

Research on the Dissemination Effect and Development Strategy of Jingdezhen Ceramic Culture: A Case Study of Beijing Residents

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Abstract: This comprehensive study delves deeply into the profound influence of Jingdezhen ceramic culture on the dissemination of ceramic traditions among the diverse populace of Beijing. Through meticulous research employing a blend of quantitative surveys and qualitative in-depth interviews, it uncovers a prevalent awareness of Jingdezhen ceramics among Beijing residents. However, this awareness often falls short of translating into substantial engagement in terms of active consumption and meaningful participation in cultural activities. To address this nuanced challenge, the study advocates for a multifaceted approach encompassing strategic initiatives. These initiatives include the implementation of targeted promotional campaigns to enhance brand visibility and recognition, the cultivation of a culture of continuous innovation and design excellence in ceramic products, the diversification and expansion of distribution channels to reach a wider audience base, and the enrichment of immersive cultural experiences to captivate and engage residents. By deploying these strategic interventions, the study aims not only to amplify the dissemination impact of Jingdezhen ceramic culture within Beijing but also to foster its sustainable development and enduring heritage, thereby ensuring its cultural significance resonates profoundly with present and future generations alike.

Keywords: Jingdezhen ceramics, ceramic culture, dissemination effect, Beijing residents

1. Background and Introduction

In 2019, the total ceramic trade between China and Belt and Road countries reached \$11.3 billion, accounting for 44.43% of China's total ceramic exports. Apart from economic cooperation, ceramics, as a symbol of Chinese traditional culture, also serve as a cultural bridge in exchanges between China and other countries, with Jingdezhen ceramics being a representative example. Jingdezhen in Jiangxi Province has a long history of producing porcelain. It is renowned for its blue and white porcelain, delicate craftsmanship, colorful glazes, and rich decoration.

Since the Song Dynasty, Jingdezhen ceramics have traveled along the Silk Road to various parts of the world, creating a bustling scene of 'artisans coming from all directions, and wares traveling throughout the world,' which has had a significant impact on the lifestyles, values, and aesthetic preferences of people along the Silk Road. Today, after centuries, Jingdezhen has established friendly relations with over 180 cities in 72 countries, becoming a new window for the world to experience

Chinese development and culture. With its solid cultural appeal, Jingdezhen uses its unique ceramic culture to tell Chinese stories to the world. It has also hosted international ceramic expos for consecutive years, organized the Arab Arts Festival and other international art exhibitions, providing a platform for ceramic cultural exchanges and striving to create an international porcelain capital that allows the world to perceive China.

Regarding the current dissemination of Jingdezhen ceramic culture, this study aims to achieve the following objectives:

(1) Analyze the cognitive status, emotional attitudes, and cultural behaviors of permanent residents of Beijing towards Jingdezhen ceramic culture through a questionnaire survey.

(2) Explore and optimize the dissemination strategy of Jingdezhen ceramic culture, innovate the forms of cultural dissemination, and provide development suggestions to relevant stakeholders.

The value of culture is established based on identity. Exploring the dissemination effect of Jingdezhen ceramic culture not only helps understand the current status of its dissemination, guiding further inheritance and innovation, but also promotes domestic recognition of Jingdezhen ceramic culture, cultural confidence in Chinese excellent traditional culture, and facilitates the transformation of the Belt and Road Initiative from ideology to action, from vision to reality, laying a solid foundation to better tell China's story in the world cultural arena.

2. Literature Review and Theoretical Foundation

2.1. Literature Review

The history of Chinese ceramics can be traced back thousands of years. Early pottery, such as colored pottery from the Longshan and Yangshao cultures, marked the origins of Chinese ceramics. Over time, Chinese ceramic products carry profound cultural connotations as symbolic representations. Zhang Hong [1] explained in his work "Blue and White Porcelain" that blue and white porcelain is often regarded as representative of traditional Chinese ceramics. Scholars like Huang Wenxin in "Chinese Ceramic Craftsmanship" also mention the long history of Chinese ceramic production techniques. In terms of aesthetic value, Wang [2] noted that Chinese ceramics enjoy high aesthetic praise globally, attributed to their unique shapes, exquisite craftsmanship, and culturally rich designs that imbue Chinese ceramics with deep aesthetic value. "Chinese Ceramic Art" mentions that contemporary artists continue to create ceramic artworks with contemporary characteristics by integrating tradition and modernity.

Scholars have long focused on the effect of Chinese ceramic culture on dissemination. Liu Jianzhong's [3] research focuses on the market dissemination of ceramic culture. He elaborates on the influence of market mechanisms on the dissemination methods and effects of ceramic culture, exploring the crucial role of the market as a medium in shaping the image of ceramic culture. On the other hand, Wang Hongmei's study centers on the historical inheritance and innovation of ceramic culture. In research on Chinese ceramic culture and tourism, Sun Tingting and Song Dandan discuss the mutual impact of the ceramic industry and tourism, revealing the positive effects of ceramic culture in tourism dissemination. Similarly, Xu [4], through in-depth research on the Jingdezhen ceramic industry, analyzes the impact of the ceramic industry on local culture and economy.

2.2. Theoretical Foundation

In communication studies, communication effectiveness is defined as the degree of audience acceptance of relevant information and their subsequent psychological, attitudinal, and behavioral responses, covering three fundamental types: cognitive, emotional, and behavioral.

The cognitive aspect involves the impact of external information on the audience's knowledge quantity and structure, leading to adjustments in cognitive patterns and changes in knowledge

structure. From this perspective, disseminating ceramic culture may increase the audience's knowledge and understanding of ceramic art. The emotional aspect refers to the impact of external information on the audience's beliefs or value systems, leading to emotional changes. The dissemination of ceramic culture can evoke emotional engagement and a sense of identification with ceramic art among the audience. Finally, the behavioral aspect involves changes in audience behavior after receiving information, reflected in individual actions.

3. Research Methods

Beijing, as the capital of China, is a city of immense cultural diversity. Its residents generally hold open attitudes towards culture. Their acceptance and feedback regarding Jingdezhen ceramic culture can effectively reflect the dissemination effects of this culture in different contexts. Additionally, as an international metropolis and the political and policy center of the Belt and Road Initiative, Beijing hosts numerous major international cultural exchange events. Therefore, this study selects residents of Beijing as the research subjects.

This study employs a mixed research method. Regarding quantitative research, targeted surveys were designed for actual and potential consumers to collect basic information and their related cognition, attitudes, behaviors, and consumption patterns. Electronic questionnaires were created and distributed offline in Beijing according to the sampling frame.

In qualitative research, this survey selected locally renowned intangible cultural heritage artisans, business people, and expert scholars for in-depth interviews. Intangible cultural heritage artisans are inheritors and creators of Jingdezhen ceramic culture, capable of providing unique industry insights and a deep understanding of the production process. Ceramic expert scholars offer distinctive insights and analyses on industry trends, cultural connotations, and international cooperation. Sellers can further provide information on market demands and sales channels. Therefore, this study chose these three groups to understand Jingdezhen ceramic culture and products' current development status, challenges, and potential.

4. Research Process

4.1. Questionnaire and Sampling Design

Based on theory, the questionnaire divides the measurement of dissemination effects into three dimensions: "cognitive status," "emotional attitudes," and "cultural behaviors."

This survey employs a method combining stratified sampling and three-stage unequal probability sampling. The survey[5] covers six main urban areas in Beijing: Dongcheng District, Xicheng District, Chaoyang District, Haidian District, Fengtai District, and Shijingshan District. To enhance sampling accuracy and align with actual conditions, the six main urban areas are divided into two levels based on their economic development level (using the GDP contribution value from January to June 2023 as the indicator). Furthermore, this survey divides these six main urban areas into two layers. Subsequently, a three-stage sampling method is used within each layer. In the first stage, four administrative districts are randomly selected as primary sampling units using a random number method. In the second stage, simple random sampling is used to choose streets as secondary sampling units from the administrative districts sampled in the first stage. In the third stage, systematic random sampling is used, with the sampling frame being all residents within the sampled streets.

The questionnaire survey received a total of 528 completed questionnaires. After excluding invalid responses due to insufficient answering time, failure to pass logic checks, and random answering, 500 valid questionnaires were obtained. These valid questionnaires were organized and summarized into a document for further data analysis in this report. The reliability and validity of the questionnaire were also confirmed through tests, indicating that the sample is representative.

4.2. Interview Implementation and Coding

In the field survey conducted in Jingdezhen, Jiangxi, regarding ceramic products' cultural dissemination status and consumption situation, the research team conducted on-site visits and in-depth interviews with business people, artisans, and experts. Based on the in-depth discussions with these three key research subjects, this study integrated and extracted information strongly related to the theme. A systematic three-level coding system was established, comprising 13 codes, focusing on the core categories of skills, cultural dissemination, and consumption status. This approach aimed to understand the differences and similarities in the perceptions and understanding among the three interview subjects. Additionally, the research team extracted four focus codes ("ceramic manufacturing technology," "status of ceramic culture," "consumption situations," and "development recommendations") from the three-level coding system. These focus codes were further condensed into specific content points for subsequent in-depth analysis.

5. Analysis of the Dissemination Effects of Jingdezhen Ceramic Culture

5.1. Interview Analysis

Ceramic artisans not only need to master basic ceramic production techniques such as pinching, pulling, extruding, and throwing, which require years or even decades of continuous practice and exploration, but also constantly improve their skills through each production process. Moreover, each ceramic artisan has different aesthetic concepts, creative ideas, and life experiences, leading to the presentation of unique styles in their production process. In modern ceramic production, some creators may simplify the process with decals. However, genuinely excellent artisans reject simplified methods and instead decide to polish every detail, creating ceramic works that are more artistic.

The interviewees generally believe that the best means of dissemination are carefully planned exhibitions, performances, cultural exchange activities, etc., allowing the audience to experience ceramic art's charm and essence deeply. This approach can stimulate their interest and passion for ceramic culture. This sincere emotional resonance can deeply touch people's hearts, inspiring their identification with and awareness of the inheritance of ceramic culture.

