

Creativity Comes First:

An Analysis of the Status Quo of Ceramic Cultural Creative Industries in Jingdezhen

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Abstract—Against the background of the modern industrialization of creative ceramics, Jingdezhen makes full use of the diverse ceramic technology foundations formed in history, and actively uses contemporary technology and equipment, and makes full use of various professionals in the ceramic art industry, especially the potential and wisdom of young ceramic entrepreneurs, which promotes the cultural creative industries of Jingdezhen to a new stage. The creative industry form, with creative fairs, galleries, arts and crafts cultural experience centers, hands-on inquiry based learning, ceramics studios and workshops as the mainstay, provides a good model for the development of China's cultural creative industries.

Keywords—Jingdezhen; ceramic culture; creativity; industry

I. INTRODUCTION

Industrialization is one of the general characteristics of the integrated production and consumption culture that has formed a global significance and integrated modern design, production, and marketing links since the industrial revolution. Against the background of complementary cultural factors such as matching human resources, production technology resources, market operation channels, and corresponding consumer audiences, it builds the relationship between creation, production, and consumption. For the operation of a ceramic culture market full of traditional production and management concepts, this seems to be a crazy dream. However, from the status quo of modern ceramics creative industrialization in Jingdezhen, this is not just a dream, but a living reality. With the further improvement of modern people's pursuit and aesthetics of spiritual life, in the cultivation and development process of cultural self-confidence advocated by the nation, under the great demand for creative cultural life supplies, the modern ceramic culture creative industry in Jingdezhen has gradually grown into the main force to promote the improvement and upgrade of Jingdezhen's traditional ceramic industry. Here, there are some hidden internal causes. This article focuses on analyzing several reasons that promote Jingdezhen ceramic culture creative industry, hoping to do some research on the occurrence and development of Jingdezhen ceramic culture creative industry.

II. DIVERSIFIED CERAMIC CULTURAL BACKGROUND IS THE BASIS FOR THE CREATION OF JINGDEZHEN CERAMIC CULTURAL CREATIVE INDUSTRY

In the history of the development of ceramic culture, since the Five Dynasties and the Song Dynasty, the development of the production and utilization of ceramics in Jingdezhen gradually formed a multi-source. During the Northern Song Dynasty, the bluish white porcelain represented by Jingdezhen formed its own individual characteristics on the basis of absorbing the decoration technology of ding kiln porcelain. "The so-called bluish white porcelain refers to porcelain with a unique style fired in the Song Dynasty with Jingdezhen kiln as a representative. Because its glaze color is between cyan and white, there is white in cyan and cyan in white, so it is called bluish white porcelain".¹ At that time, the bluish white porcelain produced in Jingdezhen borrowed decoration techniques such as carving, scribing, and printing from the Ding kiln in the Song Dynasty, which made the depressions formed by the carving, scribing, and printing of the porcelain appear darker in blue than its relatively raised parts. This is the origin of "misty blue", and it is also the result of Jingdezhen Ceramics absorbing ceramic culture from other regions and enriching and developing itself ("Fig. 1").



Fig. 1. Bluish white glazed carved bowl, in the Song Dynasty. (Height 6.7 cm, mouth diameter 20.8 cm, foot diameter 6 cm, heritage collection in the Qing palace)

¹ Chinese Silicate Society. History of Chinese Ceramics, Cultural Relics Press, September 1982, first edition.

Jingdezhen ceramics has matured under the influence of foreign cultural factors. In the Yuan Dynasty, Jingdezhen ceramics was famous for bluish white porcelain, which is the result of absorbing and developing the under-glaze brown decoration technology of Changsha kiln ceramics. Especially in the Ming and Qing Dynasties, Jingdezhen ceramics developed more rapidly, which is inseparable from its extensive absorption of foreign cultural factors to enrich itself. For example, in the Qing Dynasty, due to the influence of enamel color, the glazed painted porcelain in Jingdezhen developed rapidly. Famille rose decoration became the mainstream ceramic decoration because of its unique decoration technology and rich color. As the famille rose faded, the light reddish-purple appeared. The light reddish-purple absorbed the elements of Chinese painting and formed its own personality, which saved the declining trend of Jingdezhen ceramic decoration and pushed the famille rose decoration into the development period of "literati porcelain painting". Subsequently, every time China's social productivity changed sharply, Jingdezhen ceramics seized the opportunity of history to change its thinking and expression. Especially influenced by modern industrial production technology, the production of Jingdezhen ceramics has entered an era of combining design and production.

III. MODERN CERAMIC PRODUCTION TECHNOLOGY AND EQUIPMENT ARE EFFECTIVE ELEMENTS TO PROMOTE THE DEVELOPMENT OF CERAMIC CULTURAL CREATIVE INDUSTRIES

The influence of modern science and technology on art is mainly manifested in the combination and penetration of art and technology, aesthetics and science, which has a profound impact on human life. Under the influence of industrial production technology, modern production technology and equipment have also provided indispensable conditions for Jingdezhen ceramic cultural creative industries. The use of emerging technologies, materials and equipment makes art expressions and decoration forms more and more abundant, and also makes ceramic products more widely used in human production and life, which has greatly improved the production efficiency of the ceramics industry, while also reducing labor time and costs.

Ceramic kiln facilities have gradually developed from traditional wood kiln to tunnel kiln and shuttle kiln commonly used at present. The use of various types of electric and gas shuttle kiln brings a lot of convenience, makes the temperature of the kiln easy to control, and effectively improves the rate of finished products, so that ceramic products can better display their characteristics. The use of electricity and natural gas resources has reduced the cost of the kiln and increased the profit margin of the commodity. The reduced use of the wood kiln has eased the deforestation of the vegetation and improved the problem of environmental resources. At the same time, new technology and equipment have enriched the diversity of ceramic language, and then formed new performance effects such as sodafire, raku firing, and fumigation based on traditional techniques ("Fig. 2"). In addition, high-pressure grouting

technology and new equipment for compact molding have begun to enter production; the introduction of screen printing technology in modern decals has replaced the tedious hand-drawing to a certain extent, and quickly printed complex and detailed decorative patterns on "porcelain". But it is inevitable that this will also bring some crude and inferior picture effects; the extensive use of 3D printing technology has made ceramic modeling sophisticated and diverse, and on the basis of energy saving, it has quickly produced many shapes that cannot be completed manually; the emergence of new ceramic painting materials such as underglaze pencils and ceramic oil brushes has rationally used new painting brushes in ceramic decoration, increasing the effect of ceramic decoration. The transformation of ceramic painting materials from liquid to solid improves the controllable factors of painting. Technology and art promote each other. It is precisely the development of science and technology that drives the pace of ceramic art, which promotes the favorable development of ceramic cultural creative industries.



Fig. 2. Glaze-peeled Raku firing works.

IV. A LARGE NUMBER OF CERAMIC CULTURE AND ART TALENTS ARE THE HUMAN RESOURCES OF MODERN CERAMIC CREATIVE INDUSTRIALIZATION IN JINGDEZHEN

Human resources play an extremely important role in social activities. Especially the continuous division of social culture has strengthened the irreplaceable role of human resources in cultural creation. The artist is the sole creator of artistic work. In modern economic society, "human resources are the only factor that plays a creative role in economic activities. Social production wants to seek continuous development, progress, and innovation, and only human resources can shoulder this task." In short, the irreplaceability of human resources in the development of modern social industries is obvious to all.

In the field of ceramic production, after a long period of cultural accumulation and continuous cultural division, ceramic production and management have gradually changed, and production and marketing have become increasingly separated into two industries. From a broad perspective, it is divided into ceramic management and production, ceramic materials and products management, ceramic culture education and inheritance. As a leader in the ceramics

creative industry, designers play an important guiding role. At the same time, management, material technicians, craftsmen artists, dealers, etc. have also become an indispensable part of the ceramic culture industry. It is this division in the field of ceramics culture that has promoted the development of professionals in various ceramics industries in the direction of specialization, professionalization, and professionalism. In the process of ceramic cultural creative industrialization, the specialization and professionalization of talents are closely combined, and their own specialized knowledge and technology are used to engage in professional cultural creation, which constitutes the ceramics creative industrialization.

Since the era of the commodity economy, Jingdezhen ceramic cultural ideas have begun to sprout. At that time, people who were engaged in various ceramic culture industries served their own ceramic industry, some organized production, some performed packaging and transportation, some marketed ceramic products, and some independently conducted workshop production. For example, "eight friends of Zhushan" specializes in ceramic painting, professionalizing ceramic production and forming a certain production scale to obtain corresponding economic benefits.

Under the influence of the industrialization of modern culture, each link of ceramic production is supported by specialization and organically combined with considerable economic benefits to form an independent economic entity, which is the basis of Jingdezhen ceramic cultural creativity. In order to meet the needs of the development of ceramic culture, ceramic art education in Jingdezhen has also adopted various methods and channels to cultivate various ceramic cultural talents at all levels. Here, the education of Jingdezhen Ceramic Institute, Jingdezhen University, and some ceramic colleges has played a mainstay role, cultivating various ceramic cultural talents for Jingdezhen, and also sending a large number of ceramic cultural talents to other ceramic producing areas in China. It is such ceramics talents that have become the human resources of Jingdezhen ceramics creativity. They are active in different aspects of ceramic cultural operations such as material innovation, product design, artistic creation, and ceramics management, and play a positive role in the industrialized operation of ceramic culture in Jingdezhen.

V. SPONTANEOUSLY FORMED AND GOVERNMENT-LED CERAMIC CULTURAL CREATIVE MARKETS SET UP AN INTERACTIVE BRIDGE FOR THE DEVELOPMENT OF THE CERAMIC INDUSTRY

Under the impact of the trend of reform and opening up, Jingdezhen ceramics manufacturers, which belong to the planned economy, have been restructured and transformed, and ceramic technical workers working in public-owned enterprises, as well as senior talents in ceramic culture, have re-selected their jobs. In this way, the earliest batch of entrepreneurial talents was born in the market economy. In addition, with the continuous advancement of the development pace of the market economy, the two-way career choices faced by various ceramic cultural talents cultivated by various ceramic cultural educations have also

fallen into confusion. As a result, many ceramic culture scholars have moved in the direction of self-employment. Based on this, a number of small ceramic entrepreneurial clusters such as "Laoyatan", "Xindu", "Laochang", and around the Ceramic University have been formed.

Against the background of the era of cultural power and cultural self-confidence, government strongly advocates the cultivation and development of cultural creative industries. As a thousand-year porcelain capital, the government will build Jingdezhen into a city that talks with the world relying on ceramic culture, and promoted government fiscal and taxation with ceramic culture as the medium, driving employment and cultural exchanges and dissemination. This is particularly important for a city with a single economic structure. In the early years, the Jingdezhen City Government set up the Jingdezhen Sculpture Porcelain Factory as a free trade market for ceramic cultural products ("Fig. 3"), but also established a free trade market for other ceramic commodity operators. Inspired by this, following the pilot of Jingdezhen Sculpture Porcelain Factory, the Jingdezhen City Government has transformed the former sites of the Jingdezhen Jianguo Porcelain Factory, Jingdezhen Yuzhou Porcelain Factory, and Jingdezhen Ceramic Factory, which were established during the planned economy era, so that they become modern ceramic entrepreneurial bases for all types of ceramics production and operation.



Fig. 3. The Pottery workshop at Jingdezhen Sculpture Porcelain Factory.

This kind of entrepreneurial base is to use and renovate old buildings on the basis of protecting history. Among them, the appearance of Taoxichuan Cultural Pioneer Park is the most representative, forming a ceramic cultural characteristic regional complex integrating "ceramic shopping + art exhibition + cultural creative market + catering and entertainment" ("Fig. 4"). Among them, international artist studios, ceramic culture experience halls, regular art work exhibitions and lectures, creative markets that gather works of arts and crafts artists from around the world, etc., have promoted the cultural integration of ceramic culture between international and interregional areas. It is an excellent way to improve the public's artistic and aesthetic literacy, and improve the living environment of the people. Most notably,

this has promoted the economic benefits and increased demand for goods brought about by ceramic culture. A special "Ceramics Culture Hands-on Inquiry Based Learning" industry came into being. This type of industry has developed rapidly in Jingdezhen in recent years. The HIBL class includes traditional handicraft experience creation, ceramic art appreciation and ancient kiln ruins exploration classes, etc., so that the use of ceramic culture transmission channels to achieve certain economic benefits.



Fig. 4. Taoxichuan Cultural Pioneer Park.

In summarizing the results achieved in this type of pioneering work, it is not difficult to see that the modern market economy system is also adapted to the development and transformation of ceramic culture towards marketization. And when the market and operating mechanism are suitable, it can fully develop in a benign direction. In these places, all ceramic culture participants, including the operators of ceramic materials, the producers of ceramic products, and the creators of ceramic cultural products, have locked their scope of production and operation and are developing in the direction of market operation. In this way, the ceramic cultural creativity and production and management of its products in Jingdezhen, a porcelain capital, have gradually developed from a traditional business model to a modern industrialization.

With the development of ceramic culture and the continuous expansion of people's demand for various ceramic cultural products, the ceramic cultural creative team in the porcelain capital of Jingdezhen is also growing. As an entrepreneurial base for the industrialization of ceramic culture, Jingdezhen is currently rich in creators of traditional ceramic cultural products and creators of modern ceramic cultural products. They come from different regions, different cultural fields, and different cultural levels, but together form a modern Jingdezhen ceramic culture creative team. In order to meet the needs of the continued development of ceramic cultural creativity, under the protection of the municipal government and its policies and measures, a ceramic interactive cultural base such as ceramic art street in the new factory campus of Jingdezhen Ceramic Institute, Sanbao International Porcelain Valley, the old factory 798, and Tao Xichuan appeared. This not only builds a bridge for various ceramic cultural creative talents in Jingdezhen, but also opens up a "battlefield" for foreign artists to use their creativity ("Fig. 5").



Fig. 5. A shop at the ceramic art street in the new factory campus of Jingdezhen Ceramic Institute.

In short, the basic idea and pattern of modern ceramics creative industrialization in Jingdezhen has begun to take shape. This integrates a variety of cultural factors, including the results of the historical development of Jingdezhen ceramic culture, as well as the general trend of cultural industrialization nationally and globally, as well as the promotion policies and measures of Jingdezhen City Government, as well as the continuous talent and cultural resources provided by universities such as the Jingdezhen Ceramic Institute. It can be seen that the creative industrialization of modern ceramics in Jingdezhen not only has a good beginning, but also has bright development prospects.

VI. CONCLUSION

The development of things always follows certain rules. As long as the external conditions are mature and things are adequately prepared, their development will eventually succeed, as is the ceramic creative industry in Jingdezhen. Under the guidance of the nation and the government's wisdom, combined with the strong ceramic culture atmosphere in the local area, a large number of high-quality ceramic art talents are combined with contemporary science and technology to form a characteristic ceramic culture entrepreneurial industry demonstration zone that has both "favorable climatic, geographical and human conditions". At present, the development of modern ceramics creative industrialization in Jingdezhen is a good example of the transformation of traditional ceramics culture to modern ceramics culture, and it will provide an example for the development of China's current creative cultural industry. The recent establishment of the Jingdezhen National Ceramic Culture Industry Innovation Demonstration Zone will provide new assistance to the development of Jingdezhen ceramic cultural creative industries.

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