

The Branding Initiative of Jingdezhen's Traditional Handcrafted Ceramics from a Design Standpoint

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Abstract

This study focuses on the millennium ceramic manufacturing history of Jingdezhen and the development of traditional handcraft ceramic brands, with special attention to the aspects of cultural integration design, innovation design and functional design. Through a combination of literature review and field survey and interviews, this study delves into the current situation and development trend of traditional handcraft ceramic brands in Jingdezhen. The research results show that the organic combination of modern design and traditional crafts is one of the key factors for the success of Jingdezhen ceramic brands. Cultural integration design not only inherits the essence of millennium ceramics, but also gives the products a modern sense and improves market competitiveness. Innovative design, Jingdezhen ceramic industry through the introduction of new processes and elements, successfully breaking the traditional constraints, to achieve the brand image of the update and upgrade. In addition, focusing on functional design has also won Jingdezhen traditional handcraft ceramics a wider user group. The conclusion and discussion section of the study emphasizes the importance of cultural integration, innovation and functional design in the sustainable development of Jingdezhen ceramic industry. At the same time, this study also points out the limitations of the research and suggests directions that can be explored in future research. This study provides substantial insights into the development of traditional handcraft ceramic brands in Jingdezhen and offers useful experiences and insights for the sustainable development of similar cultural industries.

Keywords: Jingdezhen, handcrafted ceramics, brand development, cultural integration design

Introduction

Originating from ancient China, the Jingdezhen ceramic industry has a long history and deep tradition. This industry developed significantly during different periods such as the Song, Yuan, Ming and Qing dynasties, and the ceramic production process was perfected, including the steps of embryo making, flower decoration, glazing and firing. Jingdezhen ceramics are famous for their rich glaze techniques, blue and pastel colors, as well as carrying important cultural elements such as religion and court culture behind the ceramics, creating a unique cultural heritage. This traditional industry is still being inherited and developed in Jingdezhen, one of the treasures of Chinese ceramic culture. However, today, it is such a thousand-year-old brand in the fierce market competition, decline, Jingdezhen ceramic industry development is facing a serious test. Although the decline of the ceramic industry there are many reasons, but the decline of the ceramic brand can be categorized as one of the main reasons.

Traditional handmade ceramic brands have important cultural, economic and social values in modern society. As pointed out in the literature *The Contemporary Value of Handmade Ceramic Products in Jingdezhen*, handmade ceramics are ceramic products produced by using the traditional porcelain-making process, which is the inheritance and development of traditional crafts, and has a certain craft value (Liu, 2015). In agricultural societies, traditional crafts are the main material carriers of people's production, life, culture and entertainment, as well as an important form of economy. And in the post-industrial society with developed industrial technology, the materiality and spirituality of traditional arts and crafts show a strong vitality from different levels of its historical value, cultural value, economic value, artistic value and social value in social culture and economic development. So revitalizing traditional crafts helps to inherit and develop China's excellent craft culture, and is also a concrete expression of revitalizing China's culture and realizing a strong cultural country (He & Li, 2017).

The background and purpose of the study of traditional handicraft ceramic branding in Jingdezhen was able to elucidate its importance. Promoting the branding of traditional handmade ceramics from Jingdezhen through design can help preserve and pass on China's rich ceramic cultural heritage. Design can be the link between tradition and modernity, helping this traditional craft maintain its uniqueness and value in today's market. As described in the literature, "Research on the Inheritance and Innovation of Ceramic Cultural Landscape Heritage in Jingdezhen". Traditional handicraft ceramic brand represents a rich ceramic cultural tradition, but also faces market pressure and technical challenges. The development of ceramic cultural and creative industries is an opportunity to restore ceramic cultural landscape heritage based on the study of the historical and cultural connotations of ceramic cultural landscape heritage and the texture of derivation, and to complete the win-win situation between the protection and utilization of ceramic cultural landscape heritage and the economic development and industrial transformation, so as to realize the sustainable development of the ceramic economy and culture in Jingdezhen (Chen & Xiao, 2013).

Research Background**A Thousand Years Of Porcelain Making In Jingdezhen**

Jingdezhen is historically known as Xiping Town (Eastern Jin Dynasty) and Changnan Town. Jingdezhen as a thousand years of porcelain, its porcelain history is profound. At present, for the beginning of the history of porcelain production in Jingdezhen, we generally accepted from the "Jingdezhen Ceramics History" (Jiangxi Province Light Industry Department

Ceramics Research Institute edited) in the elaboration of the "Jingdezhen ceramics, should be from the beginning of the Eastern Han Dynasty" point of view in the Tang Dynasty, four years (A.D. 621 years), the town is located in the south of the Changjiang River, so it is known as the Changnan Town, "Jingdezhen has a phenomenal development in the Tang Dynasty, the porcelain industry in the Tang Dynasty, the development of the town is very important. "Jingdezhen porcelain industry, in the Tang Dynasty has amazing development" can be seen from the Tang Dynasty Jingdezhen porcelain industry has gained great development, not only in the daily use of ceramics production continues to expand, and gradually began to produce for the royal family to use the imperial objects and related sacrificial objects. It is also from the Tang Dynasty that the famous kilns appeared in Jingdezhen and began to produce porcelain for the royal family, and the ceramic industry in the region began to develop continuously, but at that time, the place name "Jingdezhen" had not yet appeared (Jiangxi Ceramics Research Institute, Ed. 1959).

It was only in the first year of Jingdeyuan (1004 AD) of the Northern Song Dynasty that Jingdezhen officially acquired this name. Jingde" was the year name of the third emperor of the Northern Song Dynasty, Song Zhenzong Zhao Heng. According to "Song Hui Yao Zhi Zu Zi - Fang Di XII", "Jingdezhen, Raozhou, Rao County, East Jiangdong Road, was established in the first year of Jingde", which marks the formal establishment of the name "Jingdezhen", which is still in use today. The fact that a town can be named after the year of the emperor at that time is enough to prove the emperor's favoritism to this place. In addition, from the time of Emperor Zhenzong of the Song Dynasty onwards, the bottom of all ceramic objects made in Jingdezhen were engraved with the words "Jingde Nianshi" to show the emperor's approval. The emperor's attention and support during the feudal dynasty, so that Jingdezhen ceramics attracted widespread attention, attracting more porcelain production skillful craftsmen and rich resources. Jingdezhen ceramics gradually matured and ushered in a brighter and more promising future.

Into the Yuan Dynasty period, Jingdezhen ceramics creation process continues to draw on the cultural elements of various nationalities, so that its creation is more and more colorful. At the same time, benefited from the convergence of "craftsmen from all directions", porcelain technology is also continuous innovation and development, successfully fired blue and red porcelain, of which the successful production of blue and white porcelain is particularly noteworthy, breaking the traditional style of traditional Chinese porcelain to the green, white, black-based traditional style. The concept of continuous innovation and cultural integration during this period provided a strong impetus for the vigorous development of Jingdezhen ceramics.

During the Qing Dynasty, Jingdezhen ceramics entered a golden age of prosperity. In the nineteenth year of the Kangxi period (1680), the court assigned Yu Tingbi, a lieutenant in the Ministry of the Interior, to oversee the kilns of Jingdezhen, a move that began the tradition of sending talented officials to Jingdezhen to supervise and manage ceramic production, thus giving birth to the position of "Pottery Inspector". At the same time, the Qing dynasty carried out two important social reforms: the abolition of the decree on the registration of craftsmen and the conversion of the Imperial Kiln Factory's craftsman system into a system of hired artisans. These reform measures directly for Jingdezhen ceramics production to provide talent security. During the Qing Dynasty, Jingdezhen ceramics reached its peak, producing exquisite ceramics. During the Kangxi period, Jingdezhen innovated enamel and famille-rose porcelain production techniques, adding colorful elements to the variety of Jingdezhen ceramics. At the same time, Jingdezhen's ceramic export reached its peak, according to the

Dutch East India Company's records in Batavia, the number of Chinese porcelains they shipped to Europe each year was as high as 3 million pieces. This figure shows the prosperity of the maritime porcelain trade at that time, and Jingdezhen ceramics in which a large proportion. Jingdezhen ceramics became an important commodity on the Maritime Silk Road and continued to grow.

From the Eastern Han Dynasty to the Qing Dynasty, thousands of years of time, Jingdezhen ceramics from scratch, from there to fine. Thousands of years of porcelain history, the Ming and Qing dynasties more than 500 years of official kiln time, either fine or destroyed the imperial kiln system meandering out of Jingdezhen ceramics in the history of Chinese ceramics and even the world ceramics history of the extraordinary status, but also in the make "Jingdezhen" and "ceramics" the two terms are tightly linked in people's hearts. Ceramics" the two terms closely linked, deeply engraved in people's hearts.

The emergence of brand awareness

The word "brand" is derived from the Old Scandinavian word brandr, which means "to burn" and originally meant that the producer burned a stamp to brand the product (Galloway, S. 2019). The Oxford English Dictionary explains it as a trademark made by burning paper or otherwise, or a trademark to identify a category of goods. Trademark, on the other hand, is an outward manifestation of a brand and is one of the most intuitive visual reflection symbols in brand image (Yuan, F. 2016).

There are different embodiments of branding in various peoples of the world, for example, the visual symbols used to identify the provenance of products can be seen on many building bricks in ancient Egypt, and the grassland nomads like to brand the family seal on the backs of their horses in order to prove the right of ownership of their property. Into the Middle Ages, the brand once had a deeper meaning, commonly used in the producer mark on the product, in order to be used and other similar products to distinguish, and cultivate the consumer's recognition of the standard shopping habits; into the nineteenth century, the rapid development of the Western economy, Europe began to attach importance to the brand of intellectual property rights, and attach importance to the protection of the brand of the legislation, thus laying the foundations of the concept of branding to the Coca-Cola, General Motors as the representative of the Companies began to establish corporate image and cultivate consumer trust with brands. In China, engraved markings can be seen on pottery from the Yangshao culture 7,000 years ago, which can be regarded as the earliest sense of branding. Zhou Rites" recorded in "the name of the thing le, in order to test its sincerity", which means that the Zhou Dynasty, people already have a sense of branding, ancient China has always been the producer in their own production of products marked by the tradition of marking the unearthed artifacts of the Western Zhou Dynasty can be seen in the Lord and a variety of official marks, the former indicates that the owner of the goods, the latter symbolizes The former indicates the owner of the goods, and the latter symbolizes the person responsible for the quality of the product, reflecting the importance of product quality in ancient times. The mark of the maker's signature also appeared in the folk commodity market, representing the producer's credit. In the unearthed pottery of the Northern Zhou Dynasty has been found in the "Guo Yan" signature mark symbol, the Tang Dynasty period of craftsmen or salesmen will be forging iron embossed on the font size, the font size printed on the wrapping paper, box, in the bottom of the ceramics burned text or symbols, so as to distinguish other commodities to achieve the publicity of commodities and marking the role of information.

Jingdezhen traditional handicraft ceramics brand development

In 1949, with the liberation of Jingdezhen, Jingdezhen ceramic industry also got a new life. Jingdezhen municipal party committee and the people's government of Jingdezhen was established quickly take measures to organize production self-help, to help and encourage the porcelain industry kilns, billet factory, firewood line, red store to resume production and operation. As of November, Jingdezhen has more than 1300 porcelain factories (including billet factory, sagger factory and kiln factory) to resume production, the recovery rate of 70% to 80% of the pre-war. By 1953, porcelain factories such as Zhou Longshun, Jiancheng, Qiaoderbian kiln, Yuyi Taichang, and Xinsheng had resumed business (Jiangxi Provincial Department, 1959). On April 1, 1950, Jingdezhen first local state-owned porcelain factory Jiangxi province Jingdezhen Jianguo Porcelain Company was formally established. After two years of development, Jianguo Porcelain Company and in August 1958 changed its name to "Jingdezhen City Jianguo Porcelain Factory. 1951 April private Yumin Ceramics Production Company Limited was established in May, the State Light, large ware box, small ware, Minjian, Jianzhong five private private joint venture was established (Compilation Committee of Jingdezhen Ceramic Historical Materials, 1959). In 1952, three processing cooperatives and five production cooperatives were established in Jingdezhen, and the original 172 private small factories were integrated into 18 private joint factories (Compilation Committee of Jingdezhen Ceramic Historical Materials, 2019). Ceramic Historical Materials, 2019). This period has not yet appeared in the modern sense of the ceramic brand, the mark carries the function of transmitting the manufacturer's information and product identification, and has the function of a certain brand. This period of ceramic mark in the old and new coexist in the state, part of the porcelain along the Republic of China period hall name mark, part of the pottery use enterprise name (Yan, 2023).

