

# Research on the Global Communication Path and Strategy of Jingdezhen Ceramic Culture

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## ABSTRACT

This study focuses on the global communication system of Jingdezhen ceramic culture and systematically deconstructs the evolution logic and contemporary dilemma of its communication path. By revealing three core contradictions in the current communication system: the imbalance between the transmission of artefacts and techniques, the disconnection between traditional aesthetics and modern consumer contexts, and the gap between official narratives and grassroots participation. In the cultural symbol layer, the modern translation mechanism of "Ceramic+" is constructed; in the communication channel layer, the three-dimensional matrix of "Diplomatic node-social network-digital platform" is designed; The value transformation path of high-end customization and blockchain rights confirmation is explored in the industrial empowerment layer. It is expected to provide a solution with both theoretical innovation and practical value for the global communication of traditional craft culture and help the Chinese cultural symbols to realize the communication transition from cultural display to value resonance.

## KEYWORDS

Jingdezhen; Ceramic culture; Global communication

## 1 Introduction

The deepening of globalization is accelerating the transnational flow of cultural symbols, and the communication paradigm of intangible cultural heritage is facing structural reconstruction. As a typical representative of the Chinese civilization's concept of "vessels carrying the Dao," Jingdezhen ceramics embody the craftsmanship refined over a thousand years of kiln fire and the wisdom of Eastern aesthetics. Its craft systems, such as blue and white porcelain and glaze techniques, form a material coordinate system for the world to understand Chinese culture. At present, there are two paradigms in the study of trans-cultural diffusion. The iteration of digital technology injects new variables into cultural communication. The meta-universe is reconstructing the scene of cultural experience, blockchain technology provides new possibilities for the right of intangible cultural heritage, and artificial intelligence-assisted translation breaks through language barriers. However, the one-dimensional promotion of technology empowerment also leads to new problems: the immersive experience of virtual exhibitions may weaken the material perception of physical processes, and the cultural fast-food communication recommended by algorithms leads to the lack of deep cognition<sup>[1]</sup>. In this context, the global communication of Jingdezhen ceramic culture is faced with a rare window of opportunity, as well as multiple tensions between tradition and modernity, material and digital, elite and the public. This paper studies the global communication path and strategy of Jingdezhen ceramic culture in order to provide some theoretical support and practical guidance for related fields.

## 2 The current situation of the global communication of Jingdezhen ceramic culture

### 2.1 Analysis of the transmission path

At present, the international communication of Jingdezhen ceramic culture presents a multi-path parallel pattern, but there is no synergy between various channels. As the main channel of traditional communication, heritage outreach relies on the global network of museum systems to display artefacts, and its "Window effect" leads to cultural communication staying at the aesthetic level; it is difficult to convey the philosophy and historical context of porcelain making. The exhibition space and interpretation system limits this one-dimensional communication mode. Overseas audiences often simplify ceramic objects as oriental symbols and can not understand the civilization value behind the process<sup>[2]</sup>. The rise of cross-border e-commerce platforms has opened up a new path of market-oriented communication. However, the existing platforms focus more on commodity trading functions and market ceramic products as ordinary handicrafts. As a result, the added value of culture continues to be lost in circulation.

### 2.2 Cognitive Acceptance Assessment

The international audience's cognition of Jingdezhen ceramic culture shows significant circle differentiation and misreading characteristics. In the elite cultural circle, collectors and art critics primarily interpret the aesthetic value of ceramic objects from the perspective of art history but generally ignore the ceramic technology system and cultural

symbolic significance it carries, the glaze aesthetics such as "The rain has gone, and the sky is blue" is simplified as a visual symbol. Under the influence of commercial communication, the mass consumer group has formed the stereotyped cognition that "Jingdezhen ceramic is equal to hand-painted blue and white porcelain", and there is a severe lack of cognition of colour glaze, exquisite porcelain and other crafts<sup>[3]</sup>. The effect of "Cultural discount" in trans-cultural diffusion is particularly prominent: Western audiences have decoding deviations from the symbolic meaning of traditional patterns such as cloud patterns and twine lotus, it misreads the Buddhist "Eight Treasures" decorations with rich religious connotations as common decorative patterns, and the value recognition of "Craftsman spirit" is also weakened due to cultural context differences, overseas consumers are more concerned about the practicality of the product than the human time cost behind it.

## 2.3 Focus on existing issues

### 2.3.1 The imbalance between the transmission of artefacts and techniques

The current global communication system has a significant structural defect of "Valuing implements and despising skills". In the process of cultural export, ceramic products as material carriers occupy the core position of communication. In contrast, the philosophy and cultural code of Craftsman's work contained in porcelain-making technology are marginalized. This imbalance is reflected in the following aspects: ① The presentation of the aesthetic value of multi-focus objects in international exhibitions lacks a systematic interpretation of the technical system behind the processes of practising clay, drawing blank, sharpening blank, glazing, and firing kiln. It leads overseas audiences to simplify ceramic art into visual symbols; ② The spread of skills stays in fragmented display, such as only interspersed with casting performance in cultural exchange activities, it fails to construct a complete knowledge map of raw material mining, process inheritance and innovative application; ③ There is a risk of technological alienation in digital communication. 3D scanning, virtual exhibition halls and other technical means have strengthened the ornamental value of artefacts. However, they weakened the cultural value of manual temperature and body memory. This imbalance leads to the superficial crisis of cultural cognition. The international market equates Jingdezhen ceramic with the industrial production of decorations rather than the carrier of intangible cultural heritage, which carries the code of Millennium Civilization. This seriously weakens its profound influence as a medium of cultural diplomacy.

### 2.3.2 The separation of traditional narrative and modern context

The international communication of Jingdezhen ceramic culture is facing the intergenerational gap in the narrative discourse system. The traditional narrative mode relies on the linear logic of history, emphasizes the grand themes of "Imperial kiln system" and "Maritime Ceramic Road", and its discourse system has a significant conflict with the cognitive habits of the audience in the digital age. The specific manifestation is the misalignment of the symbolic decoding system, where cultural metaphors such as "Three Friends of Winter" and "Fishing, Woodcutting, Farming, and Reading" in traditional patterns struggle to break through language barriers, often leading overseas audiences to misinterpret them as ordinary decorative patterns. The value transmission dimension is single, and the cultural relic attribute and collection value of ceramic are excessively exaggerated, ignoring its innovative possibilities in the fields of contemporary design, sustainable materials, etc. Furthermore, the lack of media adaptability continues to rely on traditional media forms such as graphic panels and documentaries, failing to effectively utilize new communication forms like XR technology and social fragmentation. This fragmentation leads to the attenuation of communication effectiveness. The fragmented information contacted by Generation Z through short videos such as TikTok makes it challenging to piece together a complete cultural picture. At the same time, the elite class lacks modern interpretation due to narrative, and Jingdezