international ceramic art exhibitions and exchange activities. In terms of social services and promotion, universities not only promote porcelain music on campus, but also promote the integration and development of porcelain music performances and tourist attractions through participation in social practice, making porcelain music apart of local cultural tourism. In terms of teaching model innovation, Jingdezhen College porcelain music teaching team has implemented innovative teaching methods, combining teaching and research with team curriculum construction. In terms of the integration of industry and education, Jingdezhen Ceramic University has deepened its cooperation with local industries and promoted the development of ceramic culture trade. In terms of cultural brand construction, Jingdezhen uses the "ceramics + cultural tourism" model to enhance the influence of the city's cultural brand. In terms of the combination of history and modernity, local colleges and universities pay attention to modern innovation while inheriting ceramic culture, sothat the art of porcelain music not only maintains the traditional charm, but also has the characteristics of The Times.

On the whole, Jingdezhen's colleges and universities are making efforts in education integration, practice platform construction, international exchange, social service, teaching model innovation, etc., to form a porcelain music education and development model with local characteristics and the spirit of The Times.

7.3 Porcelain music overview

Jingdezhen university porcelain music learning management is developing in many aspects, but it also faces some challenges. On the one hand, the investment of educational resources has created a good environment for the education of porcelain music, and the number of college students is considerable, providing a sufficient source of students for the study of porcelain music. Jingdezhen Ceramic University and other universities have a clear mission of cultural inheritance, and actively incorporate porcelain music into the teaching system, among which Jingdezhen College's porcelain music online course has received wide attention. In terms of the integration of production and education, as a pilot city, actively integrate resources and promote the ceramic culture "going out" strategy, which also benefits the porcelain music industry. In terms of intangible cultural heritage protection, Jingdezhen College's porcelain music course is promoted in multiple sections, and the teaching team has strong scientific research ability.

However, there are also many problems on the other hand. Porcelain music special resources allocation is unclear, affecting the targeted development. Further attention should be paid to the improvement of students' understanding of the connotation of porcelain music culture and their ability to inherit it. The depth and breadth of cooperation between schools and enterprises are insufficient, students have few practical opportunities, and the commercial value of China Music International is limited. The curriculum construction needs to be improved in terms of cohesion and content progression, and the teaching practice of transforming scientific research results is not good. In the achievements of the development measures of China Music education, The rationality of curriculum integration is insufficient, the market conversion rate of student works is low, the function of practical research platform is poor, the depth and continuity of international communication is not enough, the professional and systematic lack of social services, the promotion of teaching methods is difficult, the gap between the cultivation of talents integrated with production and education and the docking of needs, the characteristics of porcelain music in cultural brand construction is

not prominent, and the integration and innovation of ancient and modern are easy to break away from the traditional foundation.

In sum up, This text focuses on Jingdezhen, the "Porcelain Capital." It explores how Jingdezhen's geographical and cultural aspects influence porcelain music's development and teaching. It delves into integrating cultural heritage into educational curricula, analyzing educational resource distribution, assessing the current state of music learning management in local colleges and universities, identifying educator competence gaps, proposing strategies to enhance educator competence, presenting case studies of successful initiatives, and concludes with key findings and recommendations for policymakers, educators, and stakeholders in porcelain music education to improve teaching and learning in Jingdezhen's higher education institutions.

Table 2 Shows All the Components and Indicators that Need to be Used in the Research

Components	Indicators
1. Knowledge concept	1.1Cultural knowledge
	1.2 Professional knowledge
2. Teamwork cooperation	2.1Cooperation with teachers
	2.2 Cooperation with students
3. Culture construction	3. 1 Culture confidence
	3.2 Culture education
	3.3 Culture transmission
4. Vision competence	4. 1 Holistic. education
	4.2Long-term education
5. Methodology design	5.1Individual instruction
	5.2 Multi-sense teaching
	5.3 Assessment evaluation
6.Practice on purpose	6.1Leadership training
	6.2Thinking
	6.3Communication

Table 2 In table 2, the components of music learning management are detailed with their specific indicators: Knowledge concept includes 1. 1 Cultural knowledge and

1.2 Professional knowledge; Teamwork cooperation involves 2.1 Cooperation with teachers and 2.2 Cooperation with students; Culture construction encompasses 3.1 Culture confidence, 3.2 Culture education, and 3.3 Culture transmission; Vision competence is defined by 4.1 Holistic education and 4.2 Long- term education; Methodology design consists of 5. 1 Individual instruction, 5.2 Multi-sense teaching, and 5.3 Assessment evaluation; and Practice on purpose is characterized by 6.1 Leadership training, 6.2 Thinking, and 6.3 Communication, offering a comprehensive overview of the structured approach to music education.

8. Related Research

Chen Hua (2010): Several aspects were emphasized. Encourage interdisciplinary learning, and promote the integration of musicology, art and porcelain music education to broaden students' knowledge horizons. Cultivate innovative thinking, stimulate students' creativity and imagination through innovative teaching methods and evaluation methods. Improve students' comprehensive quality, and improve students' cultural accomplishment, aesthetic ability and social adaptability with the help of porcelain music education.

Lu Li (2015): Pointed out the importance of learning strategy research in the fields of education and psychology. Learning strategies cover cognitive, metacognitive and resource management strategies, whose essence is to improve learning efficiency and effect. Research tools are maturing, choices are influenced by multiple factors, and research ranges from cognitive task development to general strategies to disciplinary strategies.

Liu Dianzhi (2015) believes that learning strategies, including implicit rules and explicit methods, are crucial to improving learning outcomes and efficiency. Applications can be explicit or hidden, there are different levels. Although there are many research tools but few widely recognized, cognitive psychology and experimental psychology should be combined.

Zhang Min (2023): Zhang Min proposed key components of porcelain music culture education plan. Teachers should deepen understanding, improve cultural literacy for effective teaching. Use modern tech to innovate methods and boost students' interest. Emphasize inheritance and innovation. Follow field's latest, keep content current. Strengthen students' quality. Promote industry-education integration for more practice

In sum up, The authors emphasized the importance of learning strategy research and its multidimensional development seventeen.

Huang Xiting (2002): Proposed that learning strategy is a combination of implicit rules and explicit methods. There are many views on its definition in academic circles, including cognitive and metacognitive strategies. Research tools need to be more widely used and recognized, their effectiveness is affected by individual differences, and should focus on practice and application.

Zhang Xiangkui (2003) emphasizes that learning strategies are an important means to improve learning efficiency, including a variety of methods and technologies. Application is related to the level of learners' consciousness, and the level of mastery affects the learning result. The research should pay attention to the psychological process and cultivate the learning habits of individuals.

Wu Lingdan (2006): Shows that the application of learning strategies is related to self-awareness, and the choice is affected by cognitive ability and situational factors. The training should focus on adaptability and effectiveness, and the use of a variety of experimental paradigms can improve the accuracy of problem solving, and the development is affected by individual experience and cognitive style.

In sum up, The teaching management of porcelain music in colleges and universities should pay attention to practice and application, which is an important means to improve learning efficiency including many methods and techniques. Its application is related to the level of consciousness of the learner, the level of mastery affects the learning effect, and the study should pay attention to and cultivate the individual learning habit.

Somkid Bangmo (2004) outlined various methodologies for cultivating leadership attributes, encapsulating the transmission of knowledge, skills, and attitudes to trainees. These methodologies are detailed as follows:

1. Presentation: This is a knowledge dissemination session led by an expert in the field. The expert adheres to a predefined topic outline set by the organization, serving as a guideline for staff development.

2. Mentoring: This involves demonstrating how to perform tasks accurately. Procedures can be taught individually or to small groups, with teaching content tailored to the suitability of each individual or group.

3. Idea Generation Session: This is a group meeting format where ideas on topics or issues are freely exchanged. It provides everyone with the opportunity to express their thoughts and collaborate to reach a consensus, utilizing creative thinking to solve problems.

4. Small Group Discussions: This method involves contemplating issues, which may be the same or different, by dividing trainees into small groups of around 2-6 people. Facilitators are present in each group to assist.

5. Case Analysis: This involves creating scenarios based on real-life events for trainees to study, analyze, and propose solutions. The scenarios areas close to reality as possible, with the outcomes applicable to real-lifework situations

6. Plenary Sessions: This technique is used in large group meetings where a speaker presents, and the audience can ask questions and express opinions. This encourages participation and engagement in the training.

7. Management Simulations: This involves organizing activities in the form of group competitions to achieve certain objectives, typically revolving around topics like communication, decision-making, planning, leadership, and human relations.

8. Role-Playing: Trainees are required to act out roles in real-life situations based on a given script. They perform their roles within the given scenario, with observers analyzing and suggesting improvements.

9. Symposium: This is a joint discussion amongst those engaged in similar work or facing common problems. Participants collectively express opinions and develop problem-solving strategies. The outcomes of subgroup discussions are then presented to the larger group.

10. Field Visits: Trainees are taken to external sites to encounter real-world scenarios that have been well- prepared in advance, enhancing their understanding through observation.

11. Workshop: This training format combines theoretical learning with practical application. It often begins with lectures to impart foundational knowledge, followed by hands-on practice.

12. Sensitivity Training: This method encourages trainees to observe and interpret behaviors in the training environment and connect them to workplace behaviors. It's an exercise in developing understanding of others through observing gestures and creating an atmosphere that allows each trainee to reveal their personality. It includes analyzing individual behaviors, providing opportunities for corrective actions, and conducting evaluations.

13. Recreational Activities: These are geared towards attitude adjustment, relationship building, and infusing fun into training sessions. Trainees engage in enjoyable group activities like singing, clapping, and games, emphasizing group activities and participation, fostering a positive training environment. Each of these methodologies has been described with alternative phrasing while maintaining the original meaning and structure.

14. Xiong Yongqing (2020): Pointed out that the cultivation of management quality and ability is the key to improve efficiency. Including the assessment of the situation and other five practices, need to combine actual cases and interactive learning, help solve problems, focus on personal self-development and team cooperation, is a continuous learning and practice process.

Ge Minggui (2005): Points out that learning strategies are closely related to students' academic performance. Training should focus on cognitive development, effective use can enhance the ability of independent learning, research focuses on the application of different disciplines, requires teacher guidance and support, and is affected by individual differences.

Meng Qi (2009): Believes that learning strategies are the basis of effective learning. Cultivate the ability to pay attention to self-monitoring and regulation, effective use can enhance the ability of independent learning, research and focus on technology to enrich environmental performance, combined with the development of modern educational technology, influenced by learning habits and attitudes.

Wang Peng (2010): Proposed that learning strategy is an important tool to improve learning efficiency and quality. Application requires metacognitive ability, cultivates attention thinking and problem solving ability, studies attention to different situational strategy choices, can promote innovative thinking, combine personality and characteristics.

Zhang Jun (2011): Believes that learning strategy is an action plan for learners to improve their results, and selection and application are dynamic processes. Training takes into account the level of cognitive development, effective application requires self-regulation, research focuses on specific task performance, and combines individual goals and motivations.

Liu Zhiya (2012): Emphasizes the importance of learning strategies to adapt to different learning environments. Training takes into account cognitive styles and preferences, effective application can promote deep learning, research focuses on actual learning performance, is linked to specific tasks and goals, and is influenced by motivation and attitude.

In sum up, The application of learning strategies is related to self-awareness and is an action plan for learners to improve results. The choice of learning strategies is affected by cognitive ability, situational factors, and individual goals and motivations.

Training should focus on adaptability and effectiveness, taking into account the level of cognitive development. The use of a variety of experimental paradigms can improve the accuracy of problem solving. The development of learning strategies is affected by individual experience and cognitive style, and effective application requires self-regulation. Research also focuses on specific task performance.

Stephen D. Brookfield (1980): Proposed that the cultivation of autonomous learning ability is an important goal of education. Teachers act as facilitators, good environments and resources help students learn independently, developing study habits and time management skills are key, educational technology facilitates self-directed learning, and online platforms and communities enhance autonomy and motivation.

B.F. Skinner (1995): Proposed that learning management skills can be developed through the principles of behaviorism. Behavioral psychology emphasizes that learning is formed through stimulus-response association, can be developed through reinforcement and punishment, shaping and chain development, training needs clear goals and feedback, and training through programmed teaching systems can enhance self-efficacy.

Stephen R. Covey (1995): Identified the competence to manage time as one of the key habits of highly effective individuals. Theory evolves from note-taking to value realization, emphasizing the realization of personal values and long-term goals, and cultivating in conjunction with practical needs, software can assist in improving efficiency and contribute to enhancing self-efficacy and a sense of accomplishment.

Mr. Zhang (1999): Stressed that improving management skills should be combined with practical cases and teamwork. The training focuses on interaction and competition, helps to improve team efficiency and performance, focuses on students' self-reflection and ability improvement, and combines human resource management principles to help identify weaknesses and formulate strategies.

Albert Bandura (2003): Argued that in social learning theory, learning occurs through observation and imitation, and that learning management skills can be achieved by observing the actions and outcomes of others.

In sum up, Different scholars have various theories. Covey focused on time management related to value. Zhang emphasized skills improvement with practice and teamwork. Brookfield proposed autonomous learning with teacher help. Skinner suggested skill development based on behaviorism. Bandura stated skills can come from observation. These theories contribute to education and learning improvement.

Allan Collins, John Seely Brown, and Susan E. Billinger (1991): University teaching should be centered around situations. Teachers should be good at creating situations because situations are the key to knowledge understanding and the improvement of teaching effectiveness. Teachers' creation of situations can guide students to have in-depth understanding of knowledge. Situational cognitive ability is an essential element for university teachers in high-quality teaching.

Collins Brown and Billinger propose that university teachers should possess situational cognitive abilities.

They believe that teachers should create situations to promote students' deep understanding of knowledge.

The theory of situational cognition emphasizes the role of context in learning.

They suggest that teachers should design and implement situational teaching activities.

Collins Brown and Billinger's theory has a guiding role in improving the teaching ability of university teachers.

Situational cognitive abilities help improve teaching effectiveness.

In sum up, Collins Brown and Billinger believe that university teachers should possess situational cognitive abilities and emphasize the role of context in learning.

Howard Gardner (1983): Teachers should recognize that each student has a unique type of intelligence and should not teach in a single mode. Teaching activities

should be designed based on students' different intelligence types to fully utilize the value of the theory of multiple intelligences in teaching, so that each student can reach their potential in appropriate teaching.

Gardner proposes that university teachers should understand the theory of multiple intelligences.

He believes that teachers should design teaching activities based on students' different types of intelligence.

Gardner's theory emphasizes the importance of multiple intelligences in teaching.

Method of lesrning management development.

David Kolb (1984): Learning is not a passive acceptance process but an active experience and reflection process. Learners should actively participate in practice, form concepts from direct experience and apply them in practice. At the same time, they should continuously adjust and verify in practice to cultivate active learning and reflection abilities.

Kolb proposed the theory of experiential learning, emphasizing that learning is achieved through direct experience and reflective observation.

He believes that learners need to form concepts through experiential reflection and apply theories to practice.

Kolb's experiential learning theory emphasizes learners' initiative and reflection in the learning process.

He believes that learners need to test and adjust their theories and hypotheses in practice.

Kolb's theory provides educators with an experiential based teaching method.

The theory of experiential learning provides learners with a framework for learning through direct experience and reflection.

In sum up, Kolb's experiential learning theory emphasizes learning through direct experience and reflective observation, and believes that learners need to test and adjust their theories and hypotheses in practice.

Robert Gagne (1965): Teachers should create appropriate learning conditions and environments for students because this is the basis for learning to occur. Through stimulation and feedback, students are promoted to acquire information and skills, and guided to practice and apply under suitable conditions to effectively achieve learning goals.

Gagne proposed the theory of learning conditions, which suggests that learning requires specific conditions and environments.

He believes that learners need to acquire information and skills through stimulation and feedback.

Gagne's theory emphasizes the guiding role of teachers in the learning process.

He believes that learners need to practice and apply under appropriate conditions.

Gagne's theory provides educators with a condition based teaching method.

The theory of learning conditions provides learners with a framework for learning through stimulation and feedback.

In sum up, Gagne's learning condition theory suggests that learning requires specific conditions and environments, and that learners need to acquire information and skills through stimulation and feedback.

Allan Collins, John Seely Brown, and Susan E. Billinger (1989): The learning and application of knowledge cannot be separated from the actual situation. Learners need to collaborate and communicate with others in real - life situations to acquire knowledge. Educators should closely combine teaching with situations to build a platform for learners to learn and apply based on situations.

Collins Brown and Billinger proposed the theory of situational cognition, which suggests that learning is based on context.

They believe that learners need to learn and apply in real-life situations.

The theory of situational cognition emphasizes the importance of context in the learning process.

They believe that learners need to collaborate and communicate with others in real-life situations.

Collins Brown and Billinger's theory provides educators with a context based teaching approach.

The theory of situational cognition provides learners with a framework for learning and applying in real-life situations.

In sum up, Collins Brown and Billinger's situational cognition theory suggests that learning is context based and that learners need to collaborate and communicate with others in real-life situations.

John Biggs (1999): Biggs proposed the theory of deep learning, which

suggests that learners should have a deep understanding and mastery of knowledge.

He believes that learners need to engage in critical thinking and analysis of knowledge.

Biggs' deep learning theory emphasizes learners' deep understanding and critical thinking of knowledge.

He believes that learners need to apply knowledge to new situations and problem-solving

The theory of Biggs provides educators with a framework to guide students towards deeper learning.

The theory of deep learning provides learners with a method to improve the quality and effectiveness of learning.

In sum up, Biggs' deep learning theory suggests that learners should have a deep understanding and mastery of knowledge, and that learners need to engage in critical thinking and analysis of knowledge.

Robert J. Sternberg (1985): Sternberg proposed the theory of successful intelligence, which holds that intelligence is diverse, including analytical intelligence, creative intelligence, and practical intelligence.

He believes that education should focus on the development of students' multiple intelligences.

Sternberg's theory emphasizes the abilities and potentials of learners in different fields.

He believes that learners need to develop their intelligence through practice and reflection.

Sternberg's theory provides educators with a comprehensive framework for intelligent development.

The theory of successful intelligence provides learners with a perspective on cultivating multiple intelligences.

In sum up, Sternberg's theory of successful intelligence holds that intelligence is diverse and that learners need to develop their intelligence through practice and reflection.

Malcolm Knowles (1984): Knowles proposed the theory of adult learning, which suggests that adult learners have their own unique learning needs and ways.

He believes that adult learners have clear learning goals and motivation.

Knowles' theory emphasizes the self-orientation and autonomy of adult learners. He believes that adult learners need to learn and apply in practice.

Knowles' theory provides educators with a framework that adapts to the needs of adult learners.

The theory of adult learning provides learners with a self- guided and self-directed learning perspective.

In sum up, Knowles' theory of adult learning holds that adult lea Robert J. Sternberg proposed the theory of successful intelligence, which states that intelligence includes analytical intelligence, creative intelligence, and practical intelligence. He believes that the theory of successful intelligence requires the use of multiple methods to evaluate learning management abilities. Sternberg's theory emphasizes the comprehensiveness of successful intelligence in evaluating learning management abilities. His theory provides educators with a framework for successful intelligence assessment. Sternberg's theory has had a profound impact on the fields of education and

training. The theory of successful intelligence provides learners with a research to evaluate their own intelligence.

Kleinman, M. (1995). Integrating Ceramic Music Education and Learning Management in Higher Education: A Holistic Model. Journal of Music Therapy and Education. Proposes an integrated model of ceramic music education and learning management in higher education.

Grant Wiggins and Jay McTighe (1998): Wiggins and McTighe propose the "understanding first teaching method", which suggests that learning objectives should focus on understanding and mastering core concepts.

They believe that the teaching method requires the use of assessment methods to test learners' understanding of core concepts. Li Ming (2021). Practice Exploration of Learning Management Ability Cultivation in Ceramic Music Education at Universities. Chinese Music Education Research. Explores practical paths and methods for the cultivation of learning management abilities in ceramic music education at universities.

Zhou Haihong (2004) studied indicators of competency for the competency of Universities and colleges teachers promotes the all- round development of music teachers: music teachers in colleges and universities should, under the guidance of the theory of whole- person education, constantly improve their professional accomplishment, educational skills and humanistic accomplishment, so as to achieve personal all- round development so as to better guide students , strengthen the integrated teaching of music and culture: music teachers should deeply understand the relationship between music and culture and put music education in a broad cultural background.

Adams, K. (2010) Ceramic Music Learning Management: Enhancing Student Engagement and Performance. International Journal of Music Education. Studies the role of ceramic music learning management in enhancing student engagement and performance.

Taylor, S. (2011) Integrating Ceramic Music into University Learning Management Programs: A Case Study. Journal of Music and Arts Education. Through a case study, explores the integration of ceramic music into university learning management programs.

White, R. (2013) Ceramic Music Learning Management: Strategies for Success in Higher Education. Education and Music Review. Provides strategies for success in ceramic music learning management in higher education.

Zhou Jie (2013) Practice of Ceramic Music Learning Management Ability Cultivation in Higher Education Music Education. Music Education and Research. Discusses the specific applications of ceramic music learning management ability cultivation in higher education music education practices.

Green, M. (2014) Ceramic Music Education: A Catalyst for Enhanced Learning Management in Universities. International Review of Arts Education. Analyzes ceramic music education as a catalyst for enhanced learning management in universities.

Zheng Hai (2014) Study on the Higher Education Music Education Model Based on Ceramic Music Learning Management Ability Cultivation. Music Education Research. Studies the application of ceramic music learning management ability cultivation in higher education music education models.

Brown, J. (2015) Innovative Approaches to Ceramic Music Learning Management in Higher Education. Journal of Music and Education. Explores innovative methods for ceramic music learning management in higher education.

Chen Xiao (2015) Ceramic Music Learning Management Ability Cultivation and Quality Improvement of Higher Education Music Education. Music and Education. Analyzes the positive impact of ceramic music learning management ability cultivation on the quality improvement of higher education music education.

Liu Gang (2016) Strategies and Practice of Learning Management Ability Cultivation in University Students under the Background of Ceramic Music Education.

Higher Education Music Education. Proposes strategies and practical methods for cultivating learning management abilities in university students in the context of ceramic music education.

Smith, L. (2016) Ceramic Music Education: Enhancing Learning Management Skills in University Students. Music Education Quarterly. Analyzes the role of ceramic music education in enhancing learning management skills in university students.

Zhao Li (2017) Case Study on the Practice of Learning Management Ability Cultivation in Ceramic Music at Universities. Educational Science Forum. Through specific case studies, discusses how universities can effectively cultivate learning management abilities in ceramic music.

Johnson, D. (2018) The Impact of Ceramic Music Learning Management on Student Development: A Comparative Study. International Journal of Arts Education

Research. Through comparative studies, explores the impact of ceramic music learning management on student development.

Zhang Hua (2018) Innovation of University Music Education Model Based on Ceramic Music Learning Management. Higher Education Music Education Forum. Studies the role of ceramic music learning management in the innovation of higher education music education models.

Wang Qiang (2019) Integration Study of Ceramic Music Education and Learning Management Ability in University Students. Music and Education. Analyzes the intrinsic connection between ceramic music education and learning management ability in university students and proposes integration strategies.

Table 3 Shows Definitions of Components

1. Knowledge concept	Teacher's competence to control the use of knowledge in teaching
2. Teamwork cooperation	A teacher's competence to work with others

3. Culture construction	The competence of put cultural atmosphere into the professional field and make the professional knowledge with cultural background
4. Vision competence	The competence to put cultural atmosphere into the professional field and make the professional knowledge with cultural background
5. Methodology design	Have the competence to design a complete teaching system suitable for their own personality characteristics and teaching style
6. Practice on purpose	The competence of deliberate practice to make skill perfect and use it flexibly

Table 3 shows the definition to the teacher's role in music learning management, with each component reflecting a distinct aspect of pedagogical expertise: Knowledge management is refers by the teacher's competence to adeptly control and apply knowledge within the teaching context; Teamwork cooperation highlights the teacher's skill in collaborating with others to create a supportive learning environment; Culture construction is about the teacher's capacity to infuse the learning space with a rich cultural atmosphere, thereby integrating cultural components with professional knowledge; Vision competence mirrors the emphasis on cultural infusion but also suggests a broader perspective on how to envision and shape the educational landscape; Methodology design speaks to the teacher's proficiency in crafting a comprehensive and personalized teaching system that aligns with their unique style and strengths; Lastly, Practice on purpose emphasizes the teacher's role in guiding students through deliberate practice, aiming for skill mastery and adaptability.

CHAPTER III
RESEARCH METHODOLOGY

This research outlines the research design and procedures for developing a Program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. The present research was mixed Method Research divided to three phase. Each stage is very details, including the procedural steps and the expected results, as shown in Fig.

According to these three types research questions, the researcher investigated the research answers in three phases, there were.

Phase 1: Investigate the components and indicators of porcelain music learning management competence.

Step 1: Investigate the literature and summarize the components of porcelain music learning management competence

Step 2: Evaluation the suitability of components and indicators of components of porcelain music learning management competence.

Phase 2: Explore the current state and desire state porcelain music learning management for teachers in colleges and universities.

Step 1: Survey research for porcelain music learning management for teachers in colleges and universities in Jing Dezhen research documents and research related to the program of porcelain music learning management for teachers in colleges and universities in Jing Dezhen, The researcher conducted the study by using a survey research method with the following research methods.

Step 2: Need assessment analysis by using information from step 1 and PNI modified order ranking

Phase 3: Develop program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. 1) Experts. Research the principles and methods for enhance porcelain music learning management competence by conducting semi-structure interviews with 5 experts. 2) Experts.

Evaluating the suitability and feasibility program to enhance porcelain music learning
management competence. Experts 5 persons consisting of academics, educators.

Research Phase	Procedure	Expected

Phase 1:

Investigate the
components and
indicators of
porcelain music
learning
management
competence

1. Investigate the
components and
indicates of porcelain
music learning
management
competence

Components and indicators
of porcelain music learning
management competence.

2. Evaluation the suitability of
components and indicators of
porcelain music learning
management competence.

Phase 2: Explore the
current state and desire
state porcelain music
learning management for
teachers in colleges and
universities in Jing
Dezhen

1. Survey research of porcelain music
learning management for teachers in
colleges and universities in Jing Dezhen
research documents and research related to
porcelain music learning management for
teachers in colleges and universities in Jing
Dezhen, the researcher conducted the
research by using a survey research method
with the following research methods.

2. Need assessment analysis by using
information from step 1 and PNI modified
order ranking.

Questionnaire Current
state and desire state
PNI modify

Research Phase	Procedure	Expected

Phase 3 Develop and evaluate the program to enhance porcelain music learning management competence for teachers in colleges and universities inJing Dezhen

1) Experts. Research the principles and interview experts for enhance porcelain music learning management competence by conducting semi-structure interviews with 5 experts.
2) Experts. Evaluating the suitability and feasibility program to enhance enhance porcelain music learning management competence. Experts 5 persons consisting of academics, educators

Program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

Figure 2 Shows the Research Process Each phase is mentioned as follows:

Phase 1: Investigate the components and indicators of porcelain music learning management competence.

Step 1: Review the literature and summarize the components of porcelain music learning management competence.

The researcher investigates components of porcelain music learning management competence from documents, textbooks, and research related to porcelain music learning management competence (the research variables) to porcelain music learning management competence summarizes, analyzes, and synthesizes components and indicators.

The research methods are as follows:

1. Data sources include books, textbooks, documents, and research related to the studied variables that can be retrieved from libraries, the Internet, and online databases.

2. Research Recording forms for instrument printed documents (record cards) or using Microsoft Word.

3. Data Collection The researcher collection and categorize the content according to the variables research.

4. Data Manipulation and Analysis. The summarizes, analyzes, and synthesizes using content analysis techniques and uses the analytical data to classify items into data analysis.

Step 2: Evaluation the suitability of components and indicators components of porcelain music learning management competence.

Expert Criteria for selecting qualified experts are as follows:

1.1 Educational: Doctor degree or above, and graduate students in the above fields.

1.2 Experience: Talents with professional knowledge and experience in educational management, educational research, educational psychology.

1.3 Job position: Educational research\educational psychology educational technology teachers.

1. Experts include:

1. Yu Fang: As the dean of the School of Music and Dance of Jingdezhen University, Professor Yu Fang not only has in- depth research on porcelain music education, but also actively promotes the construction and development of porcelain music courses. She has participated in the innovation of porcelain music curriculum and the reform of teaching mode, and is committed to cultivating students' artistic creativity in ceramic music, and improving students' performance skills and cultural literacy through practical activities. Professor Yu Fang also led the porcelain orchestra to participate in many cultural exchange activities, demonstrating the unique charm of Jingdezhen porcelain music.

2. Wang Rongfa: As one of the inheritors of the intangible cultural heritage in Jiangxi Province, Wang Rongfa has rich experience in the production and research of ceramic Musical Instruments. He participated in the consulting work of Jingdezhen

College Porcelain Orchestra, providing valuable guidance and support for the development of the band.

3. Li Zhenlong: As one of the participants of the project " Practical Research on the Integration of Intangible Cultural Heritage of Porcelain Music into Basic Education Music Classroom Teaching", Li Zhenlong has made contributions to the practice and research of porcelain music education, and is committed to integrating porcelain music culture into basic education and promoting the inheritance and development of porcelain music art.

4. Sun Ya: She also participated in the project "Practical Research on the Integration of Porcelain Intangible Cultural Heritage Curriculum into Music Classroom Teaching of Basic Education". Sun Ya played an important role in the research and practice of porcelain music education, helping students to understand and experience the unique features of ceramic instruments8.

5. Zhang Qiuhong: As a member of the research group, Zhang Qiuhong participated in the research work of porcelain music intangible cultural heritage course, and made contributions to the promotion and implementation of porcelain music education, especially integrating porcelain music culture into the music classroom teaching in the basic education stage, which enhanced students' understanding and experience of traditional culture.

2. Research instrument

2.1 Constructed research instrument

The researcher has proceeded to create and find the quality of research instrument as follows.

2.2.1 Characteristics of the research instrument is a suitability assessment of components and indicators, divided into 2 parts.

Part 1: Checklist questionnaire, asking about the status of the experts.

Part 2: Assessment of the suitability the components and indicators porcelain of colleges porcelain music teachers in Jing Dezhen

Level 5 refers to highest level

Level 4 refers to high level

Level 3 refers to medium level

Level 2 refers to low level

Level 1 refers to lowest level

2.2.2 Find out quality of research instrument

2.2.2.1 Investigate details of components, indicators, colleges porcelain music teachers.

2.2.2.2 Define the components, indicators, colleges porcelain music teachers.

2.2.2.3 Create assessment form of colleges porcelain music teachers.

2.2.2.4 Take it to the advisor to check for accuracy and improve according to recommendations.

2.2.2.5 Prepare a complete suitability evaluation form.

3. Data Collection

The researcher proceeded with data collection with the following steps:

3.1 The researcher recorded the official documents of the Faculty of Education. Mahasarakham University to experts to request assistance in collecting data.

3.2 Contact and coordinate with experts to assess the appropriateness of the components and indicators of transformational management.

3.3 Carryout data collection

4. Data Manipulation and Analysis

4. 1 Organizing data the researcher proceeds as follows.

4.1.1 Verify accuracy completeness of the assessment form.

4.1.2 Code, score and record data on computer.

4.2 Data analysis

Form for evaluating the suitability of methods for strengthening teacher use mean analysis and standard deviation using the criteria for interpreting the mean (Srisaard, B. 2010)

4.51 – 5.00 refers to highest level

3.51 – 4.50 refers to high level

2.51 – 3.50 refers to medium level

1.51 – 2.50 refers to low level

1.00 – 1.50 refers to lowest level

Phase 2 Research of current and desire state

Research of current and desire state, survey research for the program to porcelain music learning management for teachers in colleges and universities in Jing Dezhen research documents and research related to the porcelain music learning management for teachers in colleges and universities in Jing Dezhen, The researcher conducted the investigate by using a survey research method with the following research methods.

1. Population and sample

1.1 The population used in this research consists of scholars and teachers in Jing Dezhen, including 5 colleges and universities total 444 persons, teacher 307, master student 137.

1.2 The sample group used in this research included teachers and master students in Jing Dezhen, including 4 colleges and 145teachers, master student 65, total 210 persons, classified according to the size of colleges and universities with Stratified Random Sampling classified according to school size.

Table 4 Shows the population and sample Classified by school size

No.	Kind ofPopulation	Total Population	Total Sample
1	Teachers	307	145
2	Master students	137	65
	Total	444	210

Table 4 The population and sample Classified by school size.

2. Research instruments

2.1 Instrument characteristics

In this research, software program was used in order to conduct the analysis of data collection for both descriptive and statistical statistics. Questionnaire form with four parts was used to explore current state and desire state enhance porcelain music learning management competence for teachers in colleges and universities.

Part 1 (Checklist): The analysis of respondents' demographic was analyzed by descriptive statistics including frequency (f), percentage (%) including Gender, Age, qualification and experience, Research field.

Part 2 (Questionnaire): The close-ended questionnaires was used the measure the current state and desire state of enhance porcelain music learning management competence for teachers in colleges and universities. The descriptive statistic and a five - point rating scales questionnaires was used to rate the level of the current and desired states of enhance porcelain music learning management competence for teachers in colleges and universities with the following of five - point rating scales from 5 = Very high, 4 = high, 3 = fair, 2 = poor, 1 = very poor. Mean and Standard Deviation (S.D) was employed to analyze the level of the current and desired states of enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. To interpret mean score on which the respondents ticked about the current state and desire state of porcelain music learning management competence for teachers in colleges and universities, the researcher mean based on the mean score which was proposed by Sri-Saad (2010). Mean Score were interpreted as follows:

4.51 - 5.00 refers to the level of current state and desire state of porcelain music learning management competence in colleges and universities is highest level

3.51 - 4.50 refers to the level of current state and desire state of porcelain music learning management competence in colleges and universities is high level

2.51 - 3.50 refers to the level of current state and desire state of porcelain music learning management competence in colleges and universities is medium level

1.51 - 2.50 refers to the level of current state and desire state of porcelain music learning management competence in colleges and universities is low level

1.00 - 1.50 refers to the level of current state and desire state of porcelain music learning management competence in colleges and universities is lowest level

2.2 Construction and quality determination of instrumental

2.2.1 Investigate how to construct an estimation scale questionnaire.

2.2.2 Draft questionnaire of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen from the results of the investigate in Phase 1 served as a framework for constructing the questionnaire

2.2.3 Take it to the thesis advisor to check its accuracy and make improvements according to their advice.

2.2.4 Checking the quality of the questionnaire

By checking content validity (Content Validity), the researcher brought the draft questionnaire created by the researcher. And has been considered by the thesis control committee presented to experts in research or evaluation or evaluation and content to check the validity of the content, suitability, and clarity of the questions carry out tool quality checks. By checking content validity (Content Validity) using the IOC (Index of Congruence) technique, the Concordance (IOC) by the researcher selects a question with a consistency from 0.60 to 1.00

Experts in examining research instruments and considering giving opinions on the consistency of the questionnaire using the IOC (Index of Congruence) technique, 5 experts consist of:

1. Yu Fang: As the dean of the School of Music and Dance of Jingdezhen University, Professor Yu Fang not only has in-depth research on porcelain music education, but also actively promotes the construction and development of porcelain music courses. She has participated in the innovation of porcelain music curriculum and the reform of teaching mode, and is committed to cultivating students' artistic creativity in ceramic music, and improving students' performance skills and cultural literacy

through practical activities. Professor Yu Fang also led the porcelain orchestra to participate in many cultural exchange activities, demonstrating the unique charm of Jingdezhen ceramic music.

2. Wang Rongfa: As one of the inheritors of the intangible cultural heritage in Jiangxi Province, Wang Rongfa has rich experience in the production and research of ceramic Musical Instruments. He participated in the consulting work of Jingdezhen College Porcelain Orchestra, providing valuable guidance and support for the development of the band.

3. Li Zhenlong: As one of the participants of the project "Practical Research on the Integration of Intangible cultural Heritage of Porcelain Music into Basic Education Music Classroom Teaching", Li Zhenlong has made contributions to the practice and research of porcelain music education, and is committed to integrating porcelain music culture into basic education and promoting the inheritance and development of porcelain music art.

4. Sun Ya: She also participated in the project " Practical Research on the Integration of Porcelain Intangible Cultural Heritage Curriculum into Music Classroom Teaching of Basic Education". Sun Ya played an important role in the research and practice of porcelain music education, helping students to understand and experience the unique features of ceramic instruments.

5. Zhang Qiuhong: As a member of the research group, Zhang Qiuhong

Participated in the research work of porcelain music intangible cultural heritage course, and made contributions to the promotion and implementation of porcelain music education, especially integrating porcelain music culture into the music classroom teaching in the basic education stage, which enhanced students' understanding and experience of traditional culture

2.2.5 The researcher takes the draft questionnaire that has been checked for validity and considered by the thesis control committee and used to tryout with a sample of 30 persons. Using Pearson's simple correlation coefficient. By looking at the

correlation between item scores and total scores (Item Total Correlation), the researcher selected items with item classification power between .20 - .80.

2.2.6 Checking the confidence value. The researcher used the questionnaire with discriminatory power to find the reliability of the whole copy according to Conbrach's alpha coefficient method. (Cronbach' Alpha Coefficient) where the researcher used the confidence criteria for the whole version equal to or greater than .70.

2.2.7 Prepare a complete questionnaire. And used to collect data with samples

3. Data Collection

3. 1 Proceed to request an official letter to collect data from the Faculty of Education.

3.2 Contact and coordinate for assistance in collecting data with samples.

3.3 Data Collection

Researcher required the approval letter from the Faculty of Education, Mahasarakham University before starting the data distribution process. In order to make data collection process effectively and objectively, the request letter was attached with the evaluation form and sent to respondents. The data was distributed by hard copy in which given directly to the experts and also sent evaluation form to the experts through their email. The researcher will receive the data through email or collect complete papers by meeting directly to the experts. And then researcher obtained draft back within one week.

4. Data Manipulation and Analysis

4.1 Data handling the researcher proceeds as follows.

4.1.1 Validate exhaustive questionnaire

4.1.2 Assign codes, give points, and record data on the computer.

4.2 Analysis of questionnaire data.

4.2.1 Section 1 Status of Respondents using frequency and percentage analysis.

4.2.2 Section 2 Current state and desire state of program to enhance porcelain music learning management for teachers in colleges and universities in jing Dezhen use mean analysis and standard deviation.

4.51 - 5.00 refers to current/desirable as highest level

3.51 - 4.50 refers to current/desirable as high level

2.51 - 3.50 refers to current/desirable as medium level

1.51 - 2.50 refers to current/desirable as low level

1.00 - 1.50 refers to current/desirable as lowest level

5. Statistics for data analysis

5.1 The statistics used to determine the quality of the instrument are the Index of Congruence (IOC), discrimination, and Reliability of the Questionnaire

5.2 Basic statistics: frequency, percentage, mean, standard deviation.

5.3 Priority Needs of Index (PNI modify)

6. Research instrument

6.1 Instrument characteristics

In order to assess the current state and desire state of enhance porcelain music learning management competence for teachers in colleges and universities, the researcher will use the calculation Mean of current level minus Mean of desired level. In addition, the needs for teacher competence development in student assessment will be analyzed by modifying Priority Needs Index (PNI modified) (Wongwanich, 2005). PNI modified was calculated by the following formula:

$$PNI_{modified} = \frac{(I-D)}{D}$$

where I: Importance or desired performance

D: Degree of success or current performance

The modified PNI analysis could reflect the porcelain music learning management competence for teachers in colleges and universities to be developed. A high index represents highest need, which is supposed to be more developed rather than a lower index. The porcelain music learning management competence for teachers in colleges and universities components showing a high value of modified PNI would result in the higher priority of that porcelain music learning management competence for teachers in colleges and universities to be further developed. The modified PNI value was normally in the range of 0. 00 - 1. 00 to facilitate an interpretation. The women leadership challenge of primary school principals that had modified PNI value above 0.30 or higher was considered critical (Wongwanich, 2005) and will be required to be improved urgently. In case of the modified PNI values lower than 0. 30, the extent of the efforts to improve themselves becomes less.

Finally, the researcher designed draft of program based on the research results gained from stage 2, the needs of enhance porcelain music learning management competence for teachers in colleges and universities and review various sources of documents lead to drafting program to enhance porcelain music learning management competence for teachers in colleges and universities. The evaluation form and draft of program was sent to five experts to evaluate the suitability and possibility of the program to implement in Jing Dezhen.

Phase 3 Development of program to enhance porcelain music learning management for teachers in colleges and universities in jing Dezhen

Step 1 The research method such as an interview 5 experts, where the researcher Proceeds with the following steps:

1. 1 Have at least a doctoral degree and associate professor title

1.2 Have a lot of practical education experience, participate in teacher academic guidance and academic conference discussion and published a number of academic papers

1.3 serve as the head of the academic department and other main positions

1.4 Possess a deep understanding of pedagogical theories and practices, with the ability to innovate and adapt teaching methods to enhance student learning outcomes.

1.5 Have demonstrated leadership in educational reform initiatives, contributing to the development and implementation of new curricula and teaching strategies that align with contemporary educational standards.

1. Experts

1. Yu Fang: As the dean of the School of Music and Dance of Jingdezhen University, Professor Yu Fang not only has in- depth research on porcelain music education, but also actively promotes the construction and development of porcelain music courses. She has participated in the innovation of porcelain music curriculum and the reform of teaching mode, and is committed to cultivating students' artistic creativity in ceramic music, and improving students' performance skills and cultural literacy through practical activities. Professor Yu Fang also led the porcelain orchestra to participate in many cultural exchange activities, demonstrating the unique charm of Jingdezhen ceramic music.

2. Wang Rongfa: As one of the inheritors of the intangible cultural heritage in Jiangxi Province, Wang Rongfa has rich experience in the production and research of ceramic Musical Instruments. He participated in the consulting work of Jingdezhen College Porcelain Orchestra, providing valuable guidance and support for the development of the band.

3. Li Zhenlong: As one of the participants of the project " Practical Research on the Integration of Intangible cultural Heritage of Porcelain Music into Basic Education Music Classroom Teaching". Li Zhenlong has made contributions to the practice and research of porcelain music education, and is committed to integrating porcelain music culture into basic education and promoting the inheritance and development of porcelain music art.

4. Sun Ya: She also participated in the project " Practical Research on the Integration of Porcelain Intangible cultural Heritage Curriculum into Music Classroom Teaching of Basic Education", Sun Ya played an important role in the research and

practice of porcelain music education, helping students to understand and experience the unique features of ceramic instruments8.

5. Zhang Qiuhong: As a member of the research group, Zhang Qiuhong

participated in the research work of porcelain music intangible cultural heritage course, and made contributions to the promotion and implementation of porcelain music education, especially integrating porcelain music culture into the music classroom teaching in the basic education stage, which enhanced students' understanding and experience of traditional culture.

2. Research instrument

2.1 Instrument characteristics

The instrument used for data collection was an interview. (semi-structured) has the following components:

Part 1: (Close-ended questions): The questionnaires focused on the suitability and possibility of the program in order to implement to enhance porcelain music learning management competence for teachers in colleges and universities.

Part 2: (Open-ended questions): The questionnaires focused on asking 5 experts' comments to develop program completely to enhance porcelain music learning management competence for teachers in colleges and universities.

2.2 Construction and quality determination of tools

The researcher has proceeded to create and find the quality of the tools as follows.

The research instrument was constructed in detail as follows:

1) The evaluation form was used to ask 5 experts which are developed based on

the findings of current and desired state of enhance porcelain music learning management competence for teachers in colleges and universities and enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

2) After completing study in step 1, the evaluation form was designed based on the components of program to enhance porcelain music learning management

competence for teachers in colleges and universities in Jing Dezhen under the suggestion of advisor.

3) The draft of evaluation form was proposed to the advisor to edit and correct in order to get an accuracy.

4) Finally, the evaluation form was proposed to 5 experts in order to collect data.

3. Data Collection

The researcher collects data. (Describe methods for collecting data, such as coordinating with experts. Conduct an interview the details are as follows.

3.1 Prepare a letter asking for cooperation from the Faculty of Education to experts.

3.2 Submit a letter requesting a cooperation thesis outline and a structured interview form to the experts to ask for assistance in giving an interview.

3.3 Coordinate with experts to request an interview date and time.

3.4 Interview on the appointed date and time.

4. Data Manipulation and Analysis

4.1 Collect interview data. Organize information group content

4.2 Data were analyzed by qualitative data analysis techniques. Content Analysis

Step 2 Evaluation the Programs by Experts in assessing the suitability of the program follows

1. Experts

1.1 Yu Fang: As the dean of the School of Music and Dance of Jingdezhen University, Professor Yu Fang not only has in- depth research on porcelain music education, but also actively promotes the construction and development of porcelain music courses. She has participated in the innovation of porcelain music curriculum and the reform of teaching mode, and is committed to cultivating students' artistic creativity in ceramic music, and improving students' performance skills and cultural literacy through practical activities. Professor Yu Fang also led the porcelain orchestra to

participate in many cultural exchange activities, demonstrating the unique charm of Jingdezhen porcelain music.

1.2 Wang Rongfa: As one of the inheritors of the intangible cultural heritage in Jiangxi Province, Wang Rongfa has rich experience in the production and research of ceramic Musical Instruments. He participated in the consulting work of Jingdezhen College Porcelain Orchestra, providing valuable guidance and support for the development of the band.

1.3 Li Zhenlong: As one of the participants of the project " Practical Research on the Integration of Intangible cultural Heritage of Porcelain Music into Basic Education Music Classroom Teaching", Li Zhenlong has made contributions to the practice and research of porcelain music education, and is committed to integrating porcelain music culture into basic education and promoting the inheritance and development of porcelain music art.

1.4 Sun Ya: She also participated in the project " Practical Research on the Integration of Porcelain Intangible cultural Heritage Curriculum into Music Classroom Teaching of Basic Education". Sun Ya played an important role in the research and practice of porcelain music education, helping students to understand and experience the unique features of ceramic instruments.

1.5 Zhang Qiuhong: As a member of the research group, Zhang Qiuhong participated in the research work of porcelain music intangible cultural heritage course, and made contributions to the promotion and implementation of porcelain music education, especially integrating porcelain music culture into the music classroom teaching in the basic education stage, which enhanced students' understanding and experience of traditional culture

2. Research instrument

2.1 Instrument characteristics

The researcher developed it by studying documents. Relevant research of program components then determines the key points to be assessed from the information obtained from the study. Then used to create questions to cover the issue

2.2 Construction and quality determination of tools

  2.2.1 Research the details of the components of the program

  2.2.2 Determine the key points to be assessed from the data obtained from the research. Used to write questions to cover all issues.

  2.2.3 Thesis Advisor the correctness of the idioms.

  2.2.4 Experts Verify Content Validity of Question Clarity

3. Data Collection

The researcher coordinated with experts to assess the appropriateness of the approach program to enhance porcelain music learning management for teachers in colleges and universities in Jing Dezhen

4. Data Manipulation and Analysis

Validate analyze data and interpret data. Criteria by using the mean interpretation criterion (Boonchom Sri-sa-ard, 2010).

4.51 - 5.00 refers to suitability and feasibility as higheat level

3.51 - 4.50 refers to suitability and feasibility as high level

2.51 - 3.50 refers to suitability and feasibility as a medium level

1.51 - 2.50 refers to suitability and feasibility as low level

1.00 - 1.50 refers to suitability and feasibility as lowest level

5. Statistics for data analysis

5. 1 The statistics used to determine the quality of the research instrument are the Index of congruence, discrimination, and Reliability.

5.2 Basic statistics: frequency, percentage, mean, standard deviation.

CHAPTER IV

RESULT OF DATA ANALYSIS

Research on Program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. The researcher analyzed the data in the following order:

    1. Symbols used to data analysis results

    2. Steps for data analysis results

    3. Data analysis results

The Symbol for data analysis representative

$\bar{X}$ replace Mean

S.D. replace Standard Deviation

PNI modify replace Priority Need Index modified

N replace Population

I replace Importance or Desired State

D replace Degree of success or Existence State

Data analysis sequence

Results of the analysis are divided into 3 phases:

Phase 1: Analyzing components and indicators of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

Phase 2: Analyzing current, desired state and PNI of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

Phase 3: Developing and Evaluation the program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

Result of data analysis

Phase 1: Analyzing components of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen, divided into 2 steps:

Step 1 The results of the analysis and synthesis of the components of learning management competence for teachers consisting of 1) Knowledge concept2) Teamwork cooperation 3) Culture construction and 4) Vision competence 5) Methodology design 6) Practice on purpose

Step 2 Evaluation the suitability components of enhance learning management competence for teachers in colleges and universities in Jing Dezhen. At table 5 Results of the evaluation of the suitability of the competence for teachers by expert.

Table 5 Mean and level of Suitability of enhance learning management competence for teachers

Item	Components	Mean $\bar{X}$	S.D	Suitability Mean
1	Knowledge concept	4.63	0.21	highest
2	Teamwork cooperation	4.50	0.29	high
3	Culture construction	4.59	0.18	highest
4	Vision competence	4.68	0.16	highest
5	Methodology design	4.75	0.15	highest
6	Practice on purpose	4.54	0.20	highest
	Total	4.62	0.19	highest

From the table 5 it was found that the components of Methodology design of teacher in colleges and universities in Jing Dezhen were level overall at the highest (=4.75) When considering each aspect, it was found that the suitability levels were ranked

from highest to lowest as follows 1) Methodology design highest (=4.75) and 2) Vision competence (=4.68) and Knowledge management highest (=4.63) and 4) Culture construction highest (4.62) and 5) Practice on purpose (= 4.59) and 6) Teamwork cooperation (=4.50)

Phase 2: Analyzing current state, desired state and PNI modify of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

Table 6 The Current State, Desire State and PNI Modified of Enhance Learning Management Competence for Teachers in Colleges and Universities in Jing Dezhen. Classified by Components

Component	Current state			Desire state			PNI	Ranking
	$\bar{x}$	SD	Mean	$\bar{x}$	SD	Mean		
4.Knowledge concept	2.53	0.92	medium	4.63	0.18	highest	0.83	4
1.Teamwork cooperation	2.38	0.46	low	4.50	0.20	high	0.89	1
3.Culture construction	2.50	0.46	medium	4.59	0.16	highest	0.84	3
6.Vision competence	2.81	0.63	medium	4.68	0.22	highest	0.67	6
5.Methodology design	2.82	0.92	medium	4.75	0.21	highest	0.68	5
2.Practice on purpose	2.42	0.92	low	4.54	0.15	highest	0.88	2
Total	2.50	0.79	medium	4.62	0.25	highest		

From the table 6 it was found that the current state of competence were level overall at the low (= 2.50). Considering each aspect, it was found that the current state levels were ranked from highest to lowest as follows: Methodology design highest and 2)

Vision competence and Knowledge management highest and 3) Culture construction highest and 4) Culture construction and 5) Practice on purpose and 6) Teamwork cooperation. The desired state of competence were level overall at the high (=4.75). Considering each aspect, it was found that the desired condition levels were ranked from highest to lowest as follows: 1) Methodology design highest (=4.75) and 2) Vision competence (=4.68) and Knowledge management highest (=4.63) and 4) Culture construction highest (=4.59) and 5) Practice on purpose(x-=4.54) and 6) Teamwork cooperation (=4.50)

The priority need index modified (PNI modofied), the order of the priority need index modified the first Methodology design, the second Vision competence, the third knowledge management, the fourth Culture construction, and the fifth Practice on purpose, the sixth Teamwork cooperation.

Table 7 The current state, desire state and PNI modified of Competence Components of porcelain music learning competence for teachers in colleges and universities in Jing Dezhen. Classified by items of component of knowledge concept competence

Component	Current State			Desire State			PNI modified	Ranking
	$\bar{x}$	SD	Mean	$\bar{x}$	SD	Mean		
1. It fosters an appreciation for traditional porcelain music culture among students.	2.87	0.62	medium	4.68	0.25	highest	0.63	4
2. It ensures that the cultural history of porcelain music is respected and preserved in teaching.	2.82	0.73	medium	4.64	0.27	highest	0.65	3

3. It adapts teaching methods to accommodate the cultural backgrounds of students.	2.85	0.75	medium	4.63	0.23	highest	0.62	5
4. It integrates contemporary cultural issues into the study of traditional porcelain music.	2.64	0.78	medium	4.58	0.24	highest	0.73	2
5. It incorporates cultural awareness and appreciation into the porcelain music curriculum.	2.62	0.85	medium	4.56	0.21	highest	0.74	1
Total	2.75	0.75	medium	4.62	0.24	highest		

From the table 7, it is clear that the overall current state of these components is at a medium level, with an average score of 2.75. When looking at each item, the highest current state among them is the component related to fostering an appreciation for traditional porcelain music culture among students, with a score of 2.87. The others follow closely, with scores ranging from 2.82 to 2.62.

On the other hand, the overall desired state is at a high level, with an average score of 4.62. The item with the highest desired state is also the one about fostering an appreciation for traditional porcelain music culture among students, with a score of 4.68. The rest of the items maintain high scores within this desired state range as well.

Regarding the PNI, while not as detailed in comparison, it's important to note that all components have a role within this framework as they are part of this educational

analysis related to porcelain music culture teaching. These findings highlight the areas where the current situation aligns with the desired goals and also indicate the common high - level aspirations for each teaching - related component within the porcelain music curriculum context.

Table 8 The current state, desire state and PNI modified of Components of Competence of porcelain music learning competence for teachers in colleges and universities in Jing Dezhen. Classified by items of component of teamwork cooperation

Component	Current State			Desire State			PNI modify	Ranking
	$\bar{x}$	SD	Mean	$\bar{x}$	SD	Mean		
6.It has seen porcelain music influence or reflect broader cultural trends	2.82	0.73	medium	4.63	0.27	highest	0.73	3
7. It handles cultural sensitivities when teaching about the history and traditions of porcelain music	2.30	0.85	low	4.58	0.30	highest	0.65	5
8.It uses porcelain music to teach students about different cultures and societies	2.87	0.62	medium	4.68	0.25	highest	0.76	1

9. It ensures that itsteaching of porcelain music is culturally responsive andiclusive	2.81	0.75	medium	4.64	0.19	highest	0.74	2
10. It develops Porcelain Music learning management strategies with a clear purpose, leveraging cultural perspectives for effective teaching	2.42	0.67	low	4.66	0.22	highest	0.71	4
Total	2.64	0.72	medium	4.64	0.25	highest		

From the table 8, it is evident that the overall current state of these components is at a relatively low level, with an average score of around 2.60. When examining each item, the highest current state is for component 8 (It uses porcelain music to teach students about different cultures and societies), with a score of 2.87. The others have scores ranging from 2.30 to 2.42.

On the other hand, the overall desired state is at a high level, with an average score of 4.64. The item with the highest desired state is also component 8 (It uses porcelain music to teach students about different cultures and societies), with a score of 4.68. The rest of the items maintain high scores within this desired state range.

Regarding the PNI modified, while not as detailed in comparison, it's important to note that all components play a role within this framework as they are part of this educational analysis related to porcelain music culture teaching. These findings

highlight the areas where the current situation aligns with the desired goals and also indicate the common high-level aspirations for each teaching-related component within the porcelain music curriculum context.

Table 9 The current state, desire state and PNI modified of Competence of porcelain music learning competence for teachers in colleges and universities in Jing Dezhen. Classified by items of component of Culture construction

Component	Current State			Desire State			PNI modify	Ranking
	$\bar{x}$	SD	Mean	$\bar{x}$	SD	Mean		
11. It engages student's in discussions about the cultural significance of porcelain music.	2.87	0.62	medium	4.68	0.25	highest	0.76	1
12.It methodology designs lesson plans that incorporate cultural insights into	2.82	0.73	medium	4.63	0.27	highest	0.73	3
13.It tailors instructional methods to align with the cultural contexts of Porcelain Music learners.	2.81	0.75	medium	4.64	0.19	highest	0.74	2
14. It innovates assessment framework that evaluate the cultural competencies	2.30	0.85	low	4.58	0.30	highest	0.65	5

| 5. It employs culturally inclusive teaching techniques | 2.42 | 0.67 | low | 4.66 | 0.22 | highest | 0.71 | 4 |
| Total | 2.64 | 0.72 | medium | 4.64 | 0.25 | highest | | |

From the table 9, it is evident that the overall current state of these components is at a medium level, with an average score of 2.64. When examining each item, the highest current state is observed for component 11 (It engages students in discussions about the cultural significance of porcelain music), with a score of 2.87. The others follow with scores ranging from 2.30 to 2.82.

On the other hand, the overall desired state is at the highest level, with an average score of 4.64. The item with the highest desired state among these is component 11 (It engages students in discussions about the cultural significance of porcelain music), with a score of 4.68. The rest of the items maintain high scores within this desired state range.

Regarding the PNI, component 11 has a PNI of 0.76 and is ranked first in order. Component 12 has a PNI of 0.73 and is ranked second. Component 13 has a PNI of 0.74 and is ranked third. Component 14 has a PNI of 0.65 and is ranked fourth. Component 15 has a PNI of 0.71 and is ranked fifth.

These findings highlight the areas where the current situation of incorporating cultural elements into porcelain music education differs from the desired goals and indicate the need for focused efforts to enhance the cultural aspects in porcelain music education.

Table 10 The current state , desire state and PNI modify of Components of Competence of Competence of porcelain music learning competence for teachers in colleges and universities in Jing Dezhen. Classified by items of component of Vision competence.

Component	Current State			Desire State			PNI modify	Ranking
	$\bar{x}$	SD	Mean	$\bar{x}$	SD	Mean		
16.It refines instructional materials to resonate with the diverse cultural backgrounds of Porcelain Music learners.	2.21	0.79	low	4.64	0.23	high	0.67	3
17.It integrates traditional culture into Porcelain Music learning management with deliberate strategies to enrich the educational experience.	2.87	0.62	medium	4.68	0.25	high	0.76	1
18.It ensures that cultural activities are purposefully incorporated into Porcelain Music learning management to foster a deeper cultural understanding	2.39	0.74	low	4.75	0.3	high	0.62	4
19. It promotes intentional practice of cultural components	2.81	0.75	medium	4.64	0.19	high	0.74	2
Total	2.57	0.73	medium	4.67	0.24	highest		

From the table 10, it is evident that the overall current state of these components is at a medium level, with an average score of 2.64. When examining each item, the highest current state is observed for component 11 (It engages students in discussions about the cultural significance of porcelain music), with a score of 2.87. The others follow with scores ranging from 2.30 to 2.82.

On the other hand, the overall desired state is at the highest level, with an average score of 4.64. The item with the highest desired state among these is component 11 (It engages students in discussions about the cultural significance of porcelain music), with a score of 4.68. The rest of the items maintain high scores within this desired state range.

Regarding the PNI, component 11 has a PNI of 0.76 and is ranked first in order. Component 12 has a PNI of 0.73 and is ranked second. Component 13 has a PNI of 0.74 and is ranked third. Component 14 has a PNI of 0.65 and is ranked fourth. Component 15 has a PNI of 0.71 and is ranked fifth.

These findings highlight the areas where the current situation of incorporating cultural elements into porcelain music education differs from the desired goals and indicate the need for focused efforts to enhance the cultural aspects in porcelain music education.

Table 11 The current state, desire state and PNI modified of Components of Competence of Competence of porcelain music learning competence for teachers in colleges and universities in Jing Dezhen. Classified by items of component of Methodologydesign

Component	Current State			Desire State			PNI modify	Ranking
	$\bar{x}$	SD	Mean	$\bar{x}$	SD	Mean		
20.Methodology design structures for effective teaching	2.21	0.79	low	4.64	0.23	highest	0.67	3

21. It ensures cultural inclusivity in Porcelain Music learning management	2.87	0.62	medium	4.68	0.25	highest	0.76	1
22. Methodologies integrate diverse teaching in Porcelain Music.	2.39	0.74	low	4.75	0.3	highest	0.62	4
23. It aligns Porcelain Music learning with educational goals.	2.81	0.75	medium	4.64	0.19	highest	0.74	2
24. Methodologies customize students' needs.	2.39	0.74	low	4.75	0.30	highest	0.61	5
Total	2.54	0.73	medium	4.69	0.26	highest		

From the analysis, the overall current state of various components in Porcelain Music learning management is at a low level. For example, the current state of "Methodology design structures for effective teaching" has an average score of 2.21. The highest current state is found in "It ensures cultural inclusivity in Porcelain Music learning management" with an average score of 2.87. The lowest current state among these components is in "Methodologies integrate diverse teaching in Porcelain Music" and "Methodologies customize Porcelain Music learning to student needs", both with an average score of 2.39.

The overall desired state is at a high level. For instance, the desired state of "Methodologies integrate diverse teaching in Porcelain Music" has an average score of 4.75, which is the highest among these components. The lowest desired state is in "It aligns Porcelain Music learning with educational goals" and "Methodology design structures for effective teaching" with an average score of 4.64.

The Priority Need Index Modified (PNI modified) indicates the following priorities for improvement:

1. "Methodologies integrate diverse teaching in Porcelain Music" has a PNI modified of 0.62 and is ranked 1st in priority.

2. "It ensures cultural inclusivity in Porcelain Music learning management" has a PNI modified of 0.76 and is ranked 2nd in priority.

3. "Methodology design structures for effective teaching" has a PNI modified of 0.67 and is ranked 3rd in priority.

4. "Methodologies customize Porcelain Music learning to student needs" has a PNI modified of 0.62 and is ranked 4th in priority.

5. "It aligns Porcelain Music learning with educational goals" has a PNI modified of 0.74 and is ranked 5th in priority.

These findings highlight the need for a strategic focus on enhancing these aspects within Porcelain Music learning management. There is a significant gap between the current and desired states, indicating that efforts should be concentrated on areas such as improving methodology design, ensuring cultural inclusivity, integrating diverse teaching methods, and customizing learning to student needs. The PNI modified values suggest that while all areas are important, certain aspects, such as ensuring cultural inclusivity and integrating diverse teaching methods, should be given particular attention due to their high priority ranking.
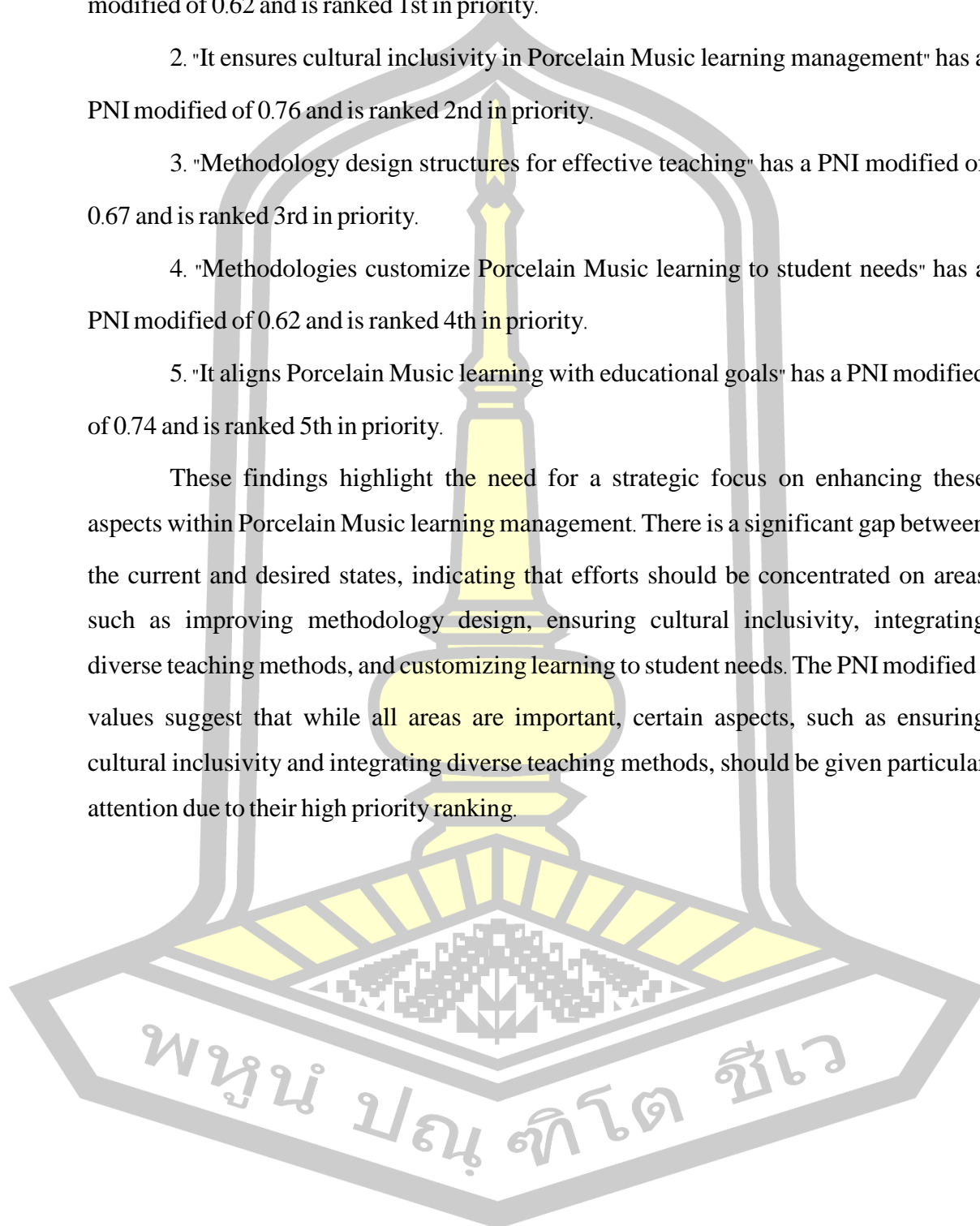
Table 12 The Current State, Desire State and PNI Modified of Components of Competence of Competence of Porcelain Music Learning Competence for Teachers in Colleges and Universities in Jing Dezhen. Classified by Items of Component of Practice on Purpose

Component	Current State			Desire State			PNI modified	Ranking
	$\bar{x}$	SD	Mean	$\bar{x}$	SD	Mean		
25. Purposeful practice enhances student engagement in Porcelain Music.	2.21	0.79	low	4.64	0.23	highest	0.67	3
26. It develops students ability to critique porcelain music's cultural aspects.	2.87	0.62	medium	4.68	0.25	highest	0.76	2
27. Practice fosters reflection and growth in Porcelain Music learning.	2.39	0.74	low	4.75	0.30	highest	0.62	1
28. It adapts Porcelain Music learning to student interests.	2.81	0.75	medium	4.64	0.19	highest	0.74	5
29.Purposeful practice instills cultural pride through Porcelain Music	2.39	0.74	low	4.75	0.28	highest	0.62	4
Total	2.52	0.73	medium	4.69	0.25	highest		

From the table 12, the overall current state of the integration of traditional culture into Porcelain Music learning management is at a low level, with an average score (x-) of 2.39. The highest current state is observed in preserving cultural heritage in Porcelain Music learning management, with a score of 2.96. The lowest current state is in using cultural heritage to enrich the learning experience of students in Porcelain Music education, with a score of 2. 11.

The overall desired state is at a high level, with an average score (x̄) of 4.61. The highest desired state is fostering a sense of cultural identity among students in Porcelain Music education, with a score of 4.75. The lowest desired state is developing Porcelain Music learning management strategies using cultural perspectives, with a score of 4.54.

The Priority Need Index Modified (PNI modify) indicates the following priorities for action:

1. Integrating traditional culture into Porcelain Music learning management to enrich the educational experience has the highest PNI modify of 0.70 and is ranked 1st in priority.

2. Promoting cultural understanding and appreciation among Porcelain Music teachers has a PNI modify of 0.67 and is ranked 2nd in priority.

3. Ensuring that cultural elements are integral to the Porcelain Music curriculum has a PNI modify of 0.76 and is ranked 9th in priority.

4. Promoting cultural values to support the continuous improvement of Porcelain Music learning management has a PNI modify of 0.62 and is ranked 8th in priority.

5. Ensuring that cultural diversity is reflected in the Porcelain Music curriculum has a PNI modify of 0.68 and is ranked 7th in priority.

These findings highlight the significant gap between the current and desired states of cultural integration in Porcelain Music learning management. There is a clear need to prioritize actions that will enhance the integration of cultural elements, with a particular focus on preserving cultural heritage, promoting cultural understanding, and fostering a sense of cultural identity among students and teachers. The PNI modify values suggest that while all areas are important, certain aspects, such as the integration of traditional culture into learning management and the preservation of cultural heritage, should be given particular attention due to their high priority ranking.

Phase 3: Create of Program to Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

Step 1 Interview

According to the results of the research on the priority value of priority needs index modified (PNI modify). Current state, desired state of Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

To create an interview 5 experts, to develop the program to enhance Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

The results of the data analysis from the interview 5 experts, as follows:

1. Components of program

From the study, documents, textbooks, the components of Program to Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen, it consists of 5 components: 1) Principles2) objectives 3) contents 4) development process 5) evaluation, which are consistent with Opinions of experts, the following statement.

"... Jingdezhen Ceramic Music Education adheres to professional principles, sets clear teaching objectives, carefully designs teaching content, and continuously optimizes it in the development process, ensuring teaching effectiveness through regular evaluations..."

(Interviewee 1, May 5, 2024: interview)

"… We are based on principles, guide teaching through clear objectives, constantly update content, adopt diverse teaching methods, and ensure teaching quality through rigorous evaluation..."

(Interviewee 2, May 12, 2024: interview)

" ... Adhere to principles, clarify goals, continuously update content, carefully implement the development process, and monitor teaching effectiveness through evaluation..."

(Interviewee 3, May 19, 2024: interview)

"…Teaching in this field is guided by principles to achieve goals, using carefully designed content and meticulous development processes, and utilizing evaluation to optimize teaching outcomes…"

(Interviewee 4, May 26, 2024: interview)

" . . . Our teaching is guided by principles and aims to cultivate professional abilities. Through carefully designed content and adaptive development processes, and through evaluation, we ensure continuous improvement in teaching…"

(Interviewee 5, June 2, 2024: interview)

2. Principles of Enhance Competence of Teachers development

From interviews with experts on key issues Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. Adjusting using the 70:20: 10 Learning Model. Experts have consistent opinions on using the 70: 20: 10 Learning Model in developing the competence of teachers, the following.

"… I firmly believe that the improvement of teachers' abilities must be closely integrated with practical work. Self-development is achieved through practical learning and application in daily work, constantly improving personal abilities to meet the needs of the times. Training is an organization's emphasis on talent, which helps employees achieve dual improvement of personal growth and organizational goals …"

(Interviewee 1, May 5, 2024: interview)

" . . . I agree with the importance of the 70: 20: 10 learning model in teacher development. This model emphasizes the promotion of social learning through exchanges with peers, participation in professional communities and receiving expert guidance. At the same time, it also recognizes the key role of formal training in systematic learning of new theories and technologies… "

(Interviewee 1, May 12, 2024: interview)

" . . .I believe that the 70: 20: 10 model provides a balanced perspective for the professional development of teachers. It highlights the importance of practical experience in the workplace, interaction with colleagues, and formal…"

(Interviewee 1, May 19, 2024: interview)

" . . . I support the 70: 20: 10 model, which provides a comprehensive framework for teachers' professional development. This model ensures that teachers can improve their abilities in multiple dimensions by combining practical work experience, interpersonal development and formal education…"

(Interviewee 1, May 26, 2024: interview)

" . . . I agree with the role of the 70: 20: 10 model in teacher development. This model provides a flexible strategy that can be adjusted according to the specific needs of Chinese university teachers to help them learn in practice, gain insights through interpersonal interaction, and deepen understanding through formal education…"

(Interviewee 1, June 2, 2024: interview)

3. The methods of development to enhance the Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

From interviews with experts on key issues The methods of development consisting of Principles and methods of competence of teacher development by the Learning Model 70: 20: 10 and methods of developing social competence, consisting of 1) Job shadowing/observation, 2) Assignment, 3) Coaching 4) Networking, 5) Training/workshop.

" … Agree with the development approach to develop the competencies of teachers in Zhengzhou's higher vocational colleges using this concept because: professional development through job shadowing, coaching, mentoring, training, seminars, and workshops offers a comprehensive approach to career growth. By leveraging these methods, individuals can enhance their capabilities, stay competitive in their fields, and achieve their career aspirations. …"

(Interviewee 1, May 5, 2024: interview)

" ... Agree with the development approach to develop the competencies of teachers in Zhengzhou's higher vocational colleges using this concept because: Professional development is a multifaceted journey that encompasses various strategies and activities designed to enhance one's skills, knowledge, and competencies in the workplace. Among these strategies are job shadowing, coaching, mentoring, training, seminars, and workshops, each offering unique benefits to individuals striving to grow in their careers. ..."

(Interviewee 1, May 12, 2024: interview)

" ... Agree with the development approach to develop the competencies of teachers in Zhengzhou's higher vocational colleges using this concept because: Training, seminars, and workshops are more formal methods of professional development that involve structured learning environments. Training programs are designed to teach specific skills or knowledge relevant to one's job, often through a combination of theoretical instruction and practical exercises. Seminars and workshops, usually shorter in duration, offer opportunities for individuals to deepen their understanding of particular topics, network with peers, and engage in collaborative learning activities. ..."

(Interviewee 1, May 19, 2024: interview)

" ... Agree with the development approach to develop the competencies of teachers in Zhengzhou's higher vocational colleges using this concept because: job shadowing, coaching, mentoring, training, workshops, and development from work are all integral to fostering a well-rounded and capable workforce. Each method contributes to the overall growth and success of individuals and organizations, promoting a culture of continuous learning and improvement. ..."

(Interviewee 1, May 26, 2024: interview)

" ... Agree with the development approach to develop the competencies of teachers in Zhengzhou's higher vocational colleges using this concept because: In conclusion, each of these professional development methods be it on-the-job training,

job shadowing, coaching, mentoring, training sessions, seminars, or workshops plays a crucial role in enhancing an individual's career. By leveraging these diverse approaches, teachers can continuously improve their skills, stay competitive, and achieve long-term success in their careers... ..."

(Interviewee 1, June 2, 2024: interview)

4. The number of hours of development in learning from learning by course of the teachers who participated in the development in the components of knowledge management, Teamwork cooperation, Culture construction, Vision competence, Methodology design and Practice on purpose should use the appropriate time for each content, how many hours should be used?

"...I believe that 20 hours should be devoted to knowledge management to ensure that teachers can effectively utilize teaching resources. Teamwork is equally important; I suggest allocating 15 hours. Cultural construction is crucial to the school spirit, and I suggest 10 hours. Vision ability is key to leadership development, allocate 15 hours. Methodology design is the foundation of innovative teaching, 15 hours. As a bridge for knowledge application, I suggest 30 hours of purposeful practice..."

(Interviewee 1, May 5, 2024: interview)

"...I advocate focusing on knowledge management for0 20 hours to adapt to educational changes. Teamwork, 15 hours, is the core to achieving educational goals. Cultural construction, 10 hours, is the soul of school success. Vision ability, 15 hours, is crucial for motivation. Methodology design, 15 hours, promoting teaching innovation. Targeted practice, 30 hours, ensuring the integration of theory and practice..."

(Interviewee 2, May 12, 2024: interview)

"...I emphasize a 20-hour study of knowledge management to lay the foundation for educational innovation. Teamwork, 15 hours, is the cornerstone of collaboration. Cultural construction, 10 hours, enhancing school cohesion. Vision ability, 15 hours, leading the direction of education. Methodology design, 15 hours, inspiring teaching innovation. Targeted practice, 30 hours, to achieve teaching objectives..."

(Interviewee 3, May 19, 2024: interview)

"...I particularly emphasize the 20-hour study of knowledge management, which is the cornerstone of professional development. Teamwork, 15 hours, driving the achievement of educational goals. Cultural construction, 10 hours, is the core of school development. Vision ability, 15 hours, key to setting long-term goals. Methodology design, 15 hours, is the foundation of professional growth. Targeted practice, 30 hours, connecting theory and practice..."

(Interviewee 4, May 26, 2024: interview interview)

"... I believe that 20 hours of knowledge management learning is crucial. Teamwork, 15 hours, is the cornerstone of innovation. Cultural construction, 10 hours, building school spirit. Vision ability, 15 hours, inspiring students and colleagues. Methodology design, 15 hours, is the key to professional development. Targeted practice, 30 hours, is the way to achieve teaching objectives ..."

(Interviewee 1, June 2, 2024: interview)

5. Evaluation

From interviews with five experts on the topic of teacher enhance the Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen, the experts have the following opinions:

"...The importance of knowledge management: Experts generally believe that knowledge management is a core element in educational management when evaluating the development of teachers' abilities in higher vocational colleges in Zhengzhou. They pointed out that teachers need to master how to effectively collect, organize, and share knowledge to improve the quality and efficiency of teaching. Experts emphasize that teachers should receive training on digital tools and information management systems to optimize their knowledge management skills..."

(Interviewee 1, May 5, 2024: interview)

"...The promoting effect of teamwork: Experts believe that teamwork is the key to improving educational management methods. They mentioned that through teamwork,

teachers can share resources, exchange ideas, and collaborate to solve problems encountered in teaching. Experts advocate the establishment of interdisciplinary teams to promote collaboration among teachers from different professional backgrounds, thereby enriching teaching content and methods..."

(Interviewee 2, May 12, 2024: interview)

"... The profound impact of cultural construction: Experts emphasize that cultural construction is crucial for creating a positive educational environment. They believe that a campus culture that supports innovation and respects diversity can inspire the potential of teachers and students. Experts suggest that teachers should participate in cultural construction, shaping and strengthening this culture through teaching practice and student interaction..."

(Interviewee 3, May 19, 2024: interview)

"...The guiding role of vision ability: Experts believe that teachers' vision ability plays an important role in guiding educational management methods. They pointed out that teachers with a clear vision can better plan teaching goals and strategies, leading students towards the right direction of development. Experts suggest that teachers should participate in the formulation and implementation of the school's vision, ensuring that teaching activities are consistent with the school's long-term goals..."

(Interviewee 4, May 26, 2024: interview)

"...Innovation in teaching method design and purposeful practice: Experts unanimously believe that the design of teaching methods and purposeful practice are the key to innovation in educational management methods. They emphasized that teachers should constantly explore new teaching methods to adapt to the constantly changing educational needs and technological developments. Experts advocate for teachers to conduct teaching experiments and reflections to ensure that teaching activities are both purposeful and innovative. At the same time, they suggest that teachers participate in the discussion and practice of teaching methods to continuously improve their teaching design and implementation abilities..."

