INTERNATIONAL JOURNAL OF ACADEMIC RESEARCH IN BUSINESS & SOCIAL SCIENCES

Vol 13, Issue 12, (2023) E-ISSN: 2222-6990

Examining The Continuation of Tradition from The Heritage Construction of Three Ceramic Education Models in Contemporary China

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To Link this Article: http://dx.doi.org/10.6007/IJARBSS/v13-i12/19443 DOI:10.6007/IJARBSS/v13-i12/19443

Published Date: 26 December 2023

Abstract

This article uses interpretive anthropology and constructivist cultural theory as a framework to conduct an in-depth discussion on the inheritance of traditional Chinese ceramic art.The researchers conducted rigorous participant observation with a group of traditional ceramic masters, KUDAN handmade ceramics factory, and Jingdezhen Ceramic University, and used qualitative research methods to conduct a comprehensive analysis.Reveals the complex processes and techniques by which three contemporary inheritance models maintain ancient heritage in different ways.Our survey revealed a striking paradox: while the essence of practitioners in all three models still wants to preserve tradition,but the nuanced adaptations and different pursuits are seamlessly integrated into the fabric of their artistic careers,differentiated construction methods will lead to three completely different results for heritage inheritance.These phenomena are consistent with the principles of cultural diversity and sustainability, and within the dynamic context of an evolving industrial landscape we examine how traditional values transform and balance is struck between the preservation of enduring traditions and the urgency of change. This research provides certain reference value for the sustainable development of traditional culture and has a profound impact on art practitioners and traditional culture scholars.

Keywords: Master, Ceramic Factory, University, Ceramic Art, Heritage Construction.

Introduction

As an important part of human civilization, traditional culture is increasingly valued in contemporary society.Chinese ceramics have been handmade for more than a thousand years and passed down from generation to generation.However, China's reform and opening up and the deepening of industrialization have gradually replaced the traditional hand-made porcelain in the past with mass mechanical production.Although the development of industrial technology has given rise to new processes and new materials, it has also led many ceramic art creators to gradually abandon the original traditional construction process and try new technical concepts.As a result, many new forms of construction have appeared that

are pursuing digitization and integration represented by 3D printing technology, which has severely impacted the traditional Chinese ceramic art.Many cultural heritages are facing disappearance in this impact, and the motivation of this study is also based on the purpose of protecting and promoting the sustainable development of traditional culture.

Since the founding of New China, the past mainstream education model of private master-apprentice system has gradually lost its original status and transformed into three important ceramic education systems that coexist with factory education and college education.However, when faced with today's society and new industrial technologies, can they still stick to the ceramic art in the traditional way like their ancestors? The construction of these three models represents to a certain extent the current situation of traditional Chinese ceramic art.This article aims to further explore how groups represented by folk masters, factory instructors and university teachers continue traditional ceramic art in their own ways in today's industrialized society.What do they value in building their legacy?What potential impact will different construction methods have on tradition? What do each gain and lose? These are the issues that this study focuses on.This article is divided into the following parts:①A review of previous studies on traditional handicraft culture; ②Analysis of data collection and data analysis methods in this study; ③Current research results; ④ Discussion of the results and significance of this study; ⑤Research summary;

Research Background

The history of porcelain making in China can be traced back to the Eastern Han Dynasty from 25 to 220 AD. The traditional form of hand-made porcelain continues to this day without interruption.According to the research explanation of the Chinese Art Anthropology Society (2010), handicrafts are not only regarded as the most basic form of labor and way of life for human beings, but also the most important power model and production method in agricultural civilization.The cultural operating mechanisms surrounding handicrafts are usually local and vernacular, and are one of the core contents of traditional culture.However, industrialization is a long-term and ever-changing process that almost all countries need to go through on their way to becoming "developed". It is also a catalyst for improving productivity, innovation and access to capital (Szirmai, 2015).When times change and industrial civilization replaces agricultural civilization, the first thing that changes is the transformation of the power model, replacing manual labor with mechanization.As Frey said in his book about the "Technological Trap", technology largely affects the fate of workers, and the type of technological progress determines the direction of workers' fate (Frey, 2013), this technological change of modern industrial civilization has created a huge conflict with traditional handicrafts.In addition, the Cultural Revolution of the 20th century allowed a large number of ceramic art practitioners to absorb the ceramic art concepts of Western countries. They hoped to combine the development status of Western and Chinese ceramics to explore the path of modern Chinese ceramic art (Yongshan, 2000).The increasingly frequent international exchanges have led many people to pursue production procedures that break through traditional concepts. Under the impact of new technologies and new concepts, more and more ceramic creators and producers in China have abandoned the original ceramic construction process and transformed into Modern industrialized production methods (Zhu Bin, 2014).