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Figure1 "Jiangxi Jianguo Porcelain Company" bottom mark

At the beginning of the founding of New China, the simple, practical and plain design style widely used during the war period was inherited and carried forward. At the same time, national traditions and folk art aesthetic interests have also been incorporated into the design, and became the dominant direction of the development of Chinese art and design (Wang, 2021). Domestic sales of ceramics is mainly for the bottom of the round seal type, text content using the porcelain factory name and porcelain factory number serial number and "jiangxi jingdezhen famous porcelain" (Figure 3-6) plus the number of two styles, the two bottom of the style design only focus on marking the function of identification, lack of design.

With the advent of the late 1980s to the mid-1990s, the ceramics industry in the Jingdezhen area received 460 million yuan of state-provided funds for technological upgrading. However, these funds were too dispersed, failing to focus on enterprises with development potential and transformation possibilities, and instead, the technical transformation funds were roughly divided equally among many enterprises in poor operating conditions, resulting in a failure to substantially improve the technology and management system. By 1995, Jingdezhen's ceramics industry, a comprehensive loss, 80% of enterprises into production or semi-suspension of production, the ceramic industry, the debt ratio of up to 136%, the cumulative loss of more than 400 million yuan, downtown, there are 80,000 state-owned ceramics enterprise employees of 30,000 people were laid off. Gradually, "Jingdezhen" brand was domestic ceramics producing areas in Guangdong, Shandong, Hunan and other city brand or regional brand replaced. Into the mid to late 1990s, Jingdezhen state-owned ceramic enterprises have undergone restructuring, ten ceramic factories all ceased production, and ultimately either bankruptcy, or was integrated into the Jingdezhen Ceramics Co. 1997, ceramic reform in the first few years of the "one factory, a policy, the main focus on the difficult points, the overall promotion, focus on breakthroughs," under the basic ideas In 1997, ceramic reform in previous years, "one factory, one policy, the main attack on the difficult points, the overall promotion, key breakthroughs" under the basic idea, introduced to "sell, share, rent, package, and, broken", "separation of powers, small accounting units, the implementation of the risk of contracting" as the main content of the reform measures, and gradually deepen the reform process. By the end of 1999, Jiangxi Province, the ceramic industry company owned 121 porcelain factory has leased entities from the "old factory" of the "umbrella". However, decentralized business and production model, as well as the reform is not complete, have led to "Jingdezhen" brand further dim.

Into the 21st century, "Jingdezhen" brand faces unprecedented challenges. From 2002 China Building Ceramics Industry Association and China Jianwei Sanitary Ceramics Association will be "China's first town of ceramics" awarded to the town of Nanzhuang, Guangdong Province, to 2004 China Light Industry Federation and China Ceramic Industry Association will be "China's Porcelain Capital" title awarded to the Guangdong Province Chaozhou, almost every domestic ceramic production areas have been awarded the corresponding "Porcelain Capital" brand. Almost every domestic ceramic production areas have been awarded the corresponding "porcelain" brand. This series of "sealing" events make "Jingdezhen" brand in the industry economic benefits significantly behind other production areas. This leads to "jingdezhen" brand value and bring the value of the industry further depreciation. Therefore, design is a crucial part of brand building, which can inject new vitality and attraction into Jingdezhen traditional handmade ceramics. Through skillful design, the appearance, texture and packaging of the product can be enhanced, thus improving the overall brand value and making it more competitive in the market.