(Interviewee 1, June 2, 2024: interview)

From the above, the researcher was able to summarize the findings in order to design program to enhance porcelain music learning management competence for teachers in collegies and universities in Jing Dezhen from interviews 5 experts as shown in Tables 13

Table 13 Structure of Component, Principles, Methods and Hours of Program to Enhance Porcelain Music Learning Management Competence for Teachers in Colleges and Universities in Jing Dezhen

Component	Principles of development enhance competence teachers to the of		Methods of development enhance competence teachers to the of		Hours
knowledge concept	**70: learning experience**	**by**	Job shadowing/ observation		14
	20: learning others	by	Assignment		4
			Coaching		
			Networking		
	10: learning course	by	Training/workshop		2
Teamwork cooperation	70: learning experience	by	Job shadowing/ observation		14
	20: learning others	by	Assignment		4
			Coaching		
			Networking		
	10: learning course	by	Training/workshop		2
Culture construction	70: learning experience	by	Job shadowing/ observation		14
	20: learning others	by	Assignment		4
			Coaching		
			Networking		

	10: learning course	by	Training/workshop	2
Vision Competencies	70: learning experience	by	Job shadowing/ observation	10.5
	20: learning others	by	Assignment Coaching Networking	3
	10: learning course	by	Training/workshop	1.5
Methodology design	70: learning experience	by	Job shadowing/ observation	14
	20: learning others	by		
			Assignment	
	10: learning course	by	Coaching Networking	4
Practice on purpose	70: learning experience	by	Training/workshop	2
	20: learning others	by	Job shadowing/observation	7
			Assignment	2
	10: learning course	by	Coaching Networking	
			Training/workshop	1

From table 13 The program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen found that the total development time was 105 hours, divided into components of knowledge management Job shadowing/observation using 80 hours, assignment, coaching 21 hours, components of personal competencies using 10.5 hours.

Step 2: Program to Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

Part 1: Introduction to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. As follows:

1. Principle

Learning management competence is the competence of teachers to manage the teaching and learning process, classroom management, subject matter expertise, teaching strategies and teaching media, all of which support the ability to drive learning. These skills are technical and directly related to teacher performance. Some indicators of professional competence for teachers include: mastery of subject matter, structure, concepts and knowledge frameworks; mastery of competence standards, basic competences and learning objectives; the ability to develop creative teaching media to provide learners with broader and deeper knowledge; the ability to express opinions for continuous professional development; the ability to use information and communication technology in teaching and self-development. Therefore, teachers can guide all learners to achieve the competence standards set in the education standards by using the principles concept of personnel development according to the 70: 20: 10 framework, which is an innovative formula. This formula stipulates that individuals can develop themselves from 3 basic activities, with the following proportions: 1) 70 percent is the ratio of activities that will help develop themselves from experiences (Experience) in learning and developing through daily work, working or receiving challenging assignments, and practice. 2) 20 percent is the ratio of activities that will help develop themselves from research (Exposure) in learning and developing through mentoring, working with networks, or learning from working with others. Learning from others and 3) 10 percent is the ratio of activities that will help develop oneself from learning (Education) in studying and learning and developing through formal learning in educational institutions or through various courses and programs and methods of developing social competence, consisting of 1) Job shadowing/ observation, 2) Assignment, 3) Coaching, 4) Networking, 5) Training/workshop.

2. Purpose

To Enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

3. Content

Program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen has content scope divided into 6 modules include

4. Development process

Principles and methods of competence of teacher development by the Learning Model 70: 20: 10 and methods of developing social competence, consisting of 1) Principles, 2) Objectives, 3) Content, 4) Development process, 5) Measurement and evaluation

5. Evaluation

Evaluation before development, evaluation during development and evaluation after development

5.1 Testing.

5.2 Behavioral observation.

5.3. Interviews

Principles andpersonnel development

Program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

1) 70% Experiential learning Program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

Module1 (20hours) Knowledge

Module 2 (20hours) Teamwork cooperation

Module 3 (20hours) Culture construction

Module 4 (15 hours) Vision competence

Module5 (20hours) Methodology design

Module 6 (10 hours) Practiceon purpose

Adult learning management 1) Use of Experience 2) Immediacy of Application 3) Motivation to learn

Evaluation:

1) Experts have highly relevant backgrounds

2) Objective The sampling method is reasonable

3) Competence to fully evaluate framework components

4) Detailed analysis of indicators

5) Provide a holistic perspective

Part 2: Details of the Program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen. As follows:

Module 1: **Knowledge concept**

 1.1 Principles

  The content of this module is about knowledge concept, emphasizing the collection, organization, sharing, and application of knowledge. In the field of music education, this includes systematic management of knowledge about music theory, history, different styles and genres, as well as how to effectively impart this knowledge to students. In Jingdezhen university porcelain music learning management work, it can

be carried out according to the specific learning proportion principle and adult learning management theory. About 70% learn from practical experience, porcelain music learning pays attention to practical operation, students accumulate experience in a large number of playing exercises, teachers can arrange a variety of playing scenes and repertoire, so that students can improve their skills from the actual performance. 20% learn from others, organize students to watch the performances of outstanding porcelain music players, attend the lectures of porcelain music masters, and encourage students to exchange ideas and learn from others' strengths. 10% learn from textbooks and master the theoretical knowledge, history and culture of porcelain music through textbooks. At the same time, Adult learning management theory is applied to pay attention to the individual differences and independent learning ability of students, respect their existing knowledge and experience, and stimulate their internal learning motivation, so as to improve the effect of learning management of porcelain music and cultivate excellent porcelain music talents.

1.2 Purpose

To enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

1.3 Content

Porcelain music refers to a comprehensive understanding and deep mastery of the historical evolution, developmental trajectory, distinctive characteristics, and various other dimensions that define the rich tapestry of porcelain music culture. This foundational knowledge is pivotal as it serves as the bedrock upon which the appreciation, preservation, and perpetuation of this cultural heritage are built. It encompasses the ability to discern and articulate the nuances that distinguish porcelain music from other genres, the historical context that has shaped its evolution, and the cultural significance it holds within the broader artistic and societal landscape. Mastery of this knowledge enables individuals to engage with porcelain music in a meaningful way, enhancing their capacity to interpret its essence and share its value with others, thereby ensuring its continuity for future generations. Within the domain of porcelain music is characterized by the acquisition of specialized theoretical insights and practical

competencies that are essential for effective teaching, performance, and scholarship in this field. This includes an in- depth understanding of ceramic techniques, which are integral to the creation of porcelain instruments, as well as a robust grasp of musical theory that informs the composition and interpretation of porcelain music. Knowledge of ceramic techniques encompasses the artistic and technical skills required to design, fabricate, and finish porcelain musical instruments, ensuring they not only meet aesthetic standards but also produce the desired acoustic qualities. Musical theory, on the other hand, equips individuals with the theoretical framework necessary to understand the structure, harmony, and expression of porcelain music, facilitating its pedagogical transmission and artistic performance. Together, these components of professional knowledge are crucial for nurturing the next generation of porcelain music practitioners, enriching the field with new insights and innovations, and maintaining the high standards of artistic excellence that are synonymous with porcelain music.

1.4 Development process

Principles and methods of: knowledge concept of enhance porcelain music learning management competence by the Learning Model 70: 20: 10 and methods of developing, consisting of 1) Cultural knowledge, 2) Professional knowledge. The details are as shown in table 14

Table 14 Development process of knowledge concept of enhance porcelain music learning management competence Four teachers in colleges and universities in Jing Dezhen

Principles of enhance competence for teacher	Methods of enhance competence for teacher	Details of activities
70: Learning by Experience (14 hours)	Job shadowing /observation (14hours)	Workplace learning from work experiences, performance reflection and self-improvement.

	Assignment Coaching (2hours)	With fellow teachers and administrators involved in personal competence development.
20: Learning by others (4 hours)	**coaching** (1 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
	Networking (1 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
10: learning by course (2 hours)	**training** (1 hours)	Knowledge management training activities There is a sequence of steps as follows: 1. Lecture to provide knowledge by lecturers including: - principles and concept of professional competence 2. Discuss and exchange knowledge on issues of professional competence.

1.5 Evaluation

Evaluation before development, evaluation during development and evaluation after development.

      1.5.1 Testing

      1.5.2 Behavioral observation.

      1.5.3 Interview

Module 2: Teamwork cooperation

2.1 Principles

The content of this module is about teamwork competence, which refers to the ability to collaborate with other teachers, students, and professionals in the music industry during the teaching and learning process. This includes communication skills, conflict resolution, team leadership, and collaboration strategies.

2.2 Purpose

To enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

2.3 Content

In the realm of porcelain music education signifies a concerted effort among educators to pool their collective expertise and resources. This collaboration is aimed at fostering an environment where teaching materials, methodologies, and best practices are shared openly and discussed, leading to the mutual enhancement of professional competencies. By working together, educators can create a more dynamic and enriching learning experience for their students, drawing from a wider array of knowledge and experiences. This cooperative approach not only strengthens the bonds between educators but also amplifies the overall effectiveness of the porcelain music education program, ensuring that students receive a well- rounded and culturally immersive education.

Porcelain music learning management emphasizes an interactive and inclusive learning process where teachers and students engage in collaborative activities, dialogue, and creative exploration. This partnership is characterized by active participation and shared learning experiences, where students are encouraged to contribute their ideas, perspectives, and creativity to the learning process. Through discussions, practical sessions, and collaborative projects, students are not just passive recipients of knowledge but active participants in the creation and interpretation of porcelain music. This approach to cooperation with students facilitates a deeper understanding and appreciation of the subject matter, as well as the development of essential skills such as critical thinking, artistic expression, and cultural sensitivity. By engaging students in this manner, educators can inspire a lifelong love for porcelain music and ensure that the cultural heritage is not only preserved but also dynamically enriched by new generations.

2.4 Development process

Principles and methods of Teamwork cooperation of enhance porcelain music learning management competence by the Learning Model 70: 20: 10 and methods of developing Teamwork cooperation, consisting of 1) Job shadowing/observation, 2)

Assignment, 3) Coaching, 4) Networking, 5) Training/workshop. The details are as shown in table15.

Table 15 Development process of teamwork cooperation of enhance porcelain music learning management competence Four teachers in colleges and universities in Jing Dezhen

Principles of enhance competence for teacher	Methods of enhance competence for teacher	Details of activities
70: Learning by Experience (14 hours)	Job shadowing /observation (14hours)	Workplace learning from work experiences, performance reflection and self-improvement.
20: Learning by others (4 hours)	**Assignment Coaching** (2hours)	With fellow teachers and administrators involved in personal competence development.
	coaching (1 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
	Networking (1 hours.)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
10: learning by course (2 hours)	**training** (1 hours)	Knowledge management training activities There is a sequence of steps as follows: 1. Lecture to provide knowledge by lecturers including: - principles and concept of professional competence 2. Discuss and exchange knowledge on issues of professional competence.

2.5 Evaluation

Evaluation before development, evaluation during development and evaluation after development.

2.5.1 Testing.

2.5.2 Behavioral observation

2.5.3. Interviews.

Module 3: Culture construction

3.1 Principles

The content of this module is about the importance of cultural construction in music education, which involves understanding and respecting music expression in different cultural backgrounds, as well as how to integrate multicultural elements into teaching and cultivate students' cross-cultural understanding and appreciation competence

3.2 Purpose

To enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

3.3 Content

In the context of porcelain music is an affirmation of the intrinsic value and unique position of this cultural form within the global cultural landscape. It is a self-assurance that stems from a deep understanding and appreciation of the historical significance, artistic achievements, and cultural impact of porcelain music. This confidence is not only a belief in the past but also an optimism about the continued relevance and potential for innovation within the genre. It is the foundation upon which the transmission and preservation of porcelain music culture are built, as it inspires individuals to advocate for and celebrate this cultural heritage in the modern world.

In the realm of porcelain music involves the strategic integration of the cultural elements and practices associated with porcelain music into the educational curriculum. This approach aims to cultivate students' cultural literacy by providing them with the knowledge and skills necessary to understand, appreciate, and engage with porcelain music. It encompasses not only the teaching of musical techniques and historical context but also the exploration of the cultural values and aesthetics that are inherent in porcelain music. Through cultural education, students develop a deeper connection to their cultural

heritage and are equipped with the tools to become ambassadors of this cultural form in the future.

The process of disseminating the knowledge, practices, and artistic expressions of this cultural form to a broader audience. This transmission can occur through various means, including formal education, public performances, exhibitions, and community engagement programs. The goal of cultural transmission is to make porcelain music accessible to people from diverse backgrounds, fostering a greater appreciation and understanding of its cultural significance. By transmitting porcelain music culture, educators and cultural institutions play a pivotal role in preserving this intangible cultural for future generations and in promoting cultural diversity and exchange on a global scale.

3.4 Development process

Principles and methods of personal competence of teacher development by the Learning Model 70:20:10 and methods of developing social competence, consisting of 1) Job shadowing/observation, 2) Assignment, 3) Coaching, 4) Networking, 5) Training/workshop. The details areas shown in table16

Table 16 Development process of culture construction of enhance porcelain music learning management competence Four teachers in colleges and universities in Jing Dezhen

Principles of enhance competence for teacher	Methods of enhance competence for teacher	Details of activities
70: Learning by Experience (14 hours)	Job shadowing /observation (14hours)	Workplace learning from work experiences, performance reflection and self-improvement.
20: Learning by others (4 hours)	With fellow teachers and administrators involved in personal competence development.	With fellow teachers and administrators involved in personal competence development.
	By qualified persons with knowledge,	By qualified persons with knowledge, expertise,

	expertise, experience and related to professional competence development.	experience and related to professional competence development.
	By qualified persons with knowledge, expertise, experience and related to professional competence development.	By qualified persons with knowledge, expertise, experience and related to professional competence development.
10: learning by course (2 hours)	**Training** (1 hours)	sequence of steps as follows: 1. Lecture to provide knowledge by lecturers including: - principles and concept of professional competence 2.Discuss and exchange knowledge on issues of professional competence.

3.5 Evaluation

Evaluation before development, evaluation during development and evaluation after development

3.5.1 Testing

3.5.2 Behavioral observation

3.5.3. Interviews

Module 4: Vision competence

4.1 Principles

The content of this module is the ability to grasp the overall situation of music education, including an understanding of macro factors such as educational policies, teaching methods, and student needs, as well as how to find a balance between these factors and develop effective teaching strategies

4.2 Purpose

To enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

4.3 Content

An educational approach that goes beyond the mere acquisition of musical skills and knowledge. It encompasses the development of a student's personality, emotional intelligence, values, and other aspects of their being. This holistic approach recognizes that education should nurture the student's overall well-being and prepare them for a fulfilling life, not just a career in music. It encourages students to explore their identities, express their unique perspectives, and engage with porcelain music in a way that resonates with their personal and cultural values.

The importance of a sustained and patient educational process. It acknowledges that mastery of porcelain music, like any complex art form, requires time and continuous effort. This approach encourages educators to provide students with a solid foundation in the basics of porcelain music while also fostering a lifelong learning mindset. Long-term education recognizes that the benefits of studying porcelain music, such as cultural understanding, aesthetic appreciation, and personal growth, are cumulative and often realized over an extended period.

4.4 Development process

Principles and methods of pedagogical competence of teacher development by the Learning Model 70:20: 10 and methods of developing social competence, consisting of 1) Job shadowing/observation, 2) Assignment, 3) Coaching, 4) Networking, 5) Training/workshop. The details areas shown in table 17

Table 17 Development process of vision competence competence of enhance porcelain music learning management competence four teachers in colleges and universities in Jing Dezhen

Principles of enhance competence for teacher	Methods of enhance competence for teacher	Details of activities
70: Learning by Experience (10.5hours)	Job shadowing /observation (10.5hours)	Workplace learning from work experiences, performance reflection and self-improvement.
20: Learning by others (6 hours)	**Assignment Coaching** (2hours)	With fellow teachers and administrators involved in personal competence development.
	coaching (2 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
	Networking (2 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
10: learning by course (4 hours.)	**training** (1.5hours)	Knowledge management training activities There is a sequence of steps as follows: 1. Lecture to provide knowledge by lecturers including: - principles and concept of professional competence 2. Discuss and exchange knowledge on issues of professional competence.

4.5 Evaluation

Evaluation before development, evaluation during development and evaluation after development

4.5.1 Testing.

4.5.2 Behavioral observation.

4.5.3. Interviews.

Methodology design Module 5: Methodology design

5.1 Principles

The competence to develop and implement teaching methods, including innovative teaching methods, methods for evaluating student learning outcomes, and how to adjust teaching methods based on students' characteristics and needs.

5.2 Purpose

To enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

5.3 Content

Individual instruction in porcelain music education is a pedagogical approach that emphasizes personalization and customization to meet the unique learning styles, abilities, and needs of each student. This method acknowledges that every student is an individual with distinct characteristics, strengths, and challenges. By tailoring instruction to these personal attributes, educators can provide targeted support and guidance that maximizes each student's potential for learning and growth. Individual instruction often includes one-on-one sessions, personalized learning plans, and adaptive teaching strategies that adapt to the evolving needs of the student, ensuring that the learning experience is always relevant and engaging.

Multi-sense teaching in the context of porcelain music education harnesses the power of multiple sensory experiences to enrich the learning process. This approach recognizes that engaging multiple senses— such as sight, hearing, and touch— can deepen students' understanding and retention of musical concepts. Through the use of visual aids like diagrams and videos, auditory experiences like live performances and recordings, and tactile activities like hands-on instrument playing, multi-sense teaching creates a more immersive and impactful learning environment. Students are encouraged to explore porcelain music through various sensory dimensions, leading to a more comprehensive and memorable educational experience.

Diverse assessment in porcelain music education is an inclusive evaluation strategy that employs a wide range of methods and criteria to assess students' learning.

This approach acknowledges that learning is multifaceted and that students demonstrate their understanding and skills in different ways. Diverse assessment may include traditional tests, but also extends to performance assessments, peer evaluations, self-assessment, and portfolio assessments. By incorporating a variety of assessment types, educators can obtain a more complete and accurate picture of each student's progress and abilities. This ensures that all aspects of learning are considered, fostering a fair and comprehensive evaluation system that supports every student's development and recognizes their unique contributions to the field of porcelain music.

5.4 Development process

Principles and methods of pedagogical competence of teacher development by the Learning Model 70:20:10 and methods of developing social competence, consisting of 1) Job shadowing/ observation, 2) Assignment, 3) Coaching, 4) Networking, 5) Training/workshop. The details are as shown in table 18

Table 18 Development process of methodology design of enhance porcelain music learning management competence Four teachers in colleges and universities in Jing Dezhen

Principles of enhance competence for teacher	Methods of enhance competence for teacher	Details of activities
70: **Learning by Experience** (12.25.00 hours)	Job shadowing /observation (12.25 hours)	Workplace learning from work experiences, performance reflection and self-improvement.
20: **Learning by others** (3.50 hours)	**Assignment Coaching** (1.50 hours)	With fellow teachers and administrators involved in personal competence development.
	coaching (1.00 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.

	Networking (1.00 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
10: learning by course (1.75 hours)	Training (1.75 hours)	Knowledge management training activities There is a sequence of steps as follows: 1. Lecture to provide knowledge by lecturers including: - principles and concept of professional competence 2. Discuss and exchange knowledge on issues of professional competence.

Module 6: Practice on purpose

6.1 Principle

Emphasize the pertinence and goal orientation in practical teaching, that is, teachers should have clear goals in the teaching process, and design and implement teaching activities based on these goals to ensure that students can effectively learn and master music knowledge and skills

6.2 Purpose

To enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

6.3 Content

A pivotal aspect of educational development, intended to cultivate leadership skills among teachers and students. This type of training not only involves basic skills such as decision-making, organizational planning, and coordination communication, but also includes how to motivate team members, handle interpersonal relationships, and lead the team forward in a changing environment. Through leadership training, participants can learn how to set a vision, develop strategies, and effectively execute them, while also enhancing self-awareness and self-management skills, which are crucial for personal career development and overall team performance.

Encouraging students to engage in critical and creative thinking is crucial in the educational process. This way of thinking not only promotes students' intellectual

independence, but also stimulates their innovation ability. By designing and implementing teaching activities that challenge students' thinking, teachers can help students develop problem-solving skills, which are crucial for their future success in academia and career. The cultivation of critical and creative thinking helps students form independent insights and be able to propose innovative solutions when facing complex problems.

Effective communication is the cornerstone of educational success. It not only involves information transmission between teachers and students, but also includes interaction between students. Good communication skills can help establish mutual trust, promote the exchange of knowledge and ideas, and create a positive learning environment. Teachers can better guide students through clear and organized communication, while effective communication between students can promote cooperative learning and the development of team spirit. In addition, teachers need to cultivate students' listening skills so that they can understand and absorb different perspectives, which is crucial for them to become lifelong learners and responsible citizens.

6.4 Development process

Principles and methods of pedagogical competence of teacher development by the Learning Model 70:20: 10 and methods of developing social competence, consisting of 1) Job shadowing/observation, 2) Assignment, 3) Coaching, 4) Networking, 5) Training/workshop. The details are as shown in table 19
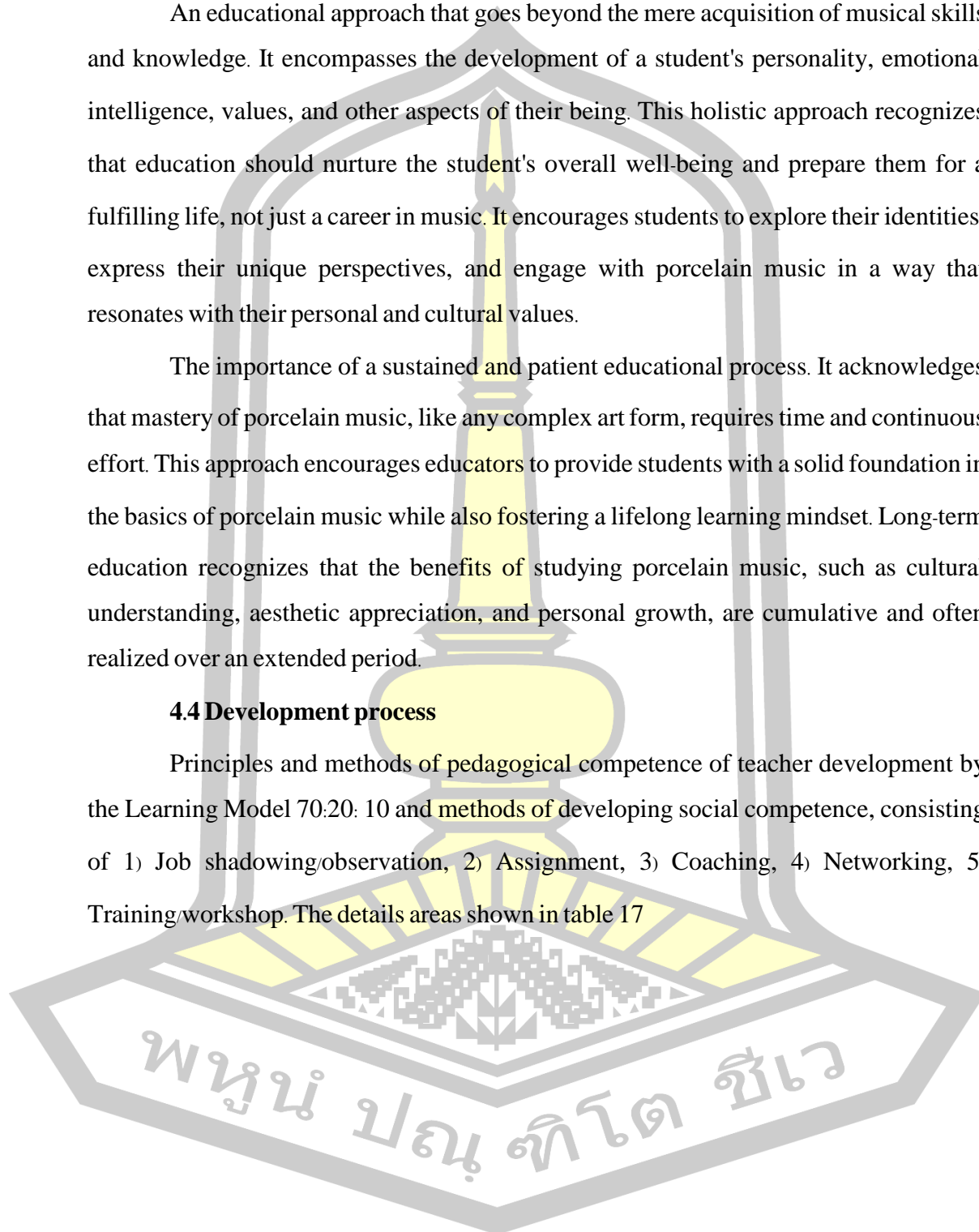
Table 19 Development process of practice on purpose of enhance porcelain music learning management competence Four teachers in colleges and universities in Jing Dezhen

Principles of enhance competence for teacher	Methods of enhance competence for teacher	Details of activities

70: **Learning by Experience** (12.25.00 hours)	Job shadowing /observation (12.25 hours)	Workplace learning from work experiences, performance reflection and self-improvement.
20: **Learning by others** (3.50 hours)	**Assignment Coaching** (1.50 hours)	With fellow teachers and administrators involved in personal competence development.
	coaching (1.00 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
	Networking (1.00 hours)	By qualified persons with knowledge, expertise, experience and related to professional competence development.
10: **learning by course** (1.75 hours)	**training** (1.75 hours)	Knowledge management training activities there is a sequence of steps as follows: 1. Lecture to provide knowledge by lecturers including: - principles and concept of professional competence 2. Discuss and exchange knowledge on issues of professional competence.