Three ceramic education models

Although the loss of cultural heritage is a problem that many countries have to face,However, some Chinese anthropologists are very optimistic that the tenacious vitality of tradition will not disappear completely with the process of modernization (Lili, 2000). From the 1950s to the present, the Chinese government has guided and supported a series of restoration and development efforts, and the ceramic industry has regained development opportunities.Although the inheritance of traditional ceramic handcrafting techniques was valued at this time, the Chinese ceramic industry has transformed from a unified development with a high degree of political, economic and cultural unity to a diversified model that meets the needs of the people, market and development (Cai Meng, 2012), resulting in China urgently needs a large number of talents to face the rapid development of productivity.In this context, the Chinese government concentrates manpower and funds to quickly cultivate talents, use talents and dispatch talents according to the needs of economic development.This highly centralized model allowed education to grow rapidly in the trend of economic development. The development of ceramic communication education has therefore evolved from a single master-apprentice system to three types:That is, the ancient master-apprentice education system, the later industry gang education, and modern college education (Deshan, 1999),Today, these three have jointly become important ceramic education models in contemporary China, However, many researchers believe that these three ceramic models also face different difficulties.The folk master-apprentice system always ignores the advancing characteristics of traditional handicrafts in order to promote the protection of heritage. They overemphasize the attributes of traditional handicrafts and avoid the intervention of new things (Wu Nan, 2022).In the fierce market competition, factories tend to abandon their original traditional ceramic craft processes and become emotionless production machines (Zhu Bin, 2014).Universities tend to underestimate the inheritance of tradition and overemphasize innovation (Wu Lixin, 2013).Regardless of whether these situations exist today, every move of these three models is related to the inheritance and development of China's ceramic cultural heritage, so their heritage activities deserve people's attention.

Heritage Protection

How to protect cultural heritage has always been a compelling research topic, and some studies believe that the protection of ceramic intangible cultural heritage can also be promoted by developing measures to restore and reproduce traditional crafts (Vandiver, 2005).For example, "productive protection" aims to protect and inherit traditional handicrafts by restoring production and expanding scale (Juan and Yali, 2017).Chinese scholar Han Jun believes that fully displaying the content of intangible cultural heritage to the outside world can also play a certain protective role (Jun, 2019).Although relevant studies have recognized the importance of intangible cultural heritage, some studies have shown that the current research on the protection of intangible cultural heritage of traditional handicrafts mainly remains in the static protection aspect, and there is a lack of dynamic research on intangible cultural heritage (Tengfang, 2019) and specific cultural construction research (Feng, 2014).This means that exploring the cultural construction of handicraft intangible cAt the beginning of the 21st century, a group of American scholars conducted relevant research on material issues in cultural construction, believing that cultural construction means reconstructing material civilization imprisoned in cultural "discourse".

Turning this towards materiality allows for a more concrete understanding of how cultural construction actually occurs in everyday life (David, 2000). At almost the same period, John Mathen and others came to a similar point of view. They studied the agency of cultural construction and finally showed that cultural systems can continuously transfer theories in social systems to social practices and help explain and analyze the internal connections, complex structures and characteristics of all nature or society (Meyer, 2000). In other words, cultural construction centered on traditional handicrafts can reveal the inherent cultural nature of traditional handicrafts, that is, materiality and sociality (Bell, 2008). However, research on the construction of traditional culture is precisely what is currently lacking.ultural heritage is actually a kind of promotion and protection.

Cultural Transmit and Change

At present, many researchers have also done a lot of work on the communication changes of traditional culture and found that culture will continue to change in the process of communication (George D.Spindler, 1974),And changes in culture are often linked to changes in social structure, economics, or institutions (Lieberson, 2000). Boas, the father of American anthropology, also stated that a common reason for cultural changes is changes in the environment (Haviland, 1987).However, evidence from the World Value Survey suggests that traditional culture is difficult to change. Even if the social environment changes, traditional cultural value systems are unlikely to disappear, and different cultures in various regions will still advance along parallel trajectories of cultural heritage because of the durability and resilience of belief systems. making it difficult to integrate with cultures in different regions (Ronald & Baker, 2000).There is a case where Vietnamese people living in other countries do not have the school and classroom conditions to learn national traditions due to changes in the environment.But they still turn to contact traditional culture in temples, communities or commercial centers, thereby gaining the same concept of cultural identity as people living in Vietnam (Hiền, 2016).It can be seen that changes in traditional culture are currently controversial. When faced with the environment of contemporary industrialized society, we do not know whether the three education models will change the original tradition when constructing ceramic heritage.

To sum up, although the current research has a very clear concept of traditional culture and cultural heritage, people have shown consistent anxiety about the survival of traditional handicrafts in the era of industrialization.Whether it is industrialization or intangible cultural heritage, researchers will focus on the survival and protection of traditional culture.When faced with changes in the social environment, there is debate as to whether traditional culture will show its durability or its transformative nature.However, many studies believe that intangible cultural heritage represented by traditional handicrafts has its own cultural specificity compared with other cultural heritage and cannot always be protected and faced through static measures.As one of the representatives of traditional culture, Chinese traditional ceramic art also lacks research on the dynamic cultural construction presented in the impact environment of industrialized society. Since researchers have shown that studying cultural construction can fully explain and analyze the development of culture in society phenomenon, it shows that this is of great significance to the protection of traditional culture. Therefore, the main research objectives of this article are:①Exploring three models of teachers constructing traditional ceramic art processes.②Discuss the content and phenomena involved in the construction process.In addition, this article hopes to provide relevant information to more practitioners of traditional culture in order to strengthen people's

understanding of the construction of traditional handicrafts, thereby more effectively assisting the inheritance and development of ceramic culture.