Finally, in the process of disseminating ceramic culture, cultural confidence is crucial. As the capital of Chinese ceramics with a long history and rich cultural heritage, Jingdezhen should have enough confidence to showcase and promote its artistic characteristics. The dissemination of ceramic culture also requires the collective efforts of many people to flourish. Apart from government and corporate support, the participation and collaborative efforts of various sectors of society are equally vital. Establishing platforms for ceramic cultural exchange, promoting cooperation and communication within and outside the industry, and achieving resource sharing and complementary advantages are all essential.

5.2. Analysis of Cognitive Status, Emotional Attitudes and Cultural Behaviors

Most respondents (96.8%) believe that Jingdezhen ceramics are an excellent traditional culture that should be developed and inherited, emphasizing widespread societal recognition of the cultural value of Jingdezhen ceramics. This recognition is exceptionally high among respondents aged 31 to 40, strongly emphasizing cultural inheritance. While some voices need more understanding or to recognize the artistic value of Jingdezhen ceramics, overall, there is significant societal recognition and respect for Jingdezhen ceramic culture. This provides a positive social foundation for cultural inheritance and suggests that cultural promotion activities should pay more attention to young people and minority groups who may not fully understand this culture.

The questionnaire data demonstrate strong and consistent identification and positive attitudes. Respondents generally hold positive views on their interest in learning about Jingdezhen ceramic culture, their willingness to inherit it, its cultural symbolic identity, and the cultural identity and pride it brings, especially in recognizing its importance as a significant symbol of Chinese culture. This emotionally solid attitude indicates respondents' resonance and responsibility towards protecting and promoting Jingdezhen ceramic culture.

The questionnaire data reflect how different gender groups obtain information about Jingdezhen ceramic products through various media. Analyzing this information provides insights into the efficiency and impact of other channels on males' and females' understanding of Jingdezhen ceramic products, thus guiding the market communication strategy for researching Jingdezhen ceramics. The analysis shows that self-media and short videos are the most popular channels for information acquisition, highlighting the importance of digital media in disseminating traditional crafts in today's cultural consumption behavior. Compared to males, females are more active in self-media, short videos, and other online channels, which may reflect their more robust participation and sharing habits in cultural product consumption.

The primary purchasing behavior for ceramics is primarily concentrated on online platforms, with TikTok, Xiaohongshu (Red), and Taobao being the main purchasing channels. This provides consumers with a convenient shopping experience, showcasing a wide variety of ceramic products through videos, images, and other forms, attracting the attention of many buyers and increasing purchase intentions. Among these, e-commerce live streaming has shown excellent effectiveness as a new media type.

6. Research Conclusions and Development Suggestions

6.1. Research Conclusions

Through the analysis of macro and micro perspectives on Jingdezhen cultural dissemination, the research team found the following:

(1) Regarding cognitive level and understanding of cultural connotations, respondents are generally highly aware of Jingdezhen ceramic culture. They have some understanding of its status as the "Porcelain Capital of China" and its history. A higher cognitive level positively impacts various respondents' behaviors ($\beta=0.235$, $p<0.05$). However, some respondents have a superficial understanding of the cultural connotations of Jingdezhen ceramic culture.

(2) In terms of the depth and breadth of emotions, respondents' emotional attitudes have a positive effect on satisfaction ($\beta=0.352$, $p<0.05$), indicating a certain breadth of emotional connection to Jingdezhen ceramic culture among respondents. Some respondents are reverent toward Jingdezhen ceramics, believing it has special cultural significance. However, some respondents lack depth in their emotions; they focus more on utility and decoration rather than resonating emotionally with the cultural values behind ceramics—this lack of depth results in a relatively fragile emotional connection.

(3) On the behavioral level, there is a specific relationship between respondents' various behaviors and their understanding of Jingdezhen ceramic culture. Cultural behavior positively affects purchasing intention ($\beta=0.283$, $p<0.05$), directly reflecting the influence of culture in their minds. Their behaviors are influenced by various factors, with practicality, price, and style being the main factors. At the same time, cultural value has a relatively low impact on respondents' behavior decisions in the early stage.

6.2. Development Suggestion

Bsed on the above analysis, the following are strategic recommendations for the dissemination of Jingdezhen ceramic culture:

(1) Keep pace with the "Z Generation" and innovate cultural expressions. The research team found that the group most willing to engage in cultural self-propagation behaviors is primarily the Z Generation. This generation has grown up in the internet era with a strong desire for self-expression and innovation. They are excellent carriers and audiences for cultural dissemination. Therefore, leveraging interactive dissemination on social media platforms among young people is recommended.

(2) Cultivate Jingdezhen ceramic culture intellectual property (IP) and innovate cultural dissemination methods. During field visits, the research team found that successful cases of local cultural dissemination often focus on creating independent cultural IPs. For example, the "Silent Buddha" series of IP products from the Jingdezhen Ceramic Museum gained popularity, leading to extensive dissemination on the Internet. It is important to note that IP creation should respect religious beliefs and traditional culture. Furthermore, collaborations with the animation, film, and television industries can integrate ceramic culture elements, creating cultural IPs with a broader impact.

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