Step 3: Results of evaluating the suitability and feasibility of the Program to Enhance Porcelain music learning management for teachers in colleges and universities in Jing Dezhen. As shown in table 20

Table 20 Mean and standard deviation of suitability and feasibility level of the Program to Enhance Porcelain music learning management for teachers in colleges and universities in Jing Dezhen.

	suitability			feasibility		
	$\bar{x}$	S.D.	Meaning	$\bar{x}$	S.D.	Meaning
1. Principle	4.70	0.44	highest	4.65	0.43	highest
2. Purpose	4.85	0.35	highest	4.85	0.35	highest

3. Content						
3.1 Knowledge concept	4.62	0.27	highest	4.63	0.21	highest
3.2 Teamwork corporation	4.60	0.23	highest	4.62	0.24	highest
3.3 Culture construction	4.52	0.37	highest	4.59	0.18	highest
3.4 Vision competence	4.61	0.29	highest	4.68	0.16	highest
3.5 Methodology design	4.67	0.19	highest	4.75	0.15	highest
3.6 Practice on purpose	4.57	0.23	highest	4.54	0.20	highest
Total (content)	4.59	0.21	highest	4.62	0.19	highest
4. Development Processes						
4.1 Module 1: Knowledge management						
4.1.1 Principles of enhance knowledge management competence	4.57	0.32	highest	4.59	0.27	highest
4.1.2 Methods of enhance knowledge management competence	4.80	0.45	highest	4.60	0.55	highest
Total (Development Processes) Module 1	4.70	0.27	highest	4.60	0.42	highest
4.2 Module 2: Social competence						
4.2.1 Principles of Enhance cooperation competence	4.80	0.45	highest	4.60	0.55	highest
4.2.2 Methods of Enhance cooperation competence	4.60	0.55	highest	4.61	0.55	highest
Total (Development Processes) Module 2	4.70	0.27	highest	4.60	0.42	highest
4.3 Module 3: Culture construction						
4.3.1 Principles of enhance culture construction competence	4.81	0.44	highest	4.60	0.55	highest
4.3.2 Methods of enhance culture construction competence	4.80	0.45	highest	4.80	0.45	highest

Total (Development Processes) Module 3	4.80	0.27	highest	4.70	0.27	highest
4.4 Module 4:Visionl competence						
4.4. 1 Principles enhance visional competence competence	4.80	0.45	highest	4.60	0.55	highest
4.4.2 Methods of Principles enhance visional competence competence	4.80	0.45	highest	4.80	0.45	highest
4.5 Module 5：Methodology design						
4.5. 1Principle of enhance methodology design	4.83	0.44	highest	4.62	0.43	highest
4.5.2Methods of enhance methodology design	4.82	0.46	highest	4.61	0.48	highest
4.6 Module 4:Practice on purpose						
4.6. 1 Prince of enhance practice on purpose competence	4.59	0.36	highest	4.61	0.48	highest
4.6.2 Methods of enhance practice on purpose competence	4.58	0.39	highest	4.60	0.50	high
Total (Development Processes) Module 4	4.80	0.27	highest	4.70	0.45	highest
Total (Development Processes)	4.75	0.23	highest	4.65	0.29	highest
5. Evaluation	4.82	0.43	highest	4.63	0.49	highest
Total Average	4.73	0.38	highest	4.64	0.41	highest

From the table 18 it was found Based on the provided data, the analysis indicates that the current state of various components related to Porcelain Music Learning Management is generally medium with an overall average score of 2. 39. This suggests that there is a significant need for improvement across the board. The highest score in the current state is attributed to the ideology of Porcelain Music Learning Management, with an average score of 2.87, which is still relatively medium but stands out as the best among the components mentioned. Conversely, the lowest

score is for the ability to adjust the conceptual framework of Professional Education, with an average score of 1.96, indicating a critical area that requires urgent attention and enhancement. The desired condition of these components is quite high, with an overall average score of 4.61. This reflects a strong aspiration and expectation for improvement in the Porcelain Music Learning Management system. The component with the highest desired condition is the clear aim to lead workers, which scores an average of 4.75, showing a clear vision and direction that is highest valued. The component with the lowest desired condition, though still relatively highest, is the competence to control the implementation effect, with an average score of 4.54. This suggests that while there is a recognition of the need for control over implementation, it is not as strongly emphasized as other aspects, the data reveals a stark contrast between the current state and the desired condition of the Porcelain Music Learning Management components.

There is a clear recognition of the need for improvement, particularly in the areas of adjusting the conceptual framework of Professional Education and controlling the implementation effect, while there is also a strong desire to enhance the system overall, with a particular focus on leading workers effectively. This analysis can guide strategic planning and resource allocation to address the identified weaknesses and align with the aspirations for the Porcelain Music Learning Management system.
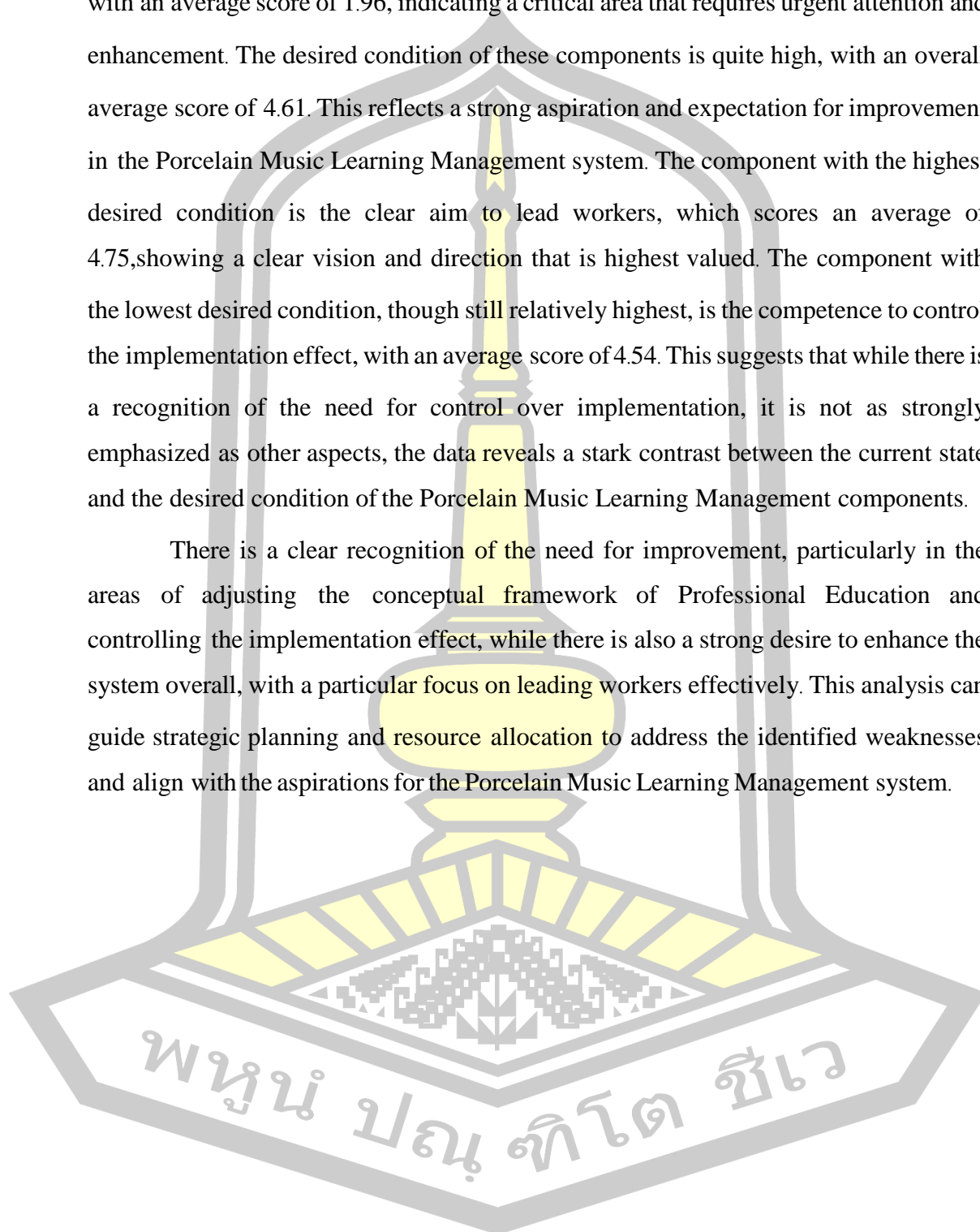
CHAPTER V

CONCLUSION

This chapter contents are research objectives, summary of the major research, finding, conclusions and suggestions to solve problems found out. The content of research is described as follows:

Research Objectives

1. To investigate the components and indicators of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

2.To explore the current state and desired state and strategy of porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

3.To design and evaluate the program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen.

Research Results

The entire results of this research reported according to the research questions sequence as follows:

1. Components and indicators of enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen, the findings revealed as follows;

1.1 There are many components constituted the system, they are: Knowledge management, teamwork cooperation, culture construction vision compete, methodology design, practice on purpose

1.2 And the indicators came from each component that emerged six indicators of each component:

1.2.1 Knowledge concept, such as professional knowledge, culture knowledge;

1.2.2 Teamwork such as: Cooperation with teacher, cooperation with students;

1.2.3 Culture construction, such as: Comprehensive, flexible, Interdisciplinary

1.2.4 Visionary such as: Lifelong, community, life-oriented

1.2.5 Methodology such as: Holistic, multi-sense, development

2. Regarding the current and desire state of Porcelain Music Learning Management Competence for teachers in Colleges and Universities, the results show as follow:

2.1 The overall and each component of current state of porcelain music learning management competence for teachers in colleges and universities are at the low level.

2.2 The overall and each component of desire state of porcelain music learning management competence for teachers in Colleges and Universities is higher than the current state.

2.3 The PNI is ranked from PNI shows priorities for enhancing Porcelain Music Learning Management Competence for college teachers: teamwork cooperation first, then practices on purpose, culture construction, knowledge concept, methodology design, and vision competence.

The program to enhance porcelain music learning management competence for colleges and universities teachers in Jing Dezhen consists of six modules. The learning time of each module is arranged as follows. Module 1 (Knowledge concept) has a total duration of 20 hours, including 14 hours of learning by experience, 4 hours of learning from others, and 2 hours of learning by course. Module 2 (Teamwork cooperation) also takes 20 hours with the same proportion of learning methods and time. Module 3 (Culture construction) is also 20 hours with the same distribution. Module 4 (Vision competence) has a total of 16.5 hours, with 10.5 hours of learning by experience, 6 hours of learning from others, and 4 hours of learning by course. Module 5 (Methodology design) and Module 6 (Practice on purpose) have 17.5 hours, with 12.25 hours of learning by experience, 3.5 hours of learning from others, and 1.75 hours of learning by course.

Discussion

From the research on enhance music learning management competence for teachers in colleges and universities in Jing Dezhen, the researcher discussed the findings as follows:

1. The Components and Indicators of Porcelain Music Learning Management The initial inquiry was conducted through literature research verified by five experts. This research focused on developing teachers' teaching competencies, which consist of six components: 1) Knowledge concept, 2) Teamwork Cooperation, 3) Culture Construction, 4) Vision Competence, 5) Methodology Design, and 6) Practice on Purpose. These components are crucial for the enhancement of learning management competence, aligning with the research outcome of Zhang Ming (2023). It was highlighted that the essence of music learning management is the teachers' ability to holistically improve students' comprehensive qualities and innovative spirit through porcelain music education. This is also in line with the findings of Chen Hua (2017), who emphasized the importance of interdisciplinary learning, advocating for the integration of musicology, arts, and porcelain music education to broaden students' knowledge horizons. Furthermore, the findings are consistent with those of Howard Gardner (1983) and Zhou Haihong (2020), who stated that education should focus on the all-around development of students, including cognitive, emotional, creative, and social abilities, rather than just academic achievements. The aim is to cultivate well-rounded individuals through music education. These research results are in accordance with the outcomes of learning management competence.

2. The Current, Desired State, and Priority Needs of Porcelain Music Learning Management Competence for Teachers in Colleges and Universities Currently, the satisfaction level of porcelain music learning management competence for teacher's in colleges and universities in Jingdezhen is found to be low (with an average score of 2. 19). Upon reviewing the data, it was noted that each aspect was rated as low. However, the statistics of the desired state showed that the respondents had high satisfaction with the adjustment of teaching competence (with an average score of 4. 62). It is necessary to

develop the following components: 1) Knowledge Management, 2) Teamwork Cooperation, 3) Culture Construction, 4) Vision Competence, 5) Methodology Design, and 6) Practice on Purpose.

2.1 The Current State of Porcelain Music Learning Management Competence for Teachers in Colleges and Universities The research results indicate that the current state of teaching competency is at a medium level (with an average score of 2.50). This is because porcelain music learning management teachers in colleges and universities do not pay sufficient attention to teaching cognition, teaching management, teaching design, evaluation, and other aspects, necessitating further improvement in teaching practice. The order of the mean scores of the six components is as follows: 1) Methodology Design: 2.82, 2) Vision Competence: 2.81, 3) Knowledge Management: 2.53, 4) Culture Construction: 2.50, 5) Practice on Purpose: 2.42, 6) Teamwork Cooperation: 2.20. This is in accordance with the research results of Tao Xin and John Hattie (2009), who discussed " Teaching Method Design of Professional Theory and Music Accomplishment of College Music Teachers." They emphasized that a teacher's learning management competence includes learning management competence, teaching cooperation, Methodology Design competence, vision competence, and practice on purpose competency, as well as the ability to grasp and understand the objectives of learning management. In line with the research of Howard Gardner (1983), he proposed that teachers' multi-sensory competence refers to the ability to comprehensively engage with music learning capabilities (such as culture, aesthetics, creativity, etc.) , including the specific processing of different individuals' perceptions of the same knowledge.

Additionally, it aligns with the research findings of Malcolm Knowles (1984), who introduced the theory of andrgogy, focusing on the unique learning needs and approaches of adult learners. Knowles emphasized the importance of self-directed and self-paced learning for adult learners, providing an educational framework that adapts to their needs.

John Hattie (2009) proposed the theory of visible learning, suggesting that teachers and students should jointly evaluate learning progress. He believes that visible learning theory requires the use of feedback and evaluation to guide teaching, emphasizing the sustainability of visible learning in evaluating learning management abilities. Robert M. Gagne (1965) proposed the Hierarchy of Learning theory, suggesting that music learning can be divided into five levels: verbal information, intellectual skills, cognitive strategies, attitudes, and motor skills. He believes that the hierarchy of learning theory requires the use of assessment methods to test learners' abilities at different levels of learning. According to the research results of Tao Xin, Zhou Haihong, and John Hattie (2009) , they believe that college porcelain music teachers need an educational model that comprehensively promotes personal development, encompassing not only music skills but also music theory, history, and culture. This education emphasizes enhancing creativity, critical thinking, and social skills through music, enabling students to grow into well-rounded individuals under its influence. This is consistent with the research findings.

2.2 The Desired State of Porcelain Music Learning Management in Colleges and Universities.

The research results show that the desired state of teaching competency is at a high level (with an average score of 4. 75) . Due to changes in vision and methodology design, porcelain music learning management in colleges and universities should evolve accordingly, and teachers need to keep pace with the times. They should enhance themselves in various aspects of educational management. The order of the mean scores of the six components is as follows: 1) Methodology Design: 4. 75, 2) Vision Competence: 4. 68, 3) Knowledge Management: 4. 62, 4) Culture Construction: 4. 59, 5) Practice on Purpose: 4. 54, 6) Teamwork Cooperation: 4.50. This is consistent with the research results of Gao Jianjin (2010), who is a renowned music educator. He believes that music education is closely related to the comprehensive development of individuals. He said, "Music education should focus on cultivating well- rounded individuals with

musical talent and profound humanistic qualities." Ye Weilin (2015), a famous music educator and composer, emphasized the close connection between music and life, saying, "Music is a living art, an emotion, and an essential component of holistic education." Wang Anguo (2020), one of the leading figures in contemporary music, advocates for the integration of music education, proposing that it should cultivate the comprehensive development of individuals with musical skills, aesthetics, and cultural literacy.

       2.3 The Priority Needs of Teachers' Teaching Competency in Porcelain Music Learning Management.

 The research results show that the order of the Priority Needs Index (PNI) of the six components is as follows: 1) Methodology Design: 0.57, 2) Vision Competence:0. 56, 3) Knowledge Management: 0. 55, 4) Culture Construction: 0.53, 5) Practice on Purpose: 0.43, 6) Teamwork Cooperation: 0.41. Because Methodology Design plays a vital role in the learning management process, it can effectively organize, manage, and guide teaching activities to ensure the smooth progress of teaching. Therefore, teaching management ranks first in the priority ranking, reflecting its importance and necessity in teaching ability. Ethical literacy is equally crucial in the teaching process, ranking second in the prioritization. Teachers should have good ethical concepts and moral quality, be able to treat students honestly and fairly, create a good relationship between teachers and students, and provide a good moral demonstration for the growth and development of students. Teaching design is an important part of teaching work, which can help teachers to effectively design and organize teaching activities and improve the teaching effect. Thus, it is ranked third in the prioritization ranking. Teaching cognition refers to the teacher's cognition degree of teaching theories and methods. It affects the teaching level and ability of teachers. Teachers need to have solid teaching theoretical knowledge and methods to better guide students to learn. The application of educational technology in teaching is increasingly valued but may not be fully valued or applied by some educators relative to other components. Thus, educational technology ranks slightly lower in priority. Evaluation is equally important in teaching but may be less

demanding by educators relative to other components. This is related to the imperfect evaluation system or the insufficiency of the teacher evaluation mechanism in the current education system.

Consistent with the findings of Luo Shuhua and Li Hongzhen (2000), they pointed out that the connotation of teaching competency is that teachers have the competency to engage in teaching activities and complete teaching tasks. Teaching competency includes teaching design competency, classroom implementation competency, and after-class evaluation competency, which is the competency of allround control from class to after-class. Also, consistent with the findings of Sui Bin (2015) , he believes that teaching competency refers to the combination of various knowledge and skills that directly affect the smooth completion of their teaching tasks in the practice process of education and teaching activities, and is the comprehensive performance of teachers' comprehensive quality. This is consistent with the research findings.

3. Program to enhance Porcelain Music Learning Management Competence for Teachers In colleges and universities in Jing Dezhen.

Based on this, a training program to enhance porcelain music learning management competence for college teachers has been proposed, including principles, objectives, content, and process. The overall planning evaluation shows the highest level for Method Design, with an average score of 4.62

The principle of the program is the 70:20:10 learning model, consisting of 70% experiential learning, 20% learning from others, and 10% course learning. Methods for cultivating teachers' teaching competencies include principles, objectives, content, progress, and evaluation.

The definition of the process aligns with the concepts of Xia Yan (2016) and Yu Fang (2009), who provided a definition for "program". It typically refers to an organized series of activities or a plan designed to achieve specific goals or address particular issues. It can encompass educational initiatives, training courses, health promotion

campaigns, community service projects, or other types of endeavors. The basic concept is based on principles, objectives, content, development process, measurement and evaluation, and ethics. The program composition according Mo Xiaoquan, He Jiwen and He Yueni (2016) consists of principles, objectives, content, methods of development, evaluation, and ethics. The summary indicates that the program composition consists of principles, objectives, content, and methods of development in Part 1 Introduction, which includes historical background, significance, objectives, concepts, principles, and program components. Part 2 Program Details consists of the content of each module. Part 3 Evaluation reveals that the level of porcelain music learning management for teachers in colleges and universities overall is at a high level, and schoolteachers and students satisfaction with the program is at the high level.

Suggestions and Recommendation

For the interest in which Education Department Township, Jing Dezhen, researcher recommends that the result of this research as follows:

1. Strength - Conceptual Clarity: The author presents a clear framework for each module, such as in Knowledge concept and Teamwork cooperation, making complex educational aspects organized and understandable, thus facilitating readers' grasp of the core ideas. Meanwhile, experts also affirm that the distinct structuring allows for easy comprehension and efficient dissemination of the educational content.

2. Strength - Practical Focus: The author details learning hours and methods in teaching practice meticulously, providing practical insights applicable in real classrooms, which enhances the usability for educators. Experts concur that this practical orientation equips teachers with actionable strategies, bridging theory and practice effectively.

3. Improvement - Data Depth: The author could expand on data analysis, delving deeper into statistical interpretations and correlations between variables, like precisely analyzing how learning hours influence learning outcomes, to strengthen research rigor. Experts point out that the current lack of in-depth data exploration limits the study's robustness and calls for more comprehensive statistical work.

4. Improvement - Theoretical Expansion: The author should integrate more relevant educational theories. By linking to broader pedagogical concepts, the study can be better positioned within academic discourse, enriching the theoretical foundation for proposed strategies. Experts suggest that a wider theoretical embrace would enhance the academic value and credibility of the research, aligning it with contemporary educational scholarship.

For future research, the researchers suggest the following:

1. Continue to stimulate students' sense of identity for porcelain music culture, cultivate cultural pride and shout, and then make students take the initiative to stimulate their own learning desire and increase their subjective initiative to carry out active learning

2. Teachers should constantly expand their own knowledge field, understand that music is a very comprehensive subject, and develop their own comprehensive knowledge system

3. Expand the communication and cooperation with the outside world, expand the possibility of the integration of local and international national culture of porcelain music, and add interdisciplinary elements such as psychology, body and rhythm, etc., so as to make porcelain music education a whole academic system form.

4. Digital integration in porcelain music education modernizes learning, engages tech-savvy students, and broadens historical and contemporary perspectives through VR, music software, and global online exchanges.

5. Interdisciplinary collaboration enriches porcelain music education by combining insights from anthropology, history, and linguistics, leading to innovative programs that blend traditional and modern performance styles.

REFERENCES
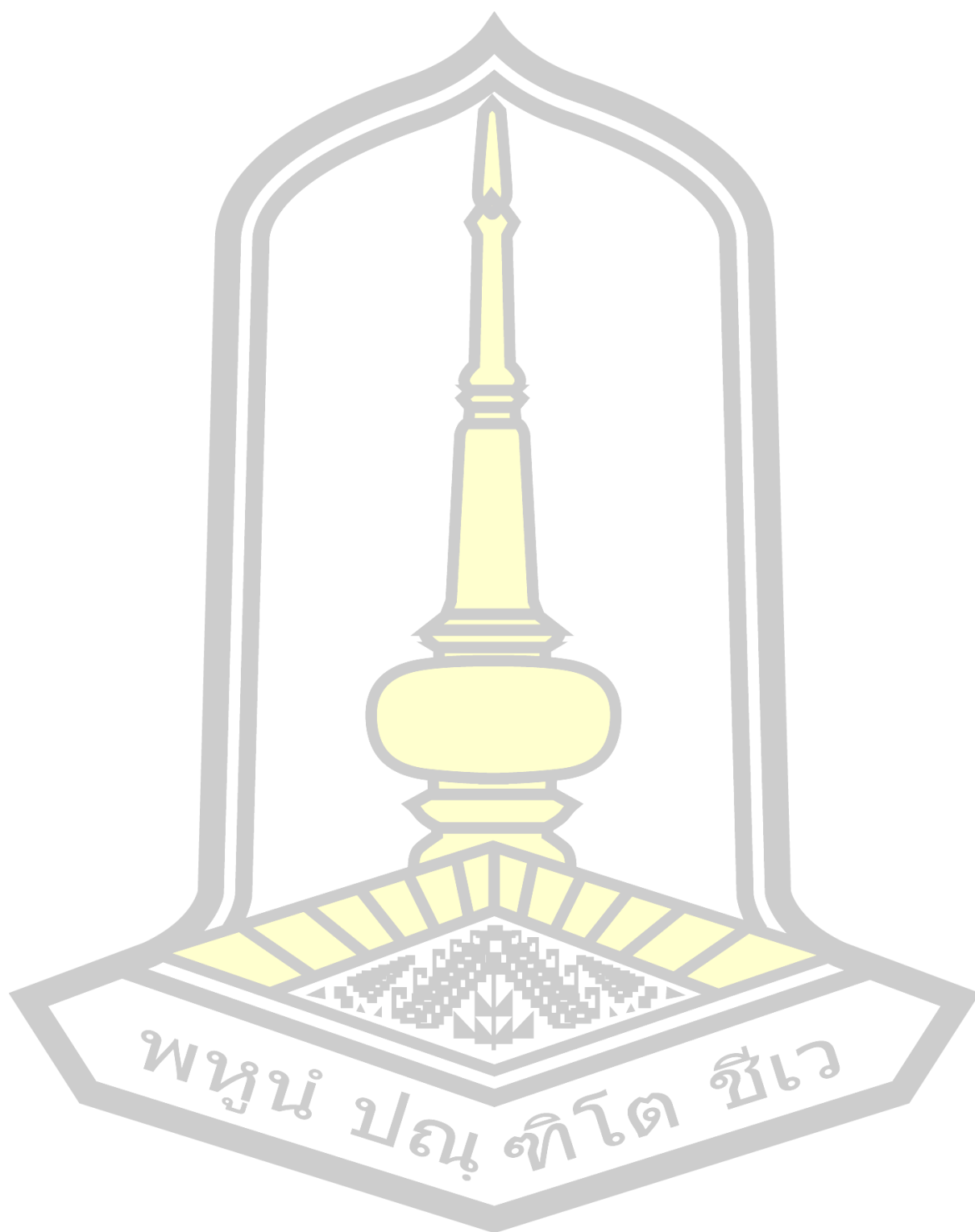
Anderson, L. W. (1990). Teacher Education and the Quality of Instruction in America's Schools. Association for Supervision & Curriculum Development.

Anderson, L. W. (1992). Teacher Knowledge and Learning to Teach. In LBall, D. L., & Cohen, D. K. (1999). Reforming Schools: Strategies, Challenges, and Prospects. Teachers College Press.

Ball, D. L., & Cohen, D. K. (1999). Reforming Schools: Strategies, Challenges, and Prospects. Teachers College Press.

Berliner, D. C. (2001). The Development of Expertise in Pedagogy. American Association of College for Teacher Education.

Berliner, D. C. (2001). The Development of Expertise in Pedagogy. American Association of College for Teacher Education.

Barber, M., & Mourshed, M. (2007). How the World's Best-Performing School Systems Come Out on Top. McKinsey & Company.

Borko, H., & Putnam, R. T. (2004). Learning to Teach. In L. Darling-Hammond & J. Bransford (Eds.), Preparing Teachers for a Changing World: What Teachers Should Learn and Be Able to Do (pp. 173-205). Jossey-Bass.

Cochran-Smith, M., & Lytle, S. L. (1999). Inside/Outside: Teacher Research and Knowledge. Teacher Education Quarterly, 26(1), 17-34.

Chen Xiangming. (2003). Learning from Practice: Case Studies on Teacher Professional Development. Educational Science Press.

Claudia Goldin, Lawrence F. Katz (2008) Teacher Quality and Student Outcomes: Evidence from a Random Assignment Experiment

Cochran-Smith, M., & Lytle, S. L. (2009), Relationships of Knowledge and Practice: Teacher Learning in Communities. Review of Educational Research, 79(1), 180-215.

Darling-Hammond, L. (2000). Teacher Quality and Student Achievement: A Review of State Policy Evidence. Education Policy Analysis Archives, 8(1).

Darling-Hammond, L. (2000). Teacher Quality and Student Achievement. Educational Leadership, 57(6), 6-11.

Darling-Hammond, L. (2000). Teacher Quality and Student Achievement: A Review of State Policy Evidence. Center for the Study of Teaching and Policy, University of Washington.

David B. Figlio, Eric A. Hanushek (2006) Teacher Quality and Student Achievement in High School. Journal of Labor Economics, Vol. 24, No. 1

Elbaz, F. (1983). Teacher Thinking: A Study of Practical Knowledge. Croom Helm.

Eric A. Hanushek, John Kain (2005) Teacher Quality and Student Achievement in the Early Grades. American Economic Review, Vol. 95, No. 2

Eric A. Hanushek. Ludger Woessmann (2008) Teacher Quality and Student Achievement: Evidence from the Program for International Student Assessment. American Economic Review, Vol. 98, No. 2

Fullan, M. , & Hargreaves, A. (1992). Teacher Development and Educational Change. Teachers and Teaching: Theory and Practice, 1(1), 29-41.

Fullan, M. , & Hargreaves, A. (1992). Teacher Development and Educational Change. Falmer Press.