Methodology and Research Methods

In order to explore the construction process of traditional Chinese ceramic art, including the methods of construction and use, the elements involved and the specific content, this article uses participant observation method to collect data on the construction process of teachers in three modes.When the purpose of research is to reveal the nature of human cultural activities, the cultural anthropology theory represented by Boas and Geertz advocates that the investigator personally participates in the activities of the objects under investigation, emphasizing field participation, internal observation and comparative analysis (Boas, 1991) (Geertz, 2014).This is the case for this article, so it is appropriate to use personal participant observation as the method of data collection.

The observation location of this study is Jingdezhen, the porcelain capital of China. Jingdezhen is one of the most important representative cities of ceramic culture in China.It has a porcelain making history of more than 1,000 years and has a large number of ceramic craft practitioners, making it a very suitable location for data collection in this study.The object of observation is first of all the folk ceramic masters in Jingdezhen. This study uses an invitation method to recruit the masters, and purposive sampling is usually feasible (Morgan, 1998).Taking into account the individual differences of the masters, in order to ensure the quality and representativeness of the masters, the conditions for recruiting masters are provincial ceramic masters and intangible cultural heritage inheritors recognized and awarded certificates by the government, and have more than 30 years of ceramic work.Secondly, in order to better explore the development and construction methods of traditional handicrafts in the industrial economy, this study also investigated the very famous ceramic production factory "KUDAN" in Jingdezhen.KUDAN was founded in 1996. After 27 years of development, it has become one of the three most well-known handmade ceramic brands in Jingdezhen.The teachers in this factory have rich work experience and very high technical level, and are very suitable for the data collection objects of this study.More importantly, this factory does not use molds and machinery for production like many factories, but insists on using manual methods to make ceramic products. This method is very suitable for equal and intuitive comparison of construction data.Finally, this study also observed Jingdezhen Ceramics University, which is the oldest undergraduate ceramic art university in China with the most comprehensive ceramics curriculum and the largest number of ceramics teachers and students. Most of the ceramic art teachers from universities in China have graduated from This university, so it has a strong representation.

All teachers were recruited mainly through phone calls and the Internet, and they were listed as final participants only after they agreed to the data collection plan for this study. In addition, cameras and text are the main tools for data collection, and image data can be used for repeated viewing and analysis of data.

It is currently difficult to standardize the number of observers. Some scholars believe that 12 is enough for graduate students to conduct fieldwork (Adler, 2019), while some believe that 50 are needed (Charles, 2019). Some scholars even believe that if it is to understand a certain "local knowledge", a participant observation is enough (Gelya, 2000; Patrik, 2019). This article finally observes 6 masters, with an average age of 55 years old. Since the construction processes of the masters are largely similar, they use the same tools, steps and content to build. For this similar data, the researchers choose a master Present as a representative of

the same type.In the end, Master Jiang's construction process data became a typical representative of this article.In addition, for ceramic factories, in order to compare teachers' construction content more equally, this study only collected data on pattern drawing by factory teachers, and other data on product modeling and firing processes were not included in the collection.Based on the production process of the factory, this study observed three teachers, namely Teacher Zhou, Teacher Chen and Teacher Xu. They were engaged in drawing blue and white patterns and were responsible for different process contents.For colleges and universities, the object of research and observation is Professor Wang. She is the director of the Chinese Ceramic Art Design Research Center. She has been engaged in ceramic teaching and research for 31 years. She was once selected as one of the "Top Ten Educators in China". Her blue and white ceramic art His works are collected by museums and institutions in many countries, and he is a very high-quality representative teacher in universities.

The observation mainly focuses on the process and content of teachers' construction of traditional ceramic art.This period also included communication and discussions between researchers and teachers. The whole process lasted a long time. Although the research team tried its best to accommodate the teachers' working hours, the ceramic construction process involved firing time, drying time and production time.It is impossible to complete the construction of content in a short time, so this study adopts phased follow-up observation of each teacher. That is, when the teacher carries out construction activities at a certain stage, the research team will follow and collect data.When faced with a 30-hour firing process, the research team will choose to give up recording and will only collect data before or after firing.The average observation time for each teacher in this study was about 5 days. Including the construction process, content and final finished effect of ceramic products.

This study first follows the theoretical paradigm of interpretive anthropology proposed by anthropologist Geertz, that is, connecting the full text through description and explanation.In addition, researchers use qualitative research coding methods to organize the observation data of masters. In qualitative surveys, codes can usually symbolically give a summary, importance or essence to a piece of text or influencing data. attributes, and coding allows interpretation of the collected data and its meaning (Charmaz, 2001).However, coding is only the basis of a framework that allows thinking to proceed.This study also analyzed the data based on the three-level relationship of the constructivist cultural theory of the famous Russian philosopher Kondakov, and judged the future from the attributes of the past and present of the heritage, thereby discovering the impact of different heritage construction behaviors.

This article uses the following methods to ensure the credibility of the research results.First, this article uses a participant-checking method to summarize the teachers' initial views on the traditions they constructed, and before the observation ends, the teachers are asked whether there are any discrepancies in this summary.Secondly, this article adopted the participant observation method. During the observation period, the researchers had certain interactions with the teachers' activities, so that they could communicate in a timely manner about doubts that arose during the construction process.In addition, the video data in this study were repeatedly analyzed and watched multiple times, and the coding and memos were the same as the video data to maintain the credibility of the research results.