Problem Statement

Jingdezhen has nearly 900 ceramic brands and enterprises. In nearly 6 years of in-depth research, only about 6% of ceramic enterprises choose professional design organizations for brand image design, while about 94% of ceramic enterprises have not gone through professional brand image design. Among them, about 67% of the brand logo and image design from the graphic print store and advertising spray painting company, about 21% of the brand logo hand-painted by the owner of the enterprise production, while about 6% of the brand either no logo, or please a ceramic master or calligrapher inscription as a sign.

2009-As Yang Chao (2014) points out, "The whole market lacks sufficient brand awareness, and many ceramic companies have not yet recognized the importance of brand design. They neglect the visual image design of their brands, choosing logos and website designs from graphic printing companies at random, and some even draw their own logos. This leads to a lack of professionalism and standardization of the brand image, the audience's impression of the brand is greatly discounted, not conducive to brand dissemination." Jingdezhen's ceramic industry is mainly divided into two categories of art ceramics and daily-use ceramics, the product grade is also different. Most ceramic brands position themselves as high-end, only a few brands position themselves as mid-range, and almost no brands position themselves as low-grade. However, many enterprises will position their products as China's first-class or even the world's first-class, but its brand image design can not even reach the provincial level, there is a huge gap between the brand image design and product grade positioning does not match.

From 2010-2017, 31 ceramic trademarks in Jingdezhen were recognized as Jingdezhen Famous Trademarks; from 1994-2016, 58 ceramic trademarks in Jingdezhen were recognized as Jiangxi Famous Trademarks; and from 2000-2018, five ceramic trademarks in Jingdezhen were recognized as Chinese Well-Known Trademarks, namely those of the Jingdezhen Ceramics Association, Jingdezhen Ceramics Corporation, Jingdezhen Falanchina Industrial Company Limited, Jiangxi Province Yufeng Porcelain Company Limited, and Jiangxi Ceramics Import and Export Corporation (Jing, 2021).

Jingdezhen has a thousand years of ceramic culture tradition, once influenced the development of the world's ceramics, so the whole Chinese market and even the global market are highly concerned about the city brand of Jingdezhen. "Made in Jingdezhen" has become the representative of the high-grade quality of Chinese ceramics, and the corresponding "Made in Jingdezhen" characters have become the logo image representative of this quality. Many ceramic companies rely on the city brand to prove that their products are from Jingdezhen and have "Jingdezhen quality". Jingdezhen 2022 released a regional brand image logo and slogan for the "Made in Jingdezhen" ceramics market to further promote its image building and healthy development. The logo consists of a rounded exterior and square interior design, with the words "Made in Jingdezhen" written in seal script, and the iconic number "1004". The name Jingdezhen was given by Emperor Zhenzong of the Song Dynasty in 1004 A.D., marking the beginning of Jingdezhen's fame as a porcelain capital (Figure 2).



Figure 2 "Jingdezhen" logo

Research Objective

Design for Cultural Integration

At present, Jingdezhen, there are some handmade ceramic studio brand is based on product innovation, but this innovation "is a strong commodity flavor, mediocrity, lack of depth; Jingdezhen 'classic' culture is being subversive will be broken and impact. This cultural phenomenon leaves us with a thought: "Where is the classic culture? (Huang, 2020)

Cultural integration design is a crucial part of the development of Jingdezhen traditional handicraft ceramics branding. By incorporating the traditional cultural elements of Jingdezhen ceramics into product design, brands can be given deep historical and cultural connotations. Using traditional elements such as patterns, colors and shapes, designers can create unique ceramic works that stand out in the market. This cultural fusion design not only reflects the uniqueness of the regional culture, but also injects a deeper meaning into traditional handcrafted ceramics, allowing consumers to experience the charm of historical heritage while purchasing the product.