Fu Daochun. (2001). The Growth and Development of Teachers. Educational Science Press.

Grossman, P. L. (1990). The Making of a Teacher: Teacher Knowledge and Teacher Education. Teachers College Press.

Grossman, P. L. (1990). The Making of a Teacher: Teacher Knowledge and Teacher Education. Teacher College Record, 91(6), 572-585.

Gu Mingyuan, Tan Chuanbao. (2000). Teachers' Professional Ethics Training. Beijing Normal University Press.

Grossman, P. L., Hammerness, K., & McDonald, M. (2009). Redefining Teacher Preparation for a Changing World: How We Can Transform Teacher Education. Teachers College Record, 111(1), 273-310.

Grossman, P. L., Hammerness, K., & McDonald, M. (2009). Teaching for Transfer: What Excellent Teachers of Adolescents Learn from Out-of-School Experience. American Educational Research Journal, 46(1), 193-232.

Hoy, W. K., & Miskel, C. G. (1996). Educational Administration: Theory, Research, and Practice. McGraw-Hill.

Houghton Mifflin Harcourt. Fullan, M., & Pomfret, A. (2001). Research on Teacher Learning: The Report of the ANZALL Project. Falmer Press.

Hu Dingrong. (2006). Curriculum Reform and Teacher Education. Fujian Education Press.

Hattie, J. (2009). Visible Learning: A Synthesis of Over 800 Meta-Analyses Relating to Achievement. Routledge.

Ingersoll, R. M. (2001). Teacher Turnover and Teacher Shortages: An Organizational Analysis. American Educational ResearchMJournal, 38(3), 499-534.

John Kain, Eric A. Hanushek (2008) Teacher Quality and Student Achievement: Evidence from the National Teacher Survey. Economics of Education Review, Vol. 27, No. 2

Jason Grissom, David Figlio (2010) Teacher Quality and Student Achievement: Evidence from the National Teacher and Principal Survey. Journal of Policy Analysis and Management, Vol. 29, No.2

John E. Pope, Jennifer L. Mann (2011) Teacher Quality and Student Achievement: Evidence from a Randomized Policy Experiment. Education Evaluation and Policy Analysis, Vol. 33, No. 2

Kohn, A. (1999). The Schools Our Children Deserve: Moving Beyond Traditional Classrooms and " Tougher Standards". Houghton Mifflin Harcourt.

Kohn, A. (2000). The Schools Our Children Deserve: Moving Beyond Traditional Classrooms and "Tougher Standards". Houghton Mifflin Harcourt.

Kohn, A. (2003). The Schools Our Children Deserve: Moving Beyond Traditional Classrooms and "Tougher Standards".

Korthagen, F. A. J. (2004). Educational Expertise: The Knowledge Base for the Beginning Teacher. Journal of Curriculum Studies, 36(2), 175-205.

Kyriakides, L., & Creemers, B. P. M. (2011). Teacher Professional Competence and Its Impact on Pupil Learning. Teaching and Teacher Education, 27(6), 979-991.

Lortie, D. C. (1975). Schoolteacher: A Sociological Study. Chicago: University of Chicago Press.

Luo Shuhua, Li Hongzhen. (2000). Teachers'Ability Theory. Shandong Education Press.

Lin Chongde. (2002). The Composition and Training Pathways of Teachers' Qualities. Chinese Journal of Education, (6), 16-19.

Liu Jie. (2002). Professionalization: Teachers in the 21st Century Challenge. Educational Science Press.

Lu Naigui, Zhong Yani. (2006). Teacher Professional Development in an International Perspective. Educational Science Press.

Pajares, M. F. (1992). Teachers' Beliefs and Educational Research: Cleaning Up a Messy Construct. Review of Educational Research, 62(3), 307-332.

Putnam, R. T., & Borko, H. (2000). What Do New Views of Knowledge and Thinking

Have to Say about Research on Teacher Learning? Educational Researcher, 29(1), 4-15.

Ronald D. Ferguson (2011). The Impact of Teacher Quality on Student Achievement: Evidence from the Classroom.

Shulman, L. S. (1986). Those Who Understand: Knowledge Growth in Teaching. Educational Researcher, 15(2), 4-14.

Shulman, L. S. (1987). The Paradigms and Politics of Teacher Education. Teachers College Record, 88(6), 387-401.

Shulman, L. S. (1987). Knowledge and Teaching: Foundations of the New Reform. Harvard Educational Review, 57(1), 1-22.

Shen Jiliang, Xin Tao. (1998). On Teachers' Teaching Monitoring Ability. Journal of Beijing Normal University (Social Sciences Edition), (1), 67-74.

Steve Barnett, Katharine L. Strunk (2003) Teacher Quality and Student Achievement: Evidence from the National Longitudinal Survey of Youth. Education Evaluation and Policy Analysis, Vol. 25, No. 3

Tyack, D. B., & Cuban, L. (1995). Tinkering Toward Utopia: A Century of Public School Reform. Harvard University Press.

Tschannen-Moran, M., & Hoy, A. W. (2001). Teacher Efficacy: Its Meaning and Measure. Review of Educational Research, 71(2), 207-248.

Tsui, K. B. (2003). Understanding Expertise in Teaching: Case Studies of Second Language Teachers. Cambridge University Press.

W. Anderson (Ed.), International Encyclopedia of Teaching and Teacher Education (pp. 545-549). Pergamon Press.

Wu Kangning. (1999). The Sociology of Education. People's Education Press.

Wang Cecai. (2002). Essays on Teaching Theory. People's Education Press.

Wang Tiecheng. (2003). Modern Teachers' New Concepts: Issues on Teacher Education Theory and Practice. Beijing Normal University Press.

Wang Jiaji. (2004) . Teacher Professional Development and Education Reform. Northwest Normal University Press.

Willard G. Thurman, Jr., William N. Evans (2004) Teacher Quality and Student Performance: Evidence from the Tennessee Value-Added Assessment System. Journal of Policy Analysis and Management, Vol. 23, No. 4

Wang Binhua. (2005). Teacher Evaluation: Performance Management and Professional Development. Shanghai Education Press.

Yuan Zhenguo. (2000). New Concepts in Education. Educational Science Press.

YeLan, Bai Yimin, Wang Zhan, Tao Zhijun. (2001). New Explorations in Teacher Roles and Teacher Development. Educational Science Press.

Zeichner, K. M., & Liston, D. P. (1987). Teacher Socialization. Journal of Teacher Education, 38(4), 26-32.

Zuo Shuyi. (2000). Research on Teacher Professionalization and Teacher Quality Development. China University of Geosciences Press

Zhu Yongxin, Yuan Zhenguo. (2002). Teacher Professionalization: The Origin and Endpoint of Teacher Education. Educational Research, (11), 3-8.

Zhong Qiquan, Wang Wenjing, Chai Xiaohui. (2006). Teacher Professionalization: Theory, Practice, and Issues. Educational Science Press.

Zhu Xudong. (2010). Research on Teacher Professional Development Theory. Beijing Normal University Press.

APPENDIX

Appendix A
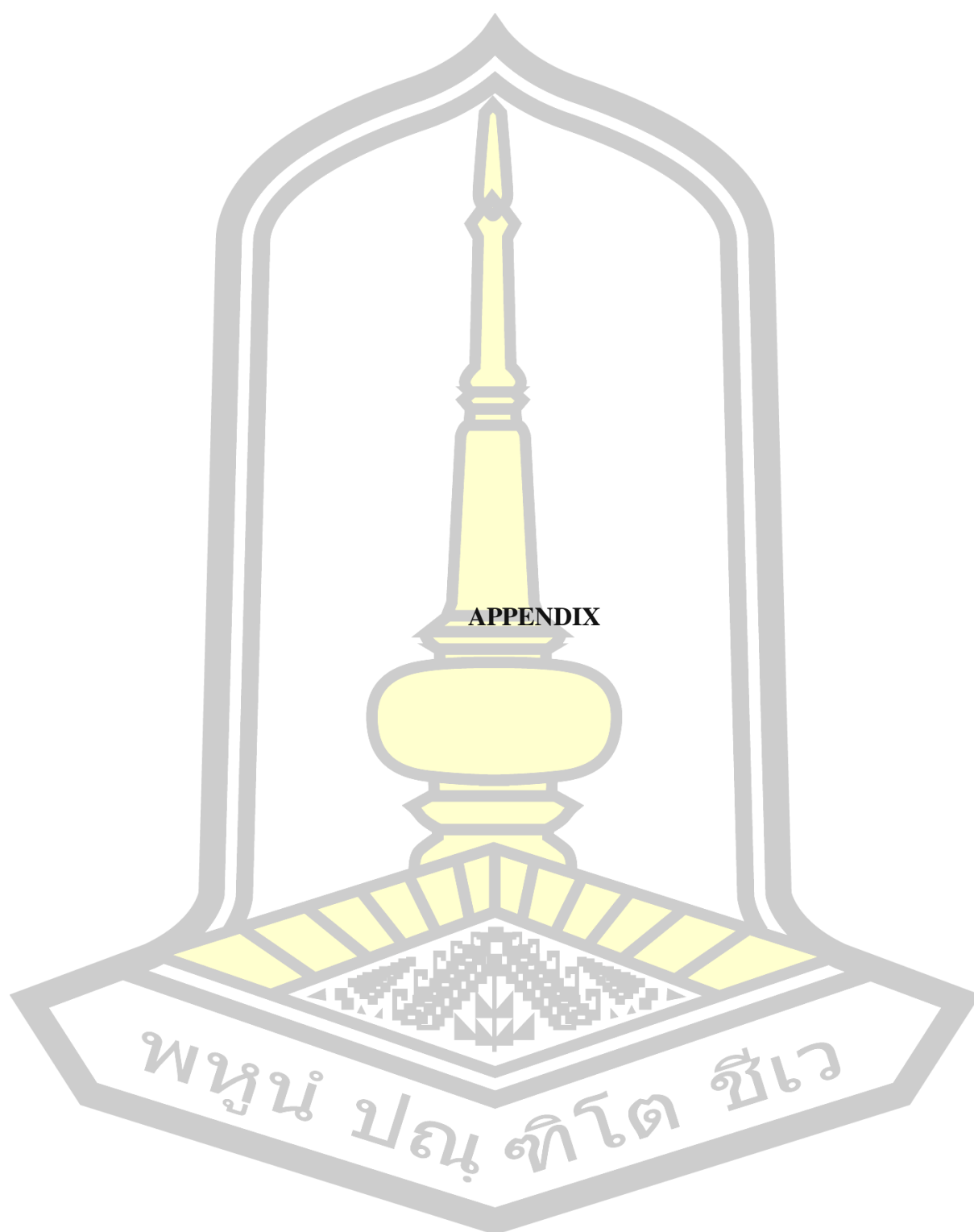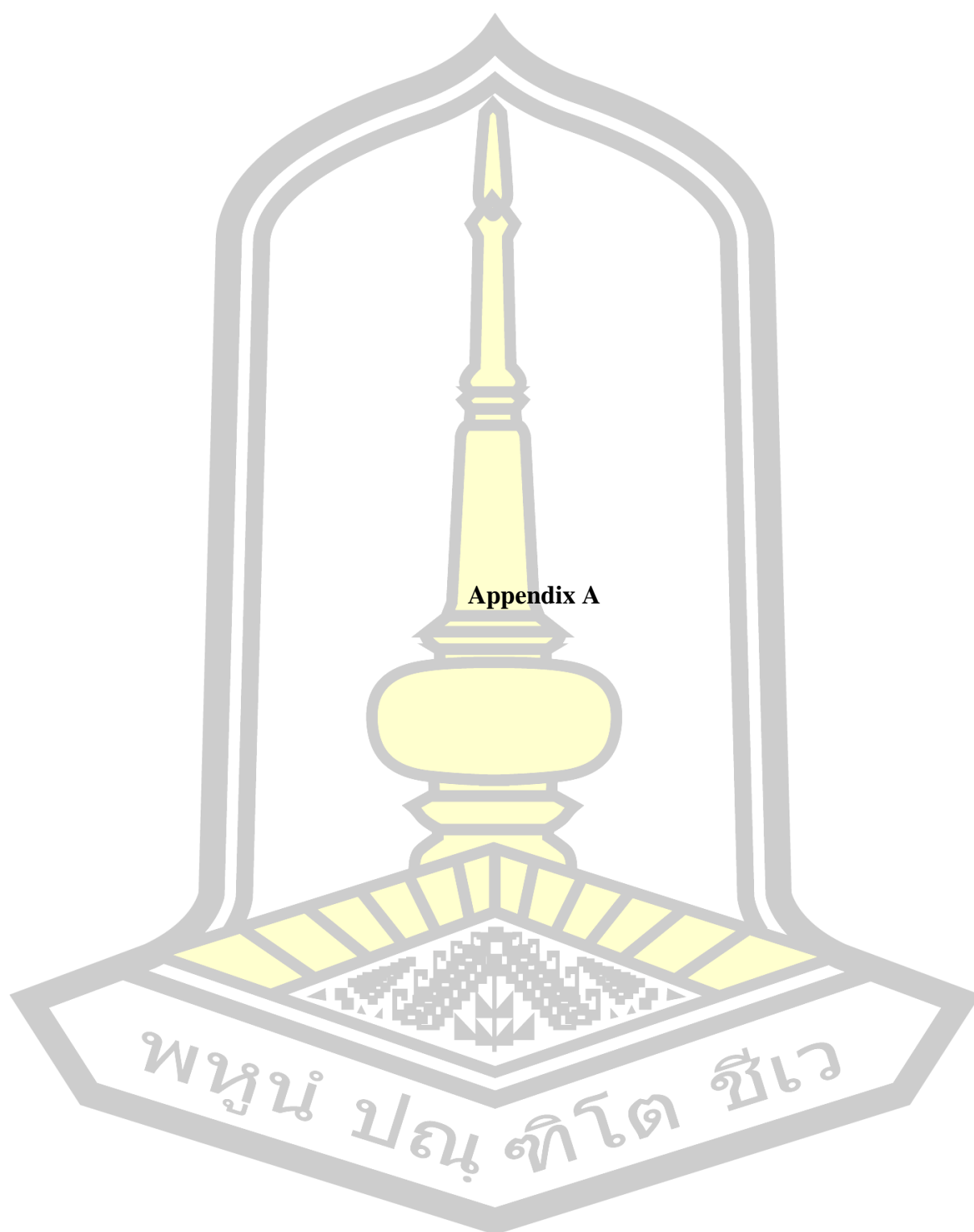
Experts Group

Group 1: The components and indicators are tested by experts and the effectiveness of each component and indicator is tested by the project Consistency Index.

1) Yu Fang: Dean of the School of Music and Dance, with in-depth research on ceramic music education, participated in the innovation of ceramic music courses and the reform of teaching models, and led ceramic orchestras to participate in cultural exchange activities

2) Wang Rongfa: One of the inheritors of intangible cultural heritage in Jiangxi Province, with rich experience in the production and research of ceramic musical instruments.

3) Li Zhenlong: Professor, doctoral supervisor, and one of the participants in the "Research on the Integration of Intangible Cultural Heritage of Porcelain Music into Basic Education Music Classroom Teaching Practice" project.

4) Sun Ya: Associate Professor, Director of the Teaching and Research Office, participated in the "Practical Research on Integrating Ceramic Intangible Cultural Heritage Curriculum into Basic Education Music Classroom Teaching" project.

5) Zhang Qiuhong: Associate Professor, Director of the Teaching and Research Office, member of the research group, participated in the research work of the intangible cultural heritage course of ceramic music, made contributions to the promotion and implementation of ceramic music education, and integrated ceramic music culture into music classroom teaching at the basic education stage.

Group 2: Experts review research and development tools to give their opinion on the consistence of the problem.

1) Dr.Prof. Chen Hongduo, Shanghai Conservatory of Music.

2) Dr. Professor, Tao Xin, Shanghai Conservatory of Music.

3) Dr. Deng Weimin, professor of China Conservatory of Music.

4) Prof. Chen Nailiang, professor of Jiangxi Normal University.

5) Dr. Prof. Sun Guozhong, professor of Shanghai Music Conservatory of Music.

Appendix B
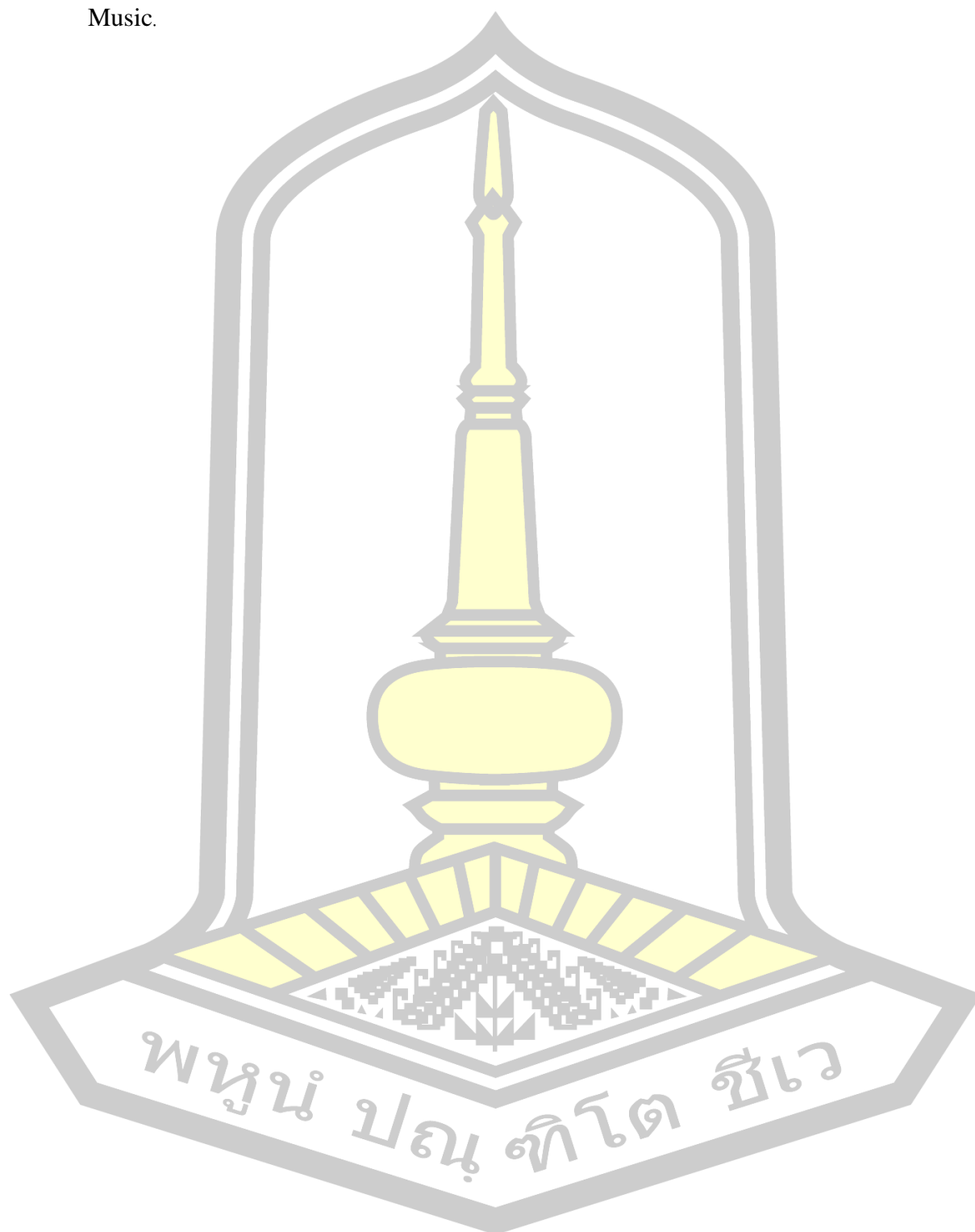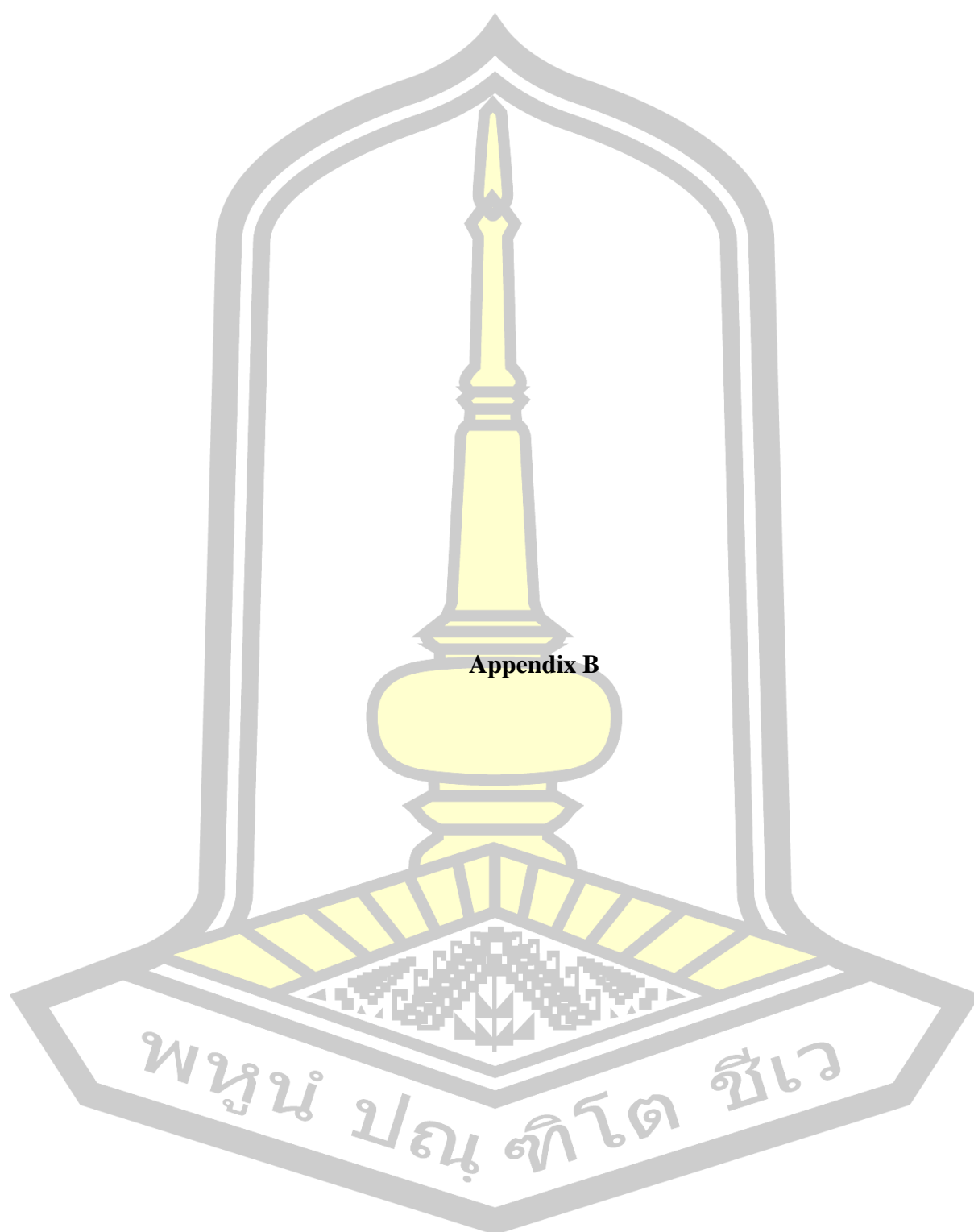
Research Tools

Phase 1： Assessment Form for Content Validity in Research： Enhance

Porcelain Music Learning Management Competence for teachers in Colleges and

Universities in JingDezhen

Instruction

1. The components of Porcelain Music Learning Management Competence reflected in his tool are derived from teacher with diverse academic backgrounds, offering perspectives, concepts, and theories on Porcelain Music Learning Management Competence

2. Please consider the consistency between each question and the defined criteria, which serve as guidelines for scoring.

4.51- 5.00 When you determine that the question conformance with the definition is highest

3.51- 4.50When you determine that the question conformance with the definition is high

2.51- 3.50 When you determine that the question conformance with the definition is medium

1.51-2.50 When you determine that the question conformance with the definition is low

1.00-1.50 When you determine that the question conformance with the definition is lowest

3. In cases where you believe that a question should be improved or modified in terms of language usage, please provide suggestions in the right-hand column of that specific question item. Alternatively, if you have any additional suggestions, please specify in the assessment form.

Researchers hope to receive even more of your attention and would like to express gratitude for it at this opportunity

Best regards

Xinyang Jiang

Educational Administration and Development

Mahasarakham University
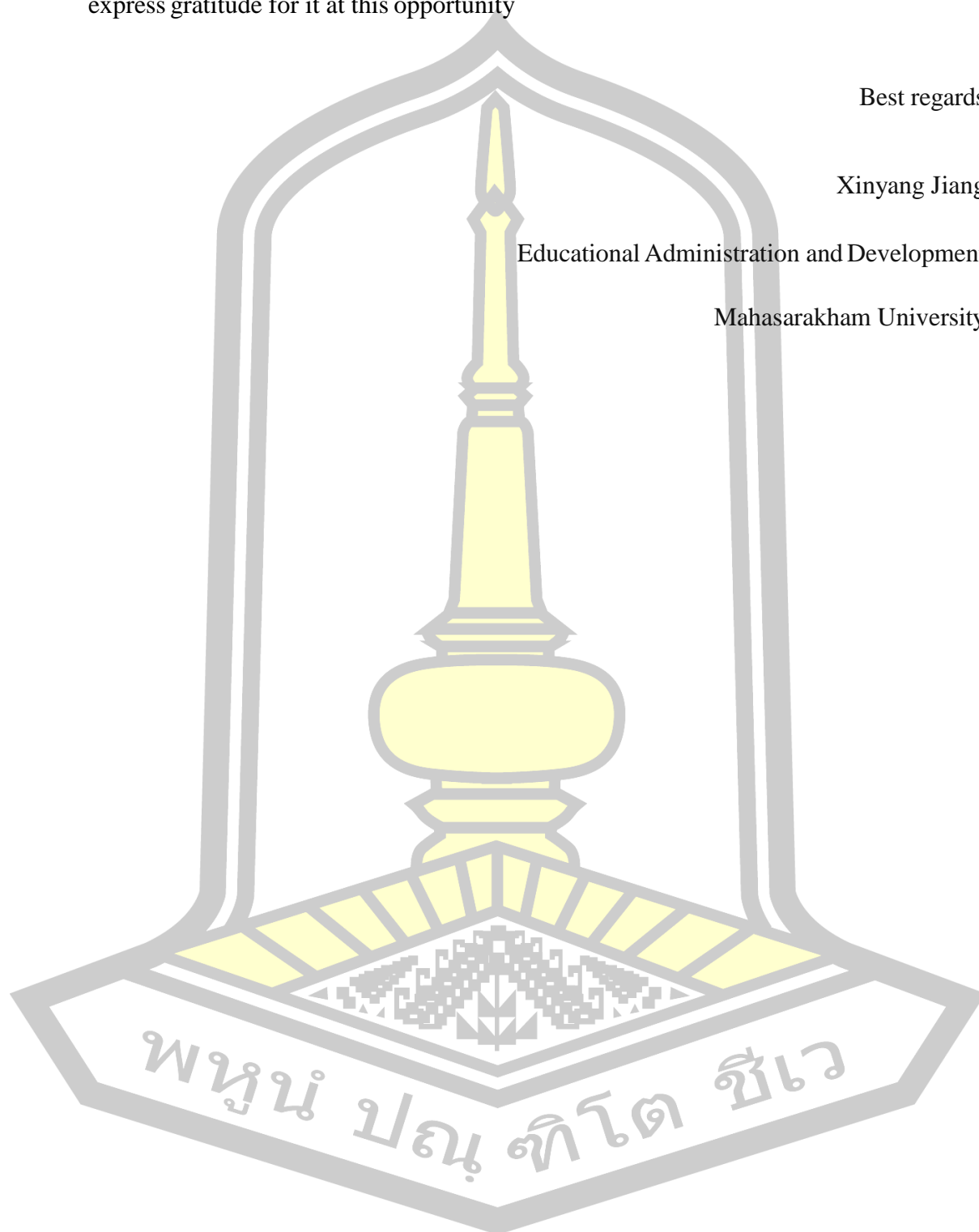
Porcelain music learning management

Porcelain music learning management refers to teaching experience and expertise, possessing not only excellent academic backgrounds but also a deep understanding and practical application of educational theories and methodologies.