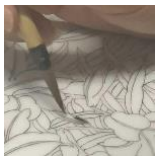
Research Results

Adhere to Tradition in Adaptation

In Jingdezhen, the porcelain capital of China, there is an ancient street "Lianshe Road" that has been very famous since the late Ming and early Qing Dynasties."Lianshe Road" is an urban street in the downtown area of Jingdezhen. It runs north-south, starting from Lianhua Pond to Scenery Road in the north, and to the former Dongfeng Porcelain Factory and Jiefang Road in the south, with a total length of about 800 meters.Locals call this street the "No. 1 Street of Chinese Ceramics". Since there are a large number of master studios gathered on both sides of the street, this street is also called a more concise name - "Master Street".Master Jiang's studio observed in this study is located in a residential community next to this street.Before heading to the master's studio, the researchers had maintained a sense of mystery. Because masters are usually taboo about bringing unfamiliar people to their studios, some masters explain that it is because the studio is too messy to receive guests. However, Jeffrey Golan believes that some masters are very sensitive to the identity of outsiders because they are worried about revealing the secrets of their core craftsmanship (Jeffrey Golan, 2012).When the researchers obtained permission and entered their studio, the studio appeared not to be as different as one might imagine; it was instead a very austere interior space.The main furniture in the studios of the masters is wooden tables. These tables are important workbenches for making ceramics. Apprentices learn and practice on these tables.Usually masters have their own exclusive work rooms, and apprentices cannot enter at will without permission.

Master Jiang is a well-known local master of ceramic arts and crafts. During her 37 years in the industry, she has been dedicated to the creation of traditional flower, bird and character patterns.Usually she is not willing to show her ceramic making process to outsiders.However, the researcher had known her earlier and repeatedly stated that this research would contribute to the sustainable development of traditional ceramic art, so she agreed to show the researcher the entire process of constructing flower and bird patterns.This construction process lasted for about half a month. The researchers went through 7 observations before they were able to completely record the entire construction process. For specific text descriptions, please refer to Appendix A-1. Master Jiang started from rubbing - tracing - filling in background color - filling in glass. White-fill color and other stages to complete the construction.This construction process is the traditional standard construction process for ceramic glaze decoration (Tang Mulan, 2012). The researchers organized these processes into tables for review. Table 1 shows Master Jiang's construction process and content.

Table 1
Master Jiang's heritage construction process

Steps	Description	Illustrations	Explanations
1	Pick a pattern from the book		Lack of design ability
2	Copy on copy paper		Lack of design ability
3	Draw lines against the traces of the pattern		The crafts of drawing lines
4	Blow dry		Quick way to dry paint
5	Fill black and white background		The technique of coloring
6	Firing		First firing
7	Fill "Glass White"		A special concave and convex texture process
8	Firing		Second firing

9	Fill various colors		The technique of coloring
10	Firing		Third firing
11	Finish		Complete craft effect

In the eyes of onlookers, the entire construction process is complicated. Master Jiang used a total of 11 steps to complete the pattern production, and the construction content is completed around pattern, line, color, texture, firing.The implementation meaning of the entire construction seems to the researcher to be to express the final ceramic decoration and craftsmanship effect, rather than the personal discourse and creativity that Willis said art teachers usually care about (Willis, 2002).

Although there is a lot of painting process involved in these steps, unlike oil painting or watercolor painting, the steps of ceramic decoration are actually very rigorous and difficult to change. If the construction steps are disrupted, it will be difficult to express the desired effect.In addition, the entire construction step includes three firings. Firing is a risk for the work because the ceramics can easily be damaged during the firing process. Therefore, the number of firings represents the complexity of the work's craftsmanship (Qiu Gengyu , 2010). Overall, Master Jiang's construction characteristics can be divided into the following 4 categories:

1) Lack of innovative design capabilities. All of Master Jiang's works are completed by rubbing the pictures in the book in the form of lines onto the ceramics. She cannot complete the design of the pattern without leaving the book.

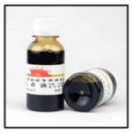
2) Possess rigorous and superb drawing skills. Whether drawing lines or filling in color, Master Jiang demonstrates solid technical ability, which has been developed through years of practice.

3) Strictly follow traditional procedures. Master Jiang strictly implements the fixed construction steps passed down from his ancestors, and firing can be regarded as the node of Master Jiang's construction stage. The first firing is to stabilize the lines and background color, and the second firing is to achieve For special effects, the third firing is for color and completion of the final piece.

(4) Special process effects can be fully realized. Fully expressing the traditional craftsmanship effect in the work is the core of Master Jiang's construction. To this end, she does not hesitate to spend a lot of time and energy, and risks the work being damaged to perform slow and in-depth construction activities.

However, the rigor presented in Master Jiang's construction does not actually represent the stereotype of stubbornness and rejection of external relations.When we carefully examine the construction content, we can find that although a large number of traditional ceramic tools were involved in Master Jiang's construction activities, in addition to traditional tool materials, some interesting modern products also appeared, as shown in Table 2. The intervention of these modern tools has greatly improved the original construction efficiency.