Innovative design

Design can stimulate innovation and drive the traditional handmade ceramics industry in Jingdezhen in terms of craftsmanship, materials and production processes. By introducing novel design elements and processes, brands can remain dynamic, attract more consumers and remain competitive in the marketplace. Jingdezhen has more than 200 aboveground ceramic relics and tens of thousands of ceramic artifacts in its collections, which, together with the rich underground ceramic artifact treasures, is second to none among the world's porcelain-producing places (Zheng, 2010). On the basis of cultural heritage, innovative design is a key factor in promoting the branding of traditional handicraft ceramics in Jingdezhen. Through innovative design, products can be made to better meet the aesthetics and needs of the modern market while maintaining traditional elements. This may include novel shapes, unique pattern designs, or collaborations with contemporary artists to inject a sense of fashion and modernity. Innovative design gives new life to traditional handcrafted ceramics, enabling them to remain competitive in the marketplace and attract a wider range of consumers.

Functional design

Considering the practical needs of modern life, functional design has become an important aspect of improving the market competitiveness of traditional handicraft ceramics in Jingdezhen. By focusing on the utility, convenience and functionality of products, designers

can make traditional craft ceramics better adaptable to contemporary lifestyles (Zhang & Ji, 2022). Possible design innovations include improving the use of the product, increasing its utility, and ensuring that the product is better able to meet the needs of modern consumers in everyday use. The inclusion of innovative creative concepts inspires multiple forms of presentation styles, starting from the pursuit of beauty, carrying innovative concepts through the entire design process, and feeding aesthetics back into functional performance, enriching the interesting diversity of the product. This functional design not only increases the use value of the product, but also enhances the overall experience of consumers of traditional handicraft ceramics in Jingdezhen.

Research Methodology

As a representative of cultural heritage, traditional handicraft ceramics are facing the challenges and opportunities of branding development. The purpose of this paper is to explore how Jingdezhen traditional handicraft ceramics can integrate its unique cultural tradition and handcrafted art into the contemporary market through branding development strategy to achieve sustainable development. Through research methods such as literature review, field survey and interviews, we will dig deeper into the historical origins of Jingdezhen ceramics, the current situation of the industry and the challenges it faces, with a view to providing substantial guidance and suggestions for branding development.

Literature review

We will conduct a comprehensive literature review of traditional handicraft ceramics in Jingdezhen. By reviewing the relevant literature, we will gain a deeper understanding of Jingdezhen ceramics' production process, historical inheritance, and its position in the domestic and international markets. The literature review will provide us with a solid theoretical foundation and a profound historical and cultural background for subsequent research.

Field surveys and interviews

We will personally visit Jingdezhen and conduct in-depth field research and interviews with local artisans, manufacturers and other industry practitioners. Through direct contact and communication, we will obtain information about the traditional handcrafted ceramics production process, market demand, and the actual situation within the industry. This step will provide us with intuitive and practical data that will enable us to gain a more comprehensive and in-depth understanding of the challenges and opportunities facing traditional craft ceramics in Jingdezhen.

By combining literature review and field survey, this paper will provide a comprehensive and in-depth study on the branding development of traditional handicraft ceramics in Jingdezhen, and lay a solid foundation for subsequent market analysis, competition analysis and brand strategy development.

Results

Modernity meets tradition

The construction of Jingdezhen ceramic brand should be consistent with the concept of revival of traditional Chinese handicrafts. The establishment of ceramic brand should be based on the culture of ceramic handicrafts, combined with the revival of traditional Chinese lifestyle such as tea ceremony, incense ceremony, and literati elegance. In the process of

brand creation and dissemination, the driving role of humanistic concepts should be fully utilized (Xu, 2021). Under modern aesthetic concepts and consumer ideas that value the modernization of skills, traditional ceramic culture needs to be refined. This includes giving full play to the mastery and ingenuity of traditional ceramic craftsmanship in modern branding and integrating modern cultural elements into brand construction. For example, the visual elements of traditional culture can be incorporated to make the brand more youthful. At the same time, it is vital to strengthen the core management of the enterprise. In current brand building, it is not just about marketization, but about combining traditional ceramic culture and values with consumerism. This approach aims to pass on and promote local culture, enhance national confidence and improve the ceramic business environment.

Sustainable development of the ceramic industry

There are clear trends for the future development of traditional craft ceramic brands. First, brands will continue to focus on innovation and the application of technology in order to blend traditional craftsmanship with modern design to meet the evolving needs of the market. This will include continued exploration in design, decoration and glaze color to create novel ceramic pieces while maintaining the unique appeal of tradition. Innovation may also involve improvements in production processes, including the application of modern technologies such as digital design, CNC machinery and 3D printing, to increase production efficiency and reduce costs while maintaining high quality ceramic products.

Second, sustainability will become a key focus of the ceramic industry's future development. Brands will pay more attention to environmental protection and social responsibility, using sustainable materials and production processes to reduce the negative impact on the environment. This includes reducing energy consumption, lowering waste generation, and actively promoting social responsibility programs. Sustainability is not only a moral obligation, but also a competitive advantage to attract increasingly environmentally conscious consumers.

Finally, digital marketing and e-commerce will play an even more important role in the marketing and sales of traditional craft ceramic brands. Through online channels, brands will be able to reach a wider audience, increase awareness, expand their markets and interact more directly with consumers through social media and e-commerce platforms. This will help expand market share, increase sales and contribute to sustainable brand growth.

Conclusion and Discussion

Research findings and inspiration

The study of the development trend of traditional handicraft ceramic brands and the sustainable development of the ceramic industry has brought a series of important results and inspirations. First, the study emphasizes the importance of the balance between cultural heritage and innovation. The success of traditional handicraft ceramic brands lies in respecting and inheriting traditional crafts and cultural elements, while actively seeking innovation to meet modern market demands. Brand design can stimulate innovation and drive the traditional handmade ceramics industry in Jingdezhen in terms of craftsmanship, materials and production processes. By introducing novel design elements and processes, brands can remain dynamic, attract more consumers and remain competitive in the marketplace. Secondly, technology adoption and digital transformation proved to be crucial for the ceramics industry. The adoption of modern technologies, such as CNC machinery, digital design and e-commerce, has helped to increase productivity, reduce costs and expand

market share. Sustainability and social responsibility are also becoming central to future developments. Brands need to focus on using sustainable materials and production processes to minimize negative impacts on the environment and actively participate in social responsibility programs to enhance their sustainability. In addition, the study highlights the value of cultural traditions in the marketplace, emphasizing the competitiveness of brands in the international marketplace. Finally, digital marketing and social media are recognized as effective tools for promotion and sales, and brands need to make good use of these channels to increase their market share. All in all, these findings and inspirations provide valuable guidance for the future development of traditional craft ceramic brands, as well as important lessons for other traditional craft industries to find balance and success.

Limitations of the study and directions for future research

When studying the development trend of traditional handicraft ceramic brands and the sustainable development of the ceramic industry, we should recognize that there are some limitations in the study, and at the same time, we can also clarify the direction of future research. First, the current study may focus mainly on well-known ceramic production areas such as Jingdezhen, and future studies may consider expanding the geographical scope and exploring in depth the development trends and characteristics of the ceramic industry in different places in order to obtain a more comprehensive perspective. Secondly, although the importance of sustainability is mentioned in the study, we can further delve into sustainable production and environmental practices in order to formulate more specific policies and guidelines. In addition, future research can focus on the market and consumers to gain a deeper understanding of market trends and consumer needs in order to help ceramic brands better meet market demands. Also, as digital technology continues to evolve, research could focus on the impact of digital technology on ceramic production, marketing and sales to help brands better utilize these technologies. Finally, cross-cultural research is also an important future direction. Considering the global popularity of the ceramics industry, cross-cultural comparisons can help us understand ceramics production and brand development in different cultures. These future research directions will help deepen the understanding of traditional craft ceramic brands and the ceramic industry, and provide more useful insights for their sustainable development.

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