They can flexibly utilize advanced teaching techniques and methods, integrating subject knowledge with teaching practices to effectively guide student learning, stimulate their interest, and promote their growth and development.

The Porcelain music learning management competence consist of 6 dimensions: 1) Knowledge concept, 2) Teamwork cooperation, 3) Culture construction, 4) Vision competence, 5) Methodology design, 6) Practice on purpose
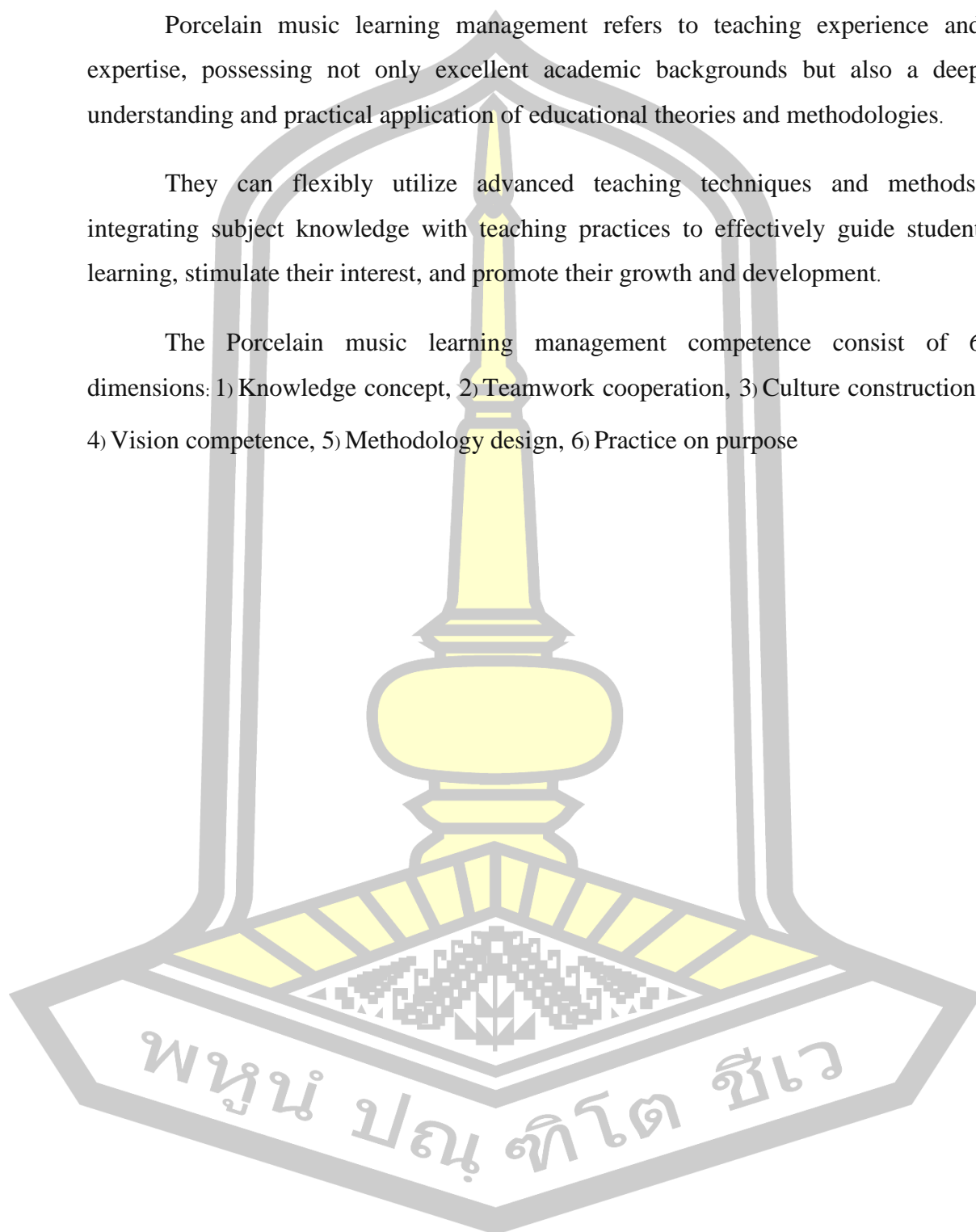
Component 1 ： Knowledge concept

    Knowledge management refers to understand the comprehensive knowledge about porcelain music, but also have the interdisciplinary and interdisciplinary knowledge related to porcelain music learning management. And it can extend the peripheral knowledge through the porcelain music itself

Items	Current state and Desired state	Level of Indicator					Recommend ation
		5	4	3	2	1	
1	Learning management strategically applies expertise to enhance music education						
2	Learning management integrates knowledge through a structured educational framework						
3	Learning management fosters continuous improvement in teacher development						
4	Learning management upholds professional ethics in knowledge sharing						
5	Learning management refines teaching practices through evaluative feedback						

Component 2：Teamwork cooperation

　　Teamwork cooperation refers to the behavior of school teachers who can work together with more people. By working together to achieve the goals or objectives of the work where colleagues set clear goals together. Clear roles and responsibilities are established for team members. Promote the development of necessary skills, knowledge and experiences of cooperation, create unity, love and harmony among the team. Create a good atmosphere for working together. Achieve the goals of the teaching efficiently

Items	Current state and Desired state	Level of Indicator					Recommend ation
		5	4	3	2	1	
1	Teachers collaborate to meet the cultural needs of Porcelain Music learning management in Jingdezhen						
2	Teamwork fosters cultural exchange in Porcelain Music education						
3	Teachers work together to integrate cultural perspectives into professional development						
4	Team strategies preserve cultural heritage in Porcelain Music learning management						
5	Collaborative efforts enhance the cultural effectiveness of Porcelain Music learning management						

Component 3 ： Cultural construction

　　　Culture construction refers to a comprehensive set of initiatives aimed at enhancing teacher6 cultural literacy, reinforcing their cultural identity, and perpetuating the local porcelain culture. This may include organizing porcelain art exhibitions, conducting porcelain workshops, and hosting lectures on the history and culture of porcelain. Through such activities, teachers gain a deeper understanding and hands- on experience of the unique charm of porcelain music art, fostering a respect and passion for traditional culture, which in turn improves their learning management competence

Items	Current state and Desired state	Level of Indicator					Recommendation
		5	4	3	2	1	
1	1. Cultural diversity enriches porcelain music lessons, promoting full understanding of the art						
2	Core cultural elements connect porcelain music studies to its heritage						
3	Appreciating traditional porcelain music culture is key to understanding its history and impact						
4	Cultural narratives make porcelain music education engaging and significant.						

	Cultural construction in learning management fosters understanding and inclusivity						
5							

Component 4 : Vision competence

   Vision competence refers to the teacher's thinking is highly behavioral, whether he will continue to teach with an diverse assessment of the holistic education, and know how to respect the characteristics of each student in accordance with their aptitude. Set clear educational goals that are appropriate to the current situation and possible future. Make the goal clear and acceptable to both themselves and their students.： Knowledge concept

Items	Current state and Desired state	Level of Indicator					Recommendation
		5	4	3	2	1	
1	Vision competence sets the strategic direction for Porcelain Music education						
2	A clear vision aligns Porcelain Music teaching with evolving needs						
3	Vision adapts Porcelain Music learning to changing landscapes						
4	Visionary leadership is key in Porcelain Music learning management						

| 5 | A compelling vision inspires Porcelain Music educators and learners | | | | | | |

Component 5：Methodology construction

      Methodology construction refers to teaching method is an whole system designed for porcelain music learning management, which covers the principle, contents and methods adopted by teachers in the process of porcelain music teaching to promote students' knowledge understanding and skills. It includes the selection of teaching contents, the behavior of teaching activities, the stimulation of students' participation when teaching, and the establishment of evaluation and feedback mechanism. The pedagogy purpose to adapt to the needs of different learners and improve teaching effectiveness, while also focusing on developing teachers6 critical thinking, creativity and problem-solving skills

Items	Current state and Desired state	Level of Indicator					Recommendation
		5	4	3	2	1	
1	Methodology design is key to effective Porcelain Music teaching, linking tradition with modern pedagogy						
2	A strong methodology ensures cultural integration in Porcelain Music curriculums						
3	Methodology design helps students connect with Porcelain Music's cultural roots						
4	Sensitivity in methodology fosters an inclusive						

	Porcelain Music learning space						
5	Methodology design drives Porcelain Music education's ongoing cultural relevance and improvement						

Component 6：Practice on purpose

　　Practice on purpose refers to a targeted and method approach to skill development, where teachers consciously refine their porcelain music learning management with clear goals, structured practice, and reflective learning. This method not only hones their technical prowess but also deepens their cultural understanding and responsibility to management work, fostering a comprehensive management competence in the porcelain music learning management environment.

Items	Current state and Desired state	Level of Indicator					Recommendation
		5	4	3	2	1	
1	Purposeful practices ensure Porcelain Music learning management is goal-oriented and impactful						
2	Intentional practice is crucial for evaluating and refining Porcelain Music teaching methods						
3	Strategic, purposeful planning is vital for the development of Porcelain Music learning management						
	Purpose-driven						

4	professional standards elevate the quality of Porcelain Music teacher practices						
5	Intentional promotion of cultural values supports the sustained enhancement of Porcelain Music learning management						

Signature................................(Evaluator)
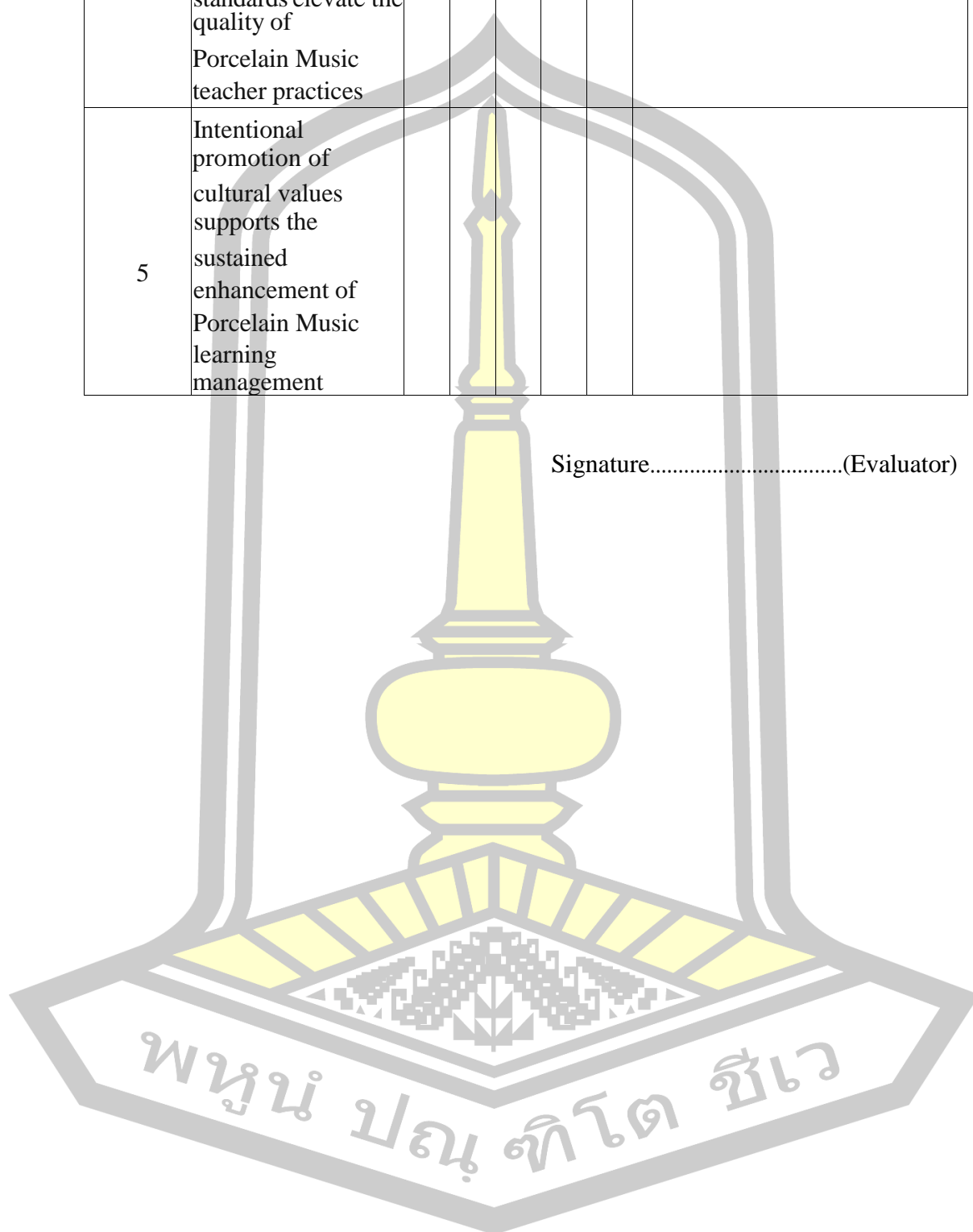
Research Questionnaire Progra

Phase 2 Program to Enhance Porcelain Music Learning Management

Competence for teachers in Colleges and Universities in Jing Dezhen

Instructions

This questionnaire purpose to investigate the current state and desired state of the porcelain music Teachers learning management Competence in Collegies and Universities in Jing Dezhen. The researcher kindly requests your participation in responding to this questionnaire to contribute essential data for the research. The questionnaire is divided into two sections.

Part 1: General Information of Respondents

Part 2: Inquire about opinions on the current state and desired state of the porcelain music Teachers learning management Competence.

The responses are rated on a 5-point scale.

4.51-5.00 refers to the level of the current state and desired state of porcelain music Teachers learning management Competence in Colleges and Universities   in Jing Dezhen is very high

3.51-4.50 refers to the level of the current state and desired state of porcelain music Teachers learning management Competence in Colleges and Universities   in Jing Dezhen is high level of the current state and desired

2.51-3.50 refers to the level of the current state and desired state of porcelain music Teachers learning management Competence in Colleges and Universities in Jing Dezhen is medium level of the current state and desired state

1.51-2.50 refers to the level of the current state and desired state of porcelain music Teachers learning management Competence in Colleges and Universities   in Jing Dezhen is low level of the current state and desired

1.00- 1. 50 refers to the level of-the current state and desired state of porcelain music Teachers learning management Competence in Colleges and Universities in Jin Dezhen is very low level ofthe current state and desired

The researcher hopes to receive your kindness and thanks you in advance for this opportunity.

Best regards

Xinyang Jiang

EducationalAdministration and Development

Mahasarakham University
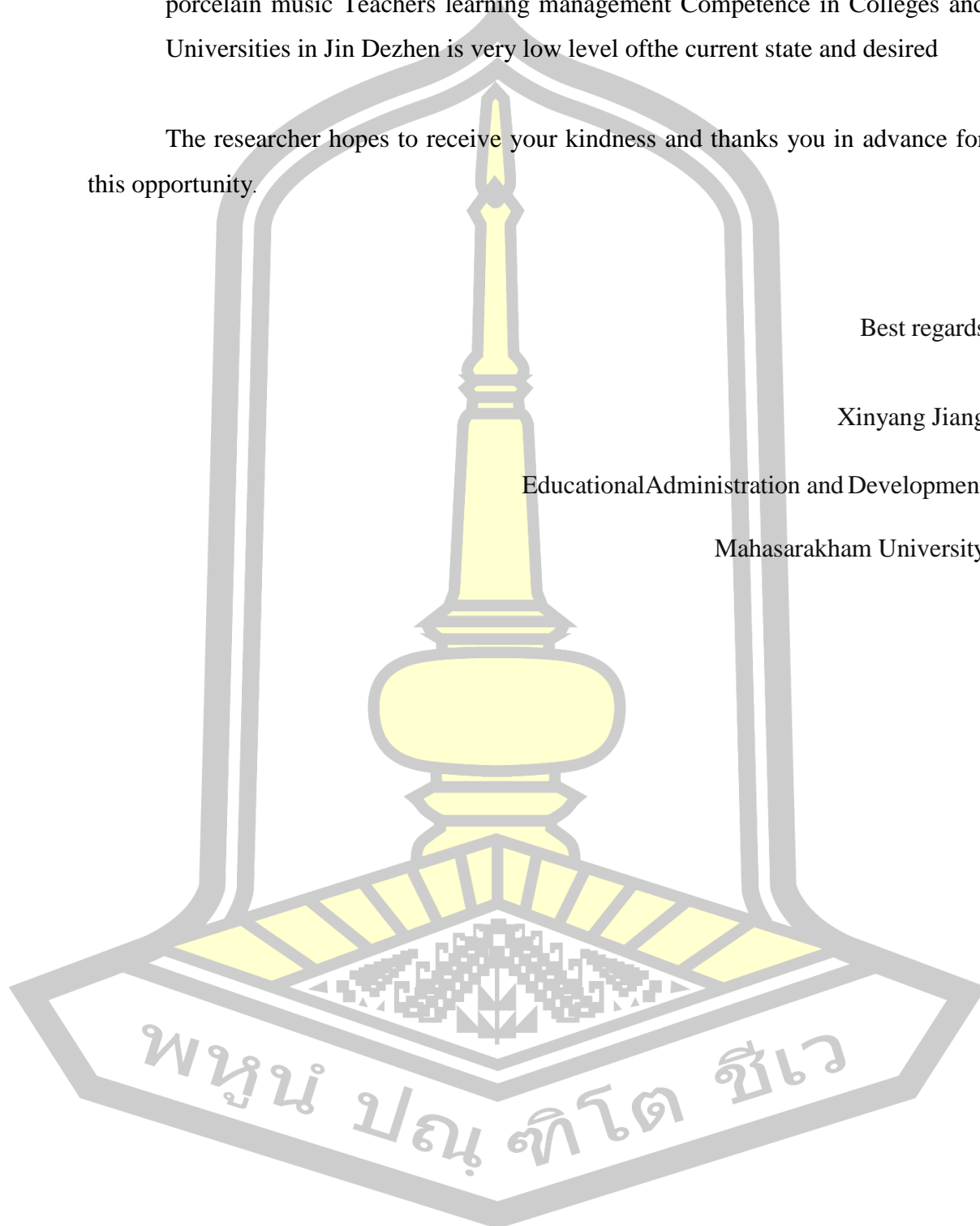
Part 1: **General Information ofRespondents**

1.What is your gender?

☐ Male   ☐ Female

2.What is your identity?

☐ School leader   ☐ Professor

☐ Associate professor   ☐ Assistant professor

3.What is your current Age Group?

☐ Under 25 years old   ☐ 25 -35 years old

☐ 36 -45 years old   ☐ 46 -55 years old

☐ Over 55 years old

4.How many years have you held your current position?

☐ Under 5 years old   ☐ 5 - 10 years old

☐ 11 - 15 years old   ☐ Over 15 years old

5.What are your educational qualifications?

☐ Bachelor's Degree   ☐ Master's Degree

☐ Doctor's Degree
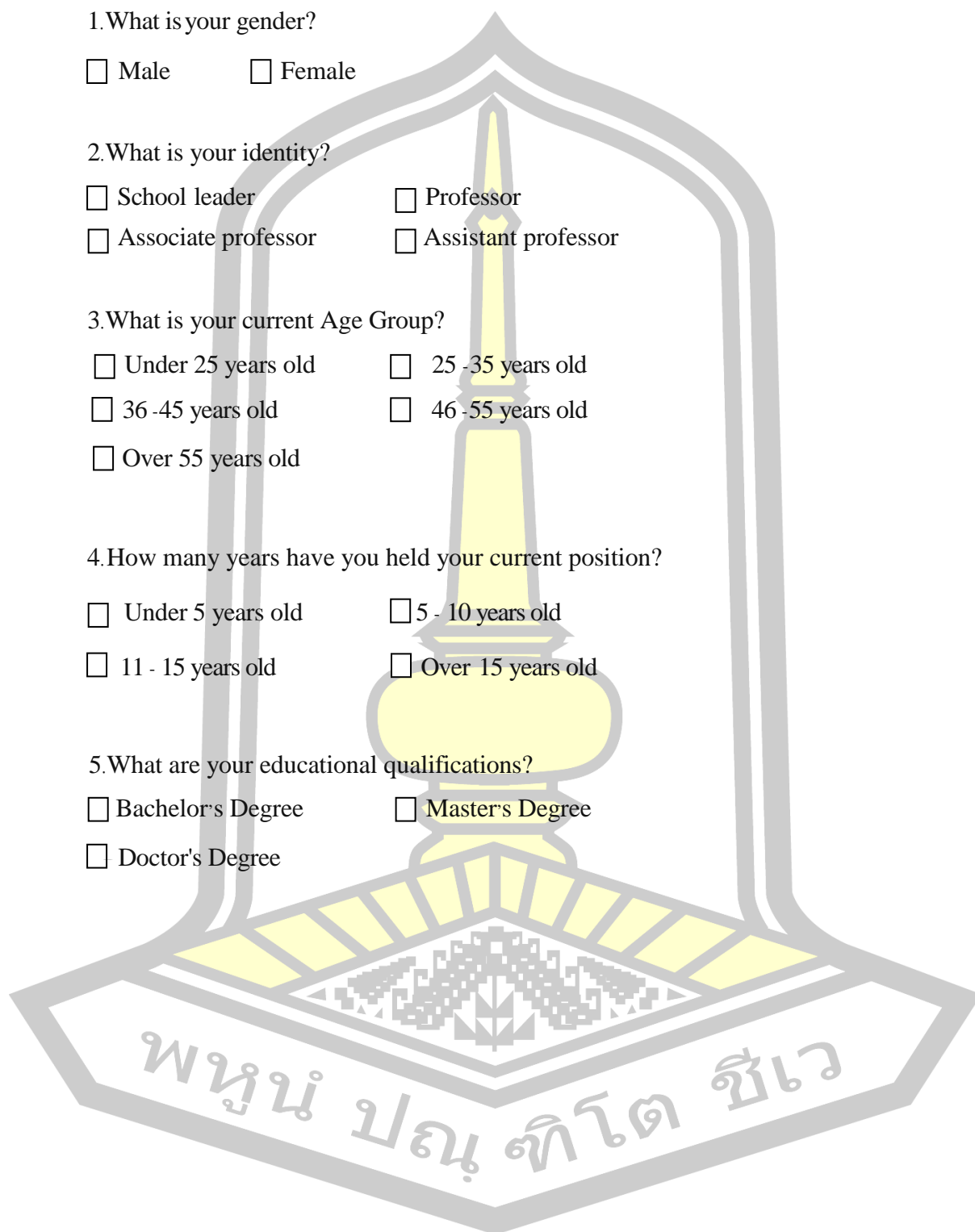
Part 2: Inquire about opinions on the current state and desired state of the Porcelain music learning management competence. The responses are rated on 5 point scale.

Instructions: Please answer each question and statement regarding the characteristics of Porcelain music learning management teachers. Also, indicate with a check mark (√) in the column for the current situation and the desired situation.

Current competency level					Components of Porcelain music learning management teachers	Desired competency level				
5	4	3	2	1		5	4	3	2	1
					1. Knowledge c o n c e p t					
					1. It fosters an appreciation for traditional porcelain music culture among students.					
					2. It ensures that the cultural history of porcelain music is respected and preserved in teaching.					
					3. It adapts teaching methods to accommodate the cultural backgrounds of students.					
					4. It integrates contemporary cultural issues into the study of traditional porcelain music.					

					5. It incorporates cultural awareness and appreciation into the porcelain music curriculum.					
2. Teamwork cooperation										
					6. It has seen porcelain music influence or reflect broader cultural trends.					
					7. It handles cultural sensitivities when teaching about the history and traditions of porcelain music.					
					8. It uses porcelain music to teach students about different cultures and societies.					
					9. It ensures that its teaching of porcelain music is culturally responsive and inclusive.					
					10. It develops Porcelain Music learning management strategies with a clear purpose, leveraging cultural perspectives for effective teaching and learning.					
3. Culture construction										

					11. It engages students in discussions about the cultural significance of porcelain music.					
					12. It methodology designs lesson plans that incorporate cultural insights into Porcelain Music education.					
					13. It tailors instructional methods to align with the cultural contexts of Porcelain Music learners.					
					14. It innovates assessment frameworks that evaluate the cultural competencies of Porcelain Music students.					
					15. It employs culturally inclusive teaching techniques to enhance Porcelain Music learning outcomes. Within the Porcelain Music curriculum to enhance students' cultural competencies.					
					4. Vision competence					

					16. It refines instructional materials to resonate with the diverse cultural backgrounds of Porcelain Music learners.					
					17. It integrates traditional culture into Porcelain Music learning management with deliberate strategies to enrich the educational experience.					
					18. It ensures that cultural activities are purposefully incorporated into Porcelain Music learning management to foster a deeper cultural understanding.					
					19. It promotes intentional practice of cultural elements					
					5. Methodology design					
					20. Methodology design structures Porcelain Music learning for effective teaching.					
					21. It ensures cultural inclusivity in Porcelain Music learning management.					

					22. Methodologies integrate diverse teaching in Porcelain Music.					
					23. It aligns Porcelain Music learning with educational goals.					
					24. Methodologies customize Porcelain Music learning to student needs.					
6.Practice on purpose										
					25 Purposeful practice enhances student engagement in Porcelain Music.					
					26. It develops students' ability to critique porcelain music's cultural aspects.					
					27. Practice fosters reflection and growth in Porcelain Music learning.					

					28. It adapts Porcelain Music learning to student interests.				
					29. Purposeful practice instills cultural pride through Porcelain Music.				

Index of Content Validity (IOC) of the Content Validity

Phase 3 Assessment for enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

_____

Table 1: Results of Content Validity Assessment (IOC) of the Questionnaire for Research on the Enhancement of Program to enhance porcelain music learning management competence for teachers in colleges and universities in Jing Dezhen

Items	Expert Opinion Levels					$\sum$R	IOC
	Expert 1	Expert 2	Expert 3	Expert 4	Expert 5		
1. Teamwork cooperation							
1.Teaching team members listen, give feedback.	1	1	1	1	1	5	1.00
2. They resolve differences constructively.	1	1	1	1	1	5	1.00
3. There's cooperation in task completion.	1	1	1	1	1	5	1.00
4. Members initiate cross-disciplinary cooperation.	1	1	1	1	1	5	1.00
5. The team organizes activities for trust and cooperation.	1	1	1	1	1	5	1.00
2.Practice on purpose							

1.Set clear goals, make plans in daily teaching.	1	1	1	1	1	5	1.00
2.Adjust strategies for difficulties in practice.	1	1	1	1	1	5	1.00
3.Team or department evaluates practice results.	1	1	1	1	1	5	1.00
4. Study cases or use past experiences before new tasks.	1	1	1	1	1	5	1.00
5. School provides for purposeful teaching practice.1.Teaching team members listen, give feedback.	1	1	1	1	1	5	1.00
3.Knowledge concept							
1.Teachers know school's core values in teaching.	1	1	1	1	1	5	1.00
2. School's cultural activities boost teachers' sense.	1	1	1	1	1	5	1.00
3. Team culture affects teaching and satisfaction.	1	1	1	1	1	5	1.00
4. School encourages and enables cultural innovation.	1	1	1	1	1	5	1.00

5. Cultural initiatives help attract and retain teachers.	1	1	1	1	1	5	1.00
4.Knowledge concept							
1.School values knowledge and skill update, offers resources.	1	1	1	1	1	5	1.00
2. Team holds sharing and training activities.	1	1	1	1	1	5	1.00
3. Teachers learn and apply new knowledge and skills.	1	1	1	1	1	5	1.00
4. School adjusts knowledge strategy timely.	1	1	1	1	1	5	1.00
5. Team copes with challenges, offers solutions.	1	1	1	1	1	5	1.00
5.Methodology design							
1.Team selects proper teaching methodologies.	1	1	1	1	1	5	1.00
2. Daily teaching has clear operational norms.	1	1	1	1	1	5	1.00
3. Use analysis methods for complex problems.	1	1	1	1	1	5	1.00
4. School promotes teaching method innovation.	1	1	1	1	1	5	1.00

5. Cross-team collaboration has unified methodology.	1	1	1	1	1	5	1.00
6.Vision competence							
1. Teachers understand school's vision, relate work.	1	1	1	1	1	5	1.00
2. School conveys vision progress and adjustments.	1	1	1	1	1	5	1.00
3. Teachers plan careers with school's vision.	1	1	1	1	1	5	1.00
4. Team leaders set goals from vision, motivate.	1	1	1	1	1	5	1.00
5. Teachers support school decisions, give suggestions.	1	1	1	1	1	5	1.00
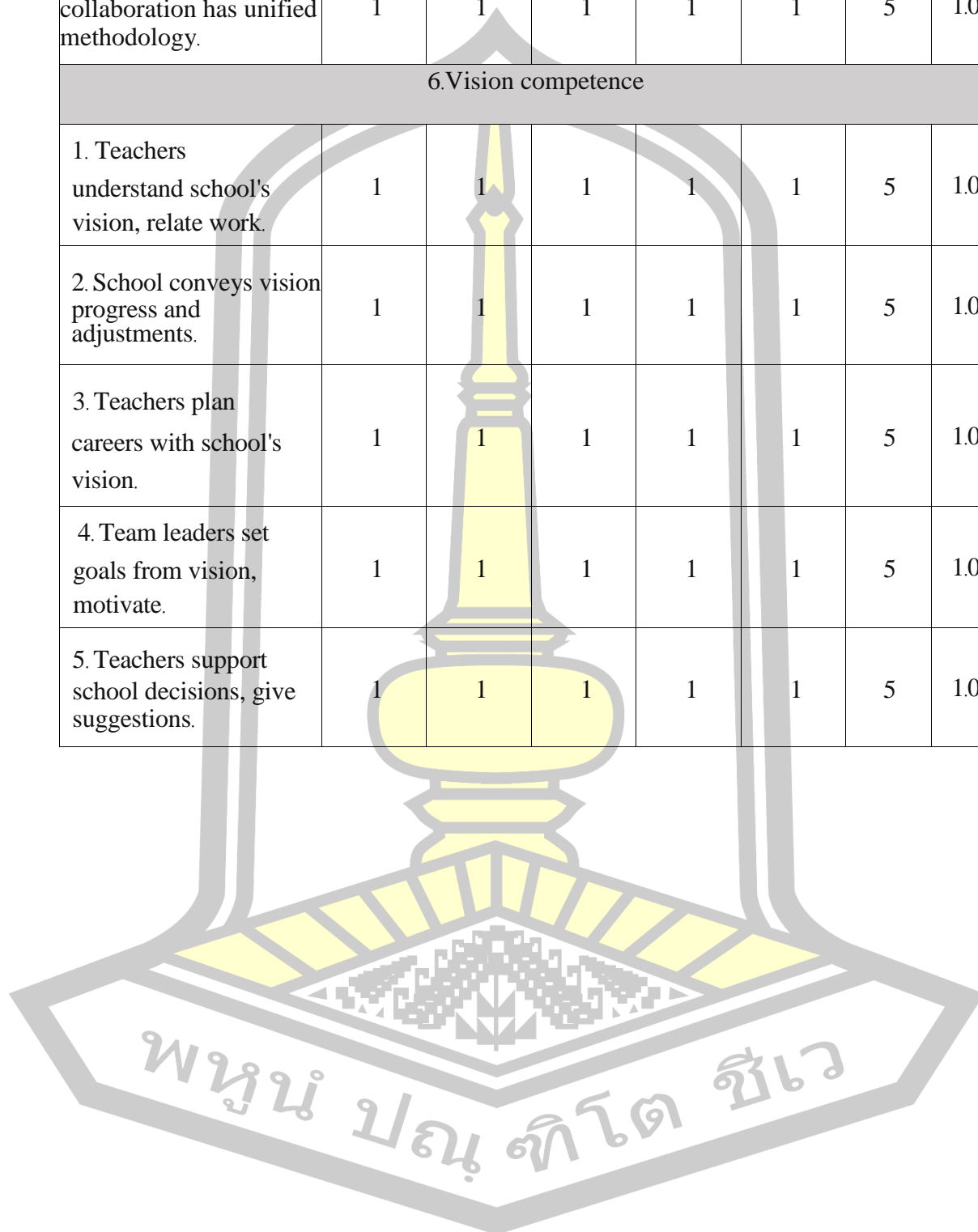
Research Proposal

Phase 4 Program to Enhance the competence of porcelain music learning management for teachers in colleges and universities in Jing Dezhen

_____

Instructions

1. The purpose of this questionnaire is to solicit the opinions of education teachers and students on the best practices for enhance the competence of porcelain music learning management for teachers in colleges and universities in Jing Dezhen

2. The information gathered from this questionnaire will be used to develop a program for enhance the
competence of porcelain music learning management for teachers in colleges and universities in Jing Dezhen.

5 This questionnaire shows as below

The researcher hopes to receive your kindness and thanks you in advance for this opportunity.

Best regards.

Xinyang Jiang

Educational Administration and Development

Mahasarakham University
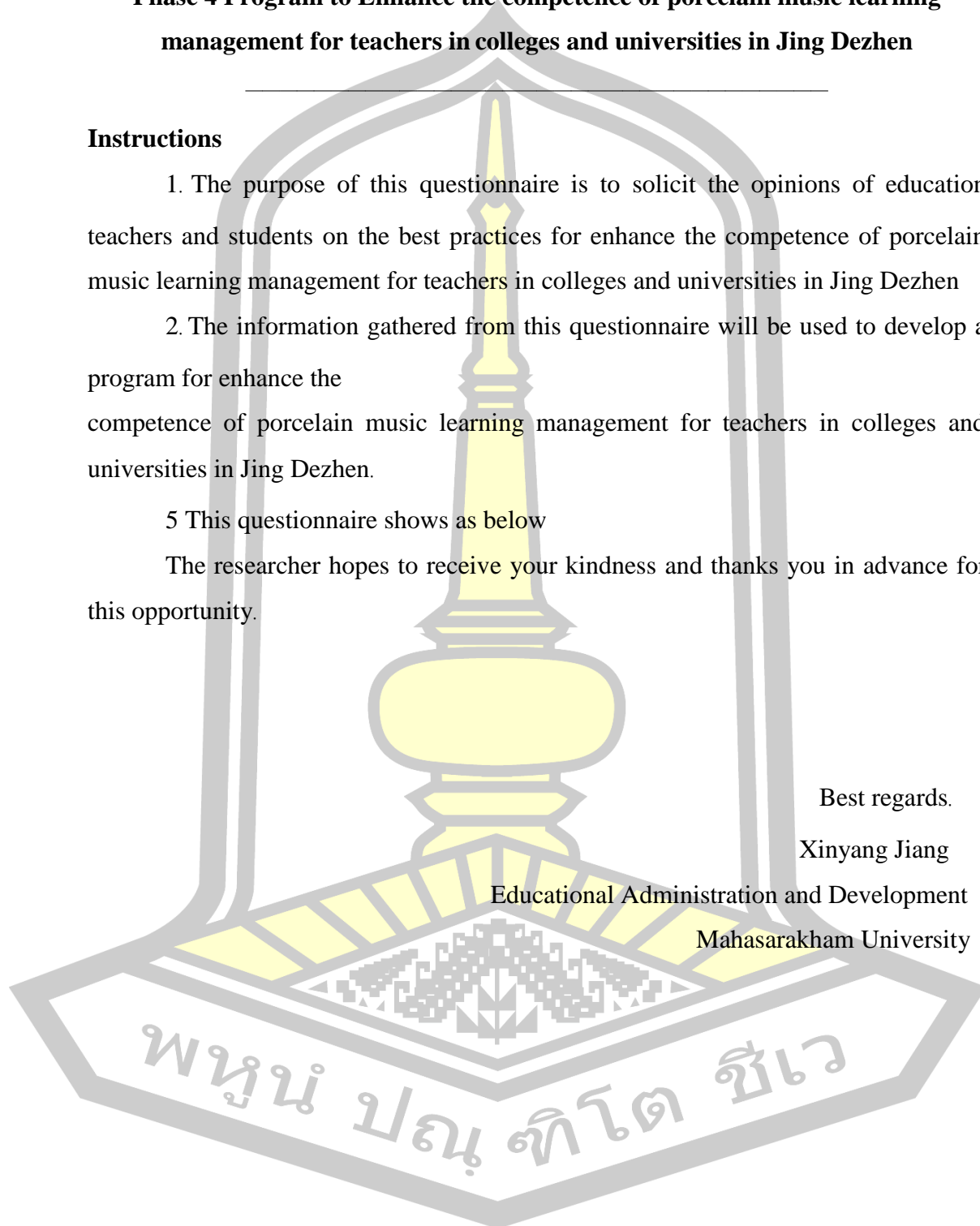
Question 1: What do you think are the main components of the program to enhance porcelain music learning management competence for teachers in colleges and universities in Jingdezhen? What are their respective connotations and functions?

....

....

....

....

....

....

Question 2: During the development process of enhancing this competence of teachers in Jingdezhen colleges and universities, what basic principles should be followed? For example, is there a specific learning model to refer to, and what is the significance and application method of this model?

....

....

....

....

....

....

Question 3: To enhance the porcelain music learning management competence of teachers in Jingdezhen colleges and universities, what specific development methods should be adopted? How do these methods cooperate with each other to achieve the best results?

....

....

....

....

....

Question 4: For the competence enhancement components such as knowledge management, teamwork cooperation, culture construction, vision competence, methodology design and practice on purpose, how many hours do you think teachers should respectively invest in each aspect? What is the basis?

....

....

....

....

....

Question 5: When evaluating the enhancement effect of teachers' porcelain music learning management competence, which aspects do you think are the key evaluation indicators? For example, the importance and manifestation of each component such as knowledge management and teamwork cooperation in the evaluation system?

....

....

....

....

....

....

Question 6: From the perspective of overall educational management, what profound impacts do you think this competence enhancement program will have on the education and teaching of colleges and universities in Jingdezhen? And how to ensure that these impacts are positive and sustainable?

....

....

....

....

....

Phase 5 Evaluation of the suitability and feasibility evaluation of the porcelain music learning management for teachers in colleges and universities in Jing Dezhen

Instructions: Please mark (√) the appropriate score in the box which you think suitable

	Suitability					Feasibility				
	5	4	3	2	1	5	4	3	2	1
1. Principle										
2. Purpose										
3.Content										
3.1 Knowledge concept										
3.2 Teamwork corporation										
3.3 Culture construction										
3.4 Vision competence										
3.5 Methodology design										
3.6 Practice on purpose										
4. Development Processes										
4. 1 Module 1 Knowledge management										
4. 1. 1 Principles of enhance										
knowledge management competence										
4. 1.2 Methods of enhance										
knowledge management competence										

4.2 Module 2:Teamwork cooperation										
4.2.1 Principles of Enhance cooperation competence										
4.2.2 Methods of Enhance cooperation competence										
4.3 Module 3 Culture construction										
4.3.1 Principles of enhance culture construction competence										
4.3.2 Methods of enhance culture construction competence										
Total（Development Processes）Module 3										
4.4 Module 4 :Vision competence										
4.4.1 Principles enhance visional competence competence										
4.4.2 Methods of Principles enhance visional competence competence										
4.5 Module 5: Methodology design										
4.5.1 Principle of enhance methodology design										
4.5.2 Methods of enhance methodology design										
4.6 Module 4: Practice on purpose										
4.6.1 Prince of enhance practice on purpose competence										
4.6.2 Methods of enhance practice on purpose										

competence									
Total (Development Processes) Module 4									
Total (Development Processes)									
5. Evaluation									

Signature: .... Evaluator

Appendix C
Process Photo
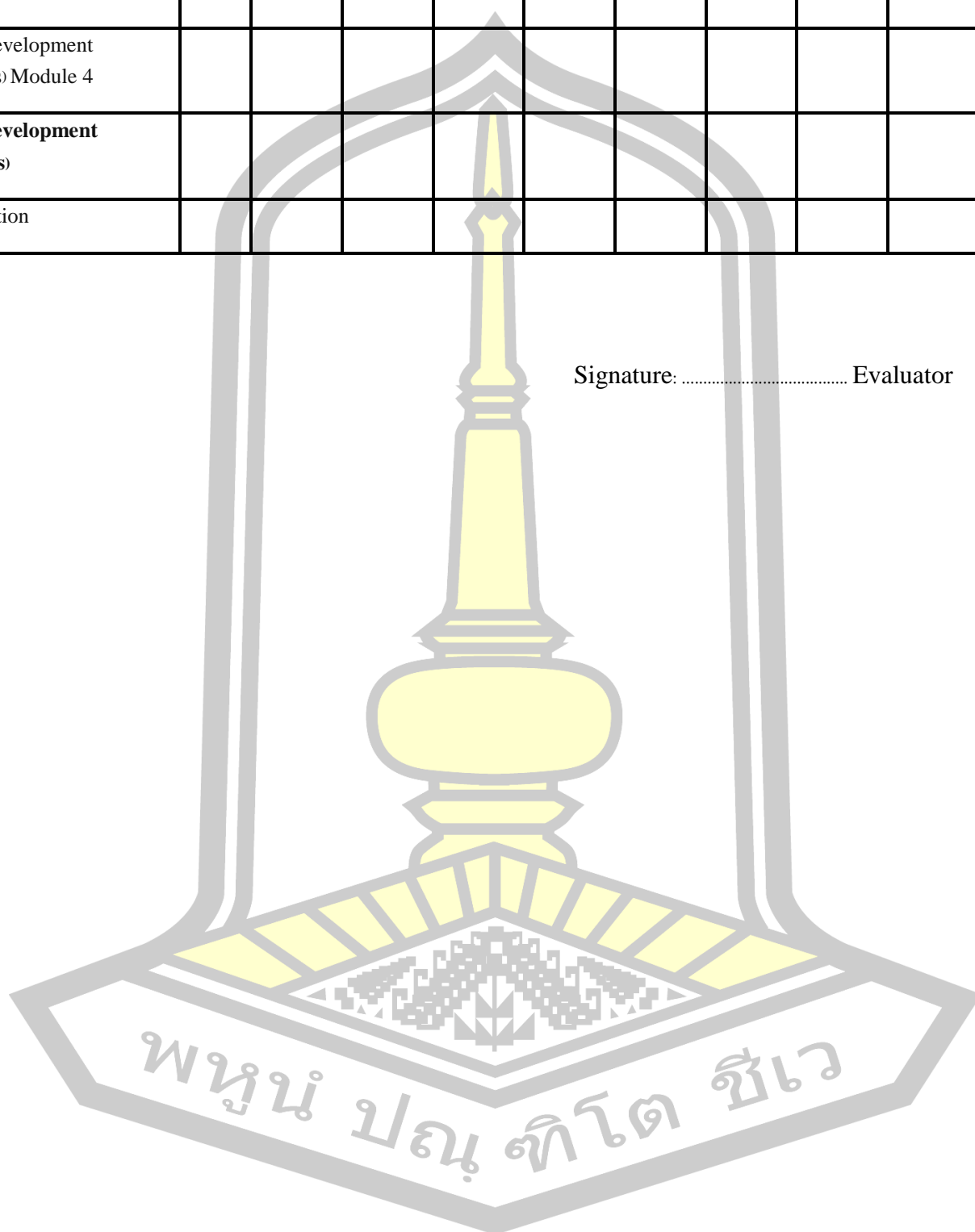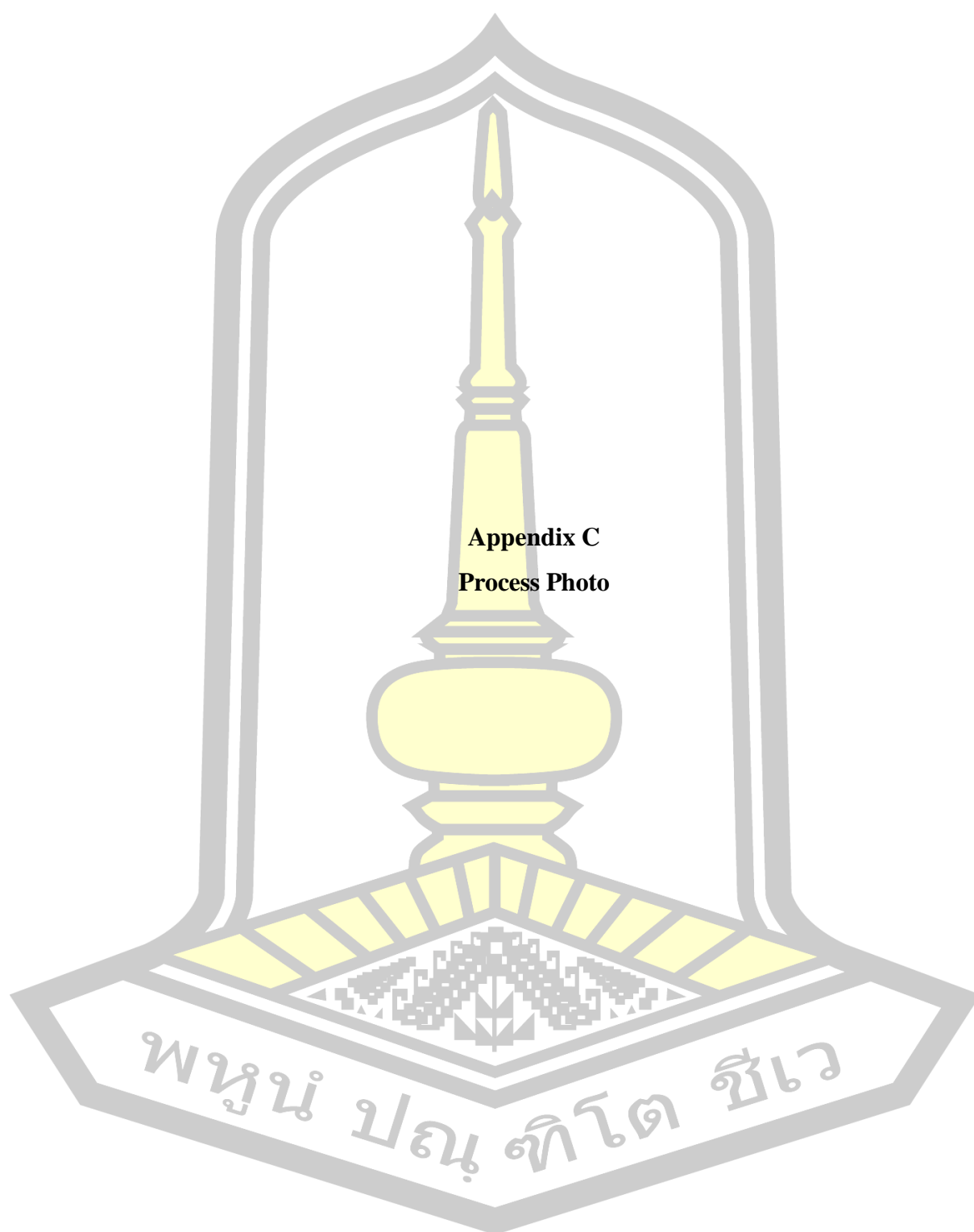
Collelect early data and listen to expert opinions

Conducting research activities at colleges and University in Jing Dezhen

Visit porcelain music studio ofJing Dezhen

The components and indicators are tested by experts and the effectiveness ofeach

component and indicator is tested by the project Consistency Index (IOC)
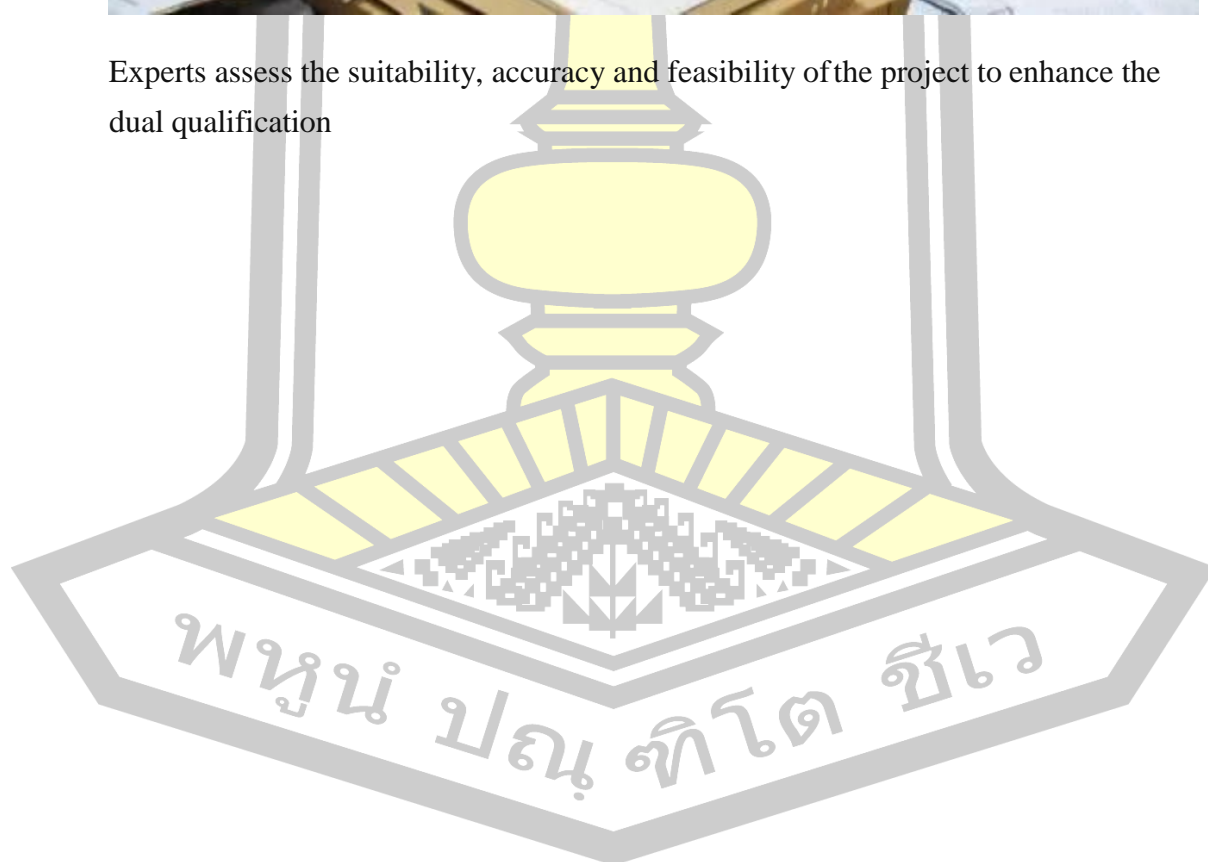
Organize teachers to fill out questionnaires

Experts review the procedures ofthe research program and give their opinion on the consistency of the problem

Experts assess the suitability, accuracy and feasibility of the project to enhance the dual qualification

BIOGRAPHY

NAME   Xinyang Jiang

DATE OF BIRTH   3 Sep.1986

PLACE OF BIRTH   Jing Dezhen，Jiangxi

ADDRESS   Changjiang district, Jing Dezhen City, Jiangxi Province

POSITION   Lecturer

PLACE OF WORK   Nanchang university technology college

EDUCATION   2004 Nanchang University Undergraduate course
                      2012 Master student of Shanghai Conservatory of Music
                      2024 Doctor of Education Management and
                      Development,Faculty of Education, Mahasarakham
                      University, Thailand