Table 2
Tools and materials used by Master Jiang

Steps	Description	Illustrations	Explanations
1	Traditional tool materials	 Wolf hair brush for construction  Drag a flat brush of color  Brush for filling color  White powder  Oil  Stackable paint box	An important part of constructing and expressing the effect of traditional craftsmanship
2	Modern tool materials	 Hair drier  Cotton swab  Sponge	Increase the speed of builds

In addition, the theory of cultural constructivism provides a deeper analysis. In Master Jiang's heritage construction discourse, traditional craftsmanship and technology were implemented from beginning to end. She did not change the past tradition because of the intervention of modern social products.As shown in Table 3, although the behavior of new tools and materials currently accepted by Master Jiang implies some conceptual changes, these changes cannot affect the core of heritage technology.No matter in the implementation of the process, the steps or the expression of the effect, Master Jiang still uses traditional tools and

materials.Traditional Chinese concepts believe that the functions of traditional crafts and tools are mutually embodied (Jian, 2007). In the construction of traditional ceramic art, the study of some tool concepts is a good complement to this relationship. Tool materials not only play the role of craft media, but also determine the craft characteristics of ceramic works (Xuanshan, 2021).This means that traditional tools largely represent the aesthetic aspect of ceramic craftsmanship. The new tool only plays the role of "combustion accelerant". It makes the construction process more efficient without affecting the effect of traditional processes.From this, researchers believe that masters who are accepting new things are actually still "conservative" in nature. This insistence on tradition reminds researchers of the contradictory idiosyncratic view of cultural conservatism, that is, the sharp difference between traditional tools of pre-industrial society and modern tools of post-industrial society, making tool-related contradictions in traditional crafts highlighted in survival and development (Li Weiwu, 2008).

Table 3
Master Jiang's three-level relationship in building heritage

Subject	Past	Present	Future
	1）Traditional craft technology 2）Traditional tool materials	1）Continue to use traditional craft technology 2）Accept modern tools and materials	1) Adhere to traditional craftsmanship 2) Accept new things that do not affect the effect

Segmentation Traditions in Construction

In the Jingdezhen ceramic industry, "KUDAN" is one of the most representative handmade ceramic brands. After many state-owned porcelain factories in China were reorganized and disintegrated in the 1990s, the original factories were contracted by many private parties and ceramic workshops were opened. "KUDAN" Just one of them.Since its establishment in 1996, it has become world-famous for its exquisite ceramic craftsmanship and painting performance. The famous Japanese design master Mr. Kenya Hara has visited here many times to inspect traditional folk handicrafts. Many celebrities are also keen to collect its ceramic products. This shows the brand influence of "KUDAN" in the industry.Compared with the mysterious master studio, the data collection process of "KUDAN" is much easier. The researchers had carried out design cooperation with "KUDAN" 5 years ago. This experience provided more convenient investigation conditions for this study.The "KUDAN" factory is located in the Jingdezhen Ceramics Industrial Park, about 15 kilometers away from the city center. There are many similar ceramic factories and companies gathered in this park. The handmade ceramic products they produce are regarded as similar to commodities. , but there are different categories (Tian Chuanliu, 2012).The most obvious difference between these ceramic products and those produced in modern factories is that all production processes still adhere to the manual form, thus incorporating more humanistic attributes.

Among the ceramic products of "KUDAN", blue and white is the representative craft.When researchers looked at these blue and white ceramic products in the exhibition hall, they found that the specifications of all ceramic products were biased toward small objects, such as teapots and tea cups. The largest product was only a jar about 30cm high, which was different from the habits of the masters. The large porcelain panel paintings constructed vary widely in size.It is worth mentioning that the construction process of "KUDAN" instructors is open to

the public, so researchers can easily enter the work room where blue and white are drawn. Here, researchers can see the work scene of teachers constructing blue and white patterns. Rows of wooden tables are neatly arranged in the room. Teachers sit at their desks and work. On the surface of their desks are usually placed a lamp, some brushes, materials and ceramic blanks waiting to be painted.

Although "KUDAN" rejects the molds and mechanical equipment valued in industrial standardized production, this does not mean that they will exhibit a very slow build speed like the masters.On the contrary, their construction is surprisingly efficient.Instructor Zhou is the core staff of "KUDAN" and the earliest instructor observed by researchers. When researchers first saw Instructor Zhou, he was smoking a cigarette and holding a strange writing brush for the cup. The lines on the body are filled with blue and white colors. This color filling process is what he calls "blue and white mixed water". The difficulty is that the brush cannot touch the surface of the body when filling, and can only guide the pigment water in the brush to complete the filling work. If the brush touches the body, marks left by the brush tip will appear after firing and the color will be uneven.This craft is considered by instructors to be one of the most difficult parts of constructing blue and white patterns. However, such a difficult craft was completed by Instructor Zhou in just a few minutes, and then he started filling the next cup with the same color.

Just when the researchers were wondering why Instructor Zhou always repeated the same work content over and over again,The management staff of "KUDAN" said that in order to improve the speed and quality of construction, the tedious process of blue and white was split into different parts, such as tracing, drawing, and coloring, and each process step was assigned to a dedicated instructor.This also means that what is emphasized in these instructors' construction discourse is not the comprehensiveness of the craft from beginning to end, but the small-scale construction of part of the content. The instructor responsible for drawing lines only has the job content of drawing lines, and he will not involve additional parts. Not only are the process steps split, managers also pointed out that the blue and white patterns will also be split according to type. For example, one instructor is responsible for constructing the characters in the pattern, while the work on the plants is given to another instructor.This detailed division of labor allows each instructor to focus fully on the part of the heritage that he is good at. After that, the researchers recorded the complete blue and white construction process, as shown in Table 4. For specific text description records, please refer to Appendix A-2.

Table 4
Blue and white construction process of "KUDAN"

Steps	Description	Illustrations	Explanations
1	Print patterns from books		Lack of design ability
2	Poke patterns on plastic paper with a needle		There is a instructor who is responsible for the rubbing process
3	Apply with a brush dipped in red ink against the plastic paper		Transfer the pattern to the surface of the ceramic blank
4	Outline the blue and white lines against the red pattern mark		Another instructor is responsible for drawing the lines
5	Use "chicken tip pen" to fill the pattern with color		The third instructor is responsible for filling in the colors
6	Complete drawing		State before firing
7	The finished product after firing		Final effect

By examining the entire blue and white construction process of "KUDAN", it can be seen that the instructors mainly relied on several traditional brushes to complete the construction content, which was split and assigned to three different instructors.On the surface, this is a very clear division of labor and cooperation model, just like the pyramids of ancient Egypt, the Great Wall of China and the very important "Homeric Epic" in the history of Western culture.The construction of these important cultural heritages relies on the cooperation of everyone.In addition, from another perspective, the multi-person division of labor in "KUDAN" not only improves work efficiency and captures the market faster, it is also very

consistent with the instructors' respective skill advantages in building content.The older instructor Zhou is good at filling blue and white colors, and he has a deep understanding of the characteristics of pigments. The younger instructor Chen is better at drawing detailed lines, while instructor Xu has rich experience in early pattern rubbing work.When builders collaborate to leverage their respective strengths, the quality of the work that emerges is astonishing. It is necessary to point out that under the condition of increasing the speed of harvesting and construction, "KUDAN" products still retain all the characteristics and craftsmanship of traditional blue and white, which is very rare.

However, when researchers analyzed the heritage construction of "KUDAN" based on cultural constructivism theory, they found that the results were not all beneficial to heritage dissemination. Table 5 shows the results of the analysis.Although the changes in the factory's heritage construction from the past to the present generally present a more efficient state, and may receive further improvements in the future, this is undoubtedly very beneficial to the factory and the ceramic products themselves.But when the focus is on important builders, their legacy skills show the opposite downward trend in the future.

Table 5
Three-level analysis of the heritage of "KUDAN"

Subject	Past	Present	Future
	1) Division of labor according to type of utensils 2) Improve construction efficiency and output 3) Master many skills	1) Division of labor according to process steps and pattern types 2) Further improve construction efficiency and output 3) Focus on a certain skill	1) More detailed division of labor 2) Improve more efficiency and output 3) Lose other skills

Shaping tradition through innovation

Jingdezhen Ceramic University is the only university in China named after ceramics. It is located in Xianghu Town, east of the city of Jingdezhen.Although the school is far from the city center, Jingdezhen Ceramic University , with nearly 20,000 teachers and students, has driven the economic development of the surrounding area. Various shops and residential areas have been built around it. These facilities have brought many conveniences to teachers and students.There is a residential area to the west of Jingdezhen Ceramic University , which consists of 6 high-rise residences and a large villa area. One side of the residential area is a vast strawberry plantation, and the rear is a scenic forest and lakeside. Importantly, this residential area It is only separated from Jingdezhen Ceramic University by a wall. Due to its strategic location, many Jingdezhen Ceramic University teachers bought villas here as a place to live or work. Professor Wang investigated by the researcher is one of them. She used the villa as her ceramic studio. In addition to her daily work at school, she often walked to the studio to create ceramic works.

The studio is an important work and display place for teachers. Researchers completely observed the entire ceramic heritage construction process in Professor Wang's villa.In the initial on-site observation, Professor Wang's construction was implemented on a workbench

on one side of the exhibition hall. Her workbench was filled with ceramics, tools and some paints, which was very similar to teachers in other models. ,But what is impressive is that Professor Wang's tools are very diverse. The researchers not only saw tools for drawing blue and white, but also saw engraved knives and materials for glaze decoration.According to Professor Wang, in the past her works were usually pure blue and white decorations. However, as her life experience and understanding of art increased, she wanted to express some more contemporary ceramic art.So she began to experiment with cross-border combinations of different ceramic techniques.These seemingly different tools and materials often appear together in the process of creating ceramics, which means that one ceramic work contains several different techniques.The researcher recorded Professor Wang's entire construction process out of curiosity, as shown in Table 6. For detailed text description records, please refer to Appendix A-3.

Table 6
Professor Wang's heritage construction process

Steps	Description	Illustrations	Explanations
1	Design pattern on paper		Original pattern
2	Imprint patterns onto ceramic surfaces		Pattern transfer process
3	Use a bevel knife to carve the outline of the flower against the impression.		Engraving process
4	Moisten ceramic blank with water		Contents of the engraving process
5	Carving details with a round nose knife		Engraving process
6	Draw blue and white patterns		Blue and white decoration technology

7	Firing		First firing
8	Draw other colors		Over glaze decoration process
9	Firing		Second firing
10	Complete the work		Final effect

A remarkable feature can be found in Professor Wang's construction process,In her heritage-building discourse, the three traditional crafts of carving, blue and white and glaze decoration are respectively emphasized in the same work, and people can very intuitively see the overall effect brought by different craftsmanship.This creative method is called comprehensive decoration in China (Lv Jinquan, 2001), and is an "academic" ceramic creation style that emerged in the early 21st century.According to existing research, this construction method requires the builder to have very comprehensive knowledge of the craftsmanship, and at least two or more craftsmanships need to be used in one work.However, some scholars believe that compared with other single craft decoration techniques, comprehensive decoration not only requires the number of crafts, but also pays more attention to the integration of the whole (Li Hongmei, 2022).This means that the combined use of technology and design capabilities are also very important factors in building comprehensive decoration. Obviously, Professor Wang has a very strong ability to combine technology, which is difficult for teachers in other ceramic communication models to possess.In the interview with Professor Wang, we learned that the acquisition of this ability is largely related to their educational background.

In addition, there is another feature that is crucial in Professor Wang's construction, which is the originality of the pattern.In the process of constructing the heritage, it can be found that Professor Wang's pattern is first designed as a line draft on paper and then transferred to the surface of the ceramic body.Whether it is the shape of the plant or the position and posture of the butterfly, the design is presented after careful consideration. More importantly, the expression of butterflies is very different from that of traditional ceramics.In the past, butterflies in Chinese paintings were usually composed of lines and color blocks, but Professor Wang incorporated more Western "sketch" elements, and her butterflies looked more realistic.Some of the textures on the down and wings have not been seen in any previous

ceramic art works.Figure 7 shows the comparison between the traditional butterfly and Professor Wang's butterfly patterns.

Figure 7.Comparison of Professor Wang's butterflies and traditional Chinese butterflies

In the interview, Professor Wang once revealed that she is very reluctant to copy traditional patterns. She prefers to express her "self" artistic concept.Although she will refer to some original materials in the design process of the pattern, she will reshape and present new content through her own understanding. This is one of the obvious differences from the masters and factory teachers.In fact, the lack of innovation has been a common problem mentioned by many Chinese scholars in the study of heritage inheritance, and even many masters of folk ceramic art think so.However, according to previous investigations by researchers, the innovations presented by traditional folk ceramic art are relatively weak, and most of them are limited to the forms of traditional Chinese paintings.Except for the differences in some cultural representations over time, there is no fundamental difference in the craft characteristics of this type of formal innovation (Junyan, 2021).This also means that the "change" supported by folk ceramic art is carried out on the basis of not changing the traditional craft form. From this point of view, Professor Wang's "changes" appear to be more complicated. Not only has she changed the composition and color of the pattern, but the expression of the craftsmanship is also many different from traditional ceramic art.

However, Professor Wang revealed to researchers that this new butterfly expression caused huge controversy in the early days.Some traditional ceramic artists criticized this form for not reflecting the tradition of Chinese butterfly painting and unlike the works of Chinese artists.This kind of phenomenon does not only happen to Professor Wang. Many outsiders believe that the ceramic works of university teachers pursue innovation too much and ignore tradition, making the works look less solid (Wu Lixin, 2013). Especially in the eyes of some cultural conservatives, contemporary Chinese art is a colonial state of foreign culture.It cannot be denied that Chinese art has been facing such a situation since the 1980s. Economic globalization has presented a cultural torrent. A large amount of foreign culture has entered the daily life of Chinese people through various industrial products, making People cannot avoid the fact that foreign cultures invade, This leaves today's artistic creation in a "sub-art" form, just like what Homi Bhabha calls "cultural hybrids" struggling in the consumer society (Lijun, 2018).

Based on the construction process and content presented by Professor Wang, the researchers analyzed Professor Wang's legacy construction based on the three-level relationship of cultural constructionism theory, as shown in Table 8.

Table 8
Professor Wang's three-level analysis of legacy construction

Subject	Past	Present	Future
	1) Single process 2) Present an effect 3) Belongs to tradition	1) Combining 3 processes 2) Present new effects 3) Shape traditions	1) Try more innovations 2) Present more effects 3) Creating/losing traditions

Judging from the results of the analysis, Professor Wang's current heritage construction is more like an exploration of future traditional development. She is not limited to traditional ceramic art expressions, but is constantly trying new presentations from craftsmanship to patterns.Researchers believe that this construction method is a process of shaping traditional culture, and the advantages it brings may allow cultural heritage to be better integrated into contemporary society, and even these innovative construction methods will become new traditions in the future.But what is worrying is that once the scale of innovation is not grasped, the original heritage content may be lost and it will no longer belong to the traditional category.

Discussions

In this study, we explored the entire process and content of the construction of traditional Chinese ceramic art by groups represented by three ceramic inheritance models. The results of the investigation of teachers' heritage construction showed that the construction of heritage is mainly reflected in handicrafts and craftsmanship. Although teachers present the traditions they value in different ways, these differentiated performances are still in line with the diversity principle of cultural sustainable development.And overall, the complex steps and traditional tools relied on by teachers in the construction confirm that it is an "invisible" interpretation process of tradition, in line with the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage. The concept of intangible cultural heritage is the practice of knowledge and traditional craftsmanship.Numerous studies on cultural heritage have shown that traditional handicrafts are an important expression of cultural heritage (Kokko, 2002), so the traditional handicrafts presented by teachers in the study can be regarded as the construction of intangible cultural heritage.There is currently a lack of research related to the construction of handicraft culture in China, and existing research mainly focuses on how to protect traditions (Liang Feng, 2014). Therefore, this study fills the research gap in this area to a certain extent.

Although teachers have more or less changed the form of construction. Just like modern scholars represented by Karl Marx and Daniel Bell believe that the development of industrial economy has brought about universal cultural changes, and environmental changes are one of the common causes of continuous cultural changes (Haviland William, 1987).However, whether it is the "cultural re-engineering" of college teachers, the "splitting" of factory instructors, or the integration of new modern tools by masters in construction, they all show a very respectful attitude towards traditional crafts, tools and steps.This kind of value in the

face of important traditions seems to provide a basis for the persistence and autonomy of cultural values insisted by Max Weber and others, and is consistent with the view of durability and elasticity of traditional cultural value belief systems supported by Inglehart (Inglehart, 2000). Faced with these two situations,Researchers believe that traditional values are not simply defined as changing or not changing after being affected by the external environment, but that traditional culture forms parts with changing conditions and parts that are not easy to change after certain special conditions.The changing part is to help the tradition better adapt to contemporary society, while the non-changing part is to better continue the essence of the tradition.

In addition, the relationship between traditional handicrafts and industrial production has been constantly mentioned, and this study indeed discovered the construction behavior in Lieberson's discourse that is affected by different social systems and structures (Lieberson, 2000). If the tradition established by masters and university teachers represents a personal, elite art form, then factory teachers represent a mass art form that is more accessible to the masses.Not only that, the industrialization problems faced by contemporary Chinese society are actually long-standing contradictions.The Chinese ceramic industry at the beginning of the 20th century went through an exploration process from advocating "industrialization" to opposing it, and then to "modernization." On the one hand, we must learn from Western industrialization, and on the other hand, we must pay attention to tradition and promote nationalization.Nowadays, when faced with new and old social changes, teachers in the three models actually showed a positive attitude towards the feedback of this change. The researchers originally thought that they would spurn the emotionless tools brought by industrial production, so Like machine-made products that roughly deprive the humanistic feelings brought by handwork (Wu Min, 2019),But in fact, they are each continuing important traditions in their own way, which is not like Wang Peng's research that believes that Chinese handicrafts will lose their traditions in the face of industrial mechanization (Peng, 2017). On the contrary, masters have the least influence on tradition, university teachers reorganize and apply tradition the most, and factory instructors copy tradition and spread it most widely.Regardless of whether the three communication models construct a relatively complete cultural heritage or only a partial heritage, it cannot be denied that these three construction models can continue important cultural heritage from generation to generation.Cultural heritage spawned by social changes and industries has become more sustainable through the adaptation of these three models. Just as Zhao Yuezhi's research shows that tradition has new forms of social organization and new relationships between people. the culture of social relations between people (Zhao Yuezhi, 2006).This actually shows that even if traditional ceramic art is differentiated, recreated or deconstructed in contemporary society, it will not become meaningless. It will continue to perpetuate important traditions in another form.

Finally, the “shaping” of tradition is always controversial, although the current construction behavior of masters and factory instructors has the positive effect of protecting and replicating heritage. However, the law of artistic development is "integration" and "regeneration". The national conservatism of traditional culture should not become a burden to development. New ideological intervention has a process of inspiration, promotion,identification,digestion,deformation (Liu Changhai,1986), the ability of a nation’s traditional art to fully absorb and integrate foreign art is an important condition for the development of the nation’s culture and art.Researchers believe that in order to achieve sustainable development of cultural heritage, we must neither break away from national

traditions nor be overly influenced by new things. Only through mutual enlightenment can it be possible to realize the sustainable process of cultural heritage from passive protection to active inheritance.In this regard, the bold "shaping" of traditional culture by university teachers represented by Professor Wang is also what society needs, and it is also what is currently lacking in the other two models.People should view the changes in tradition with a more tolerant attitude.

Conclusion

Existing relevant research always revolves around the topic of how to protect traditional culture. A very important point is that we know the importance of protecting traditional culture, and we also know that many management and incentive measures need to be taken.However, current research lacks dynamic research on the construction nature of traditional ceramic art. It is difficult for people to understand the construction choices and the specific construction process of heritage when ceramic makers in contemporary society face new things. Therefore, Uncovering the contemporary construction process of ceramic cultural heritage is one of the contributions of this study.

The researchers of this article participated in observing the legacy-building activities of teachers representing three ceramic inheritance models. Although some of the findings in this article are consistent with existing research, there are also new findings that are different from previous research.These new discoveries will provide new ideas and suggestions for the sustainable development of ceramic cultural heritage. In addition,The researchers are not sure whether the new findings of the study are also consistent with other groups engaged in traditional arts, but in any case, the results of the study have certain reference value for them. Looking back on the entire research process of this article on teachers of the three models, Another striking contribution of this study is that during the study, the researchers discovered that the construction form of traditional Chinese ceramic art has gradually broken away from the traditional rigid model.People's definition of tradition is no longer to copy or restore the previous traditional content as much as possible, although there are still some people who still adhere to this practice. But in general, the construction forms of traditional ceramic art are becoming more diversified. Teachers of these three modes have shown obvious differences in their construction activities.Although the purpose of traditional changes currently seems to be mainly to improve construction efficiency and form innovation, and these changes help achieve the sustainable development of traditional culture, new moves are also accompanied by many risks, and people must always pay attention to and grasp the persistence The balance between tradition and innovative change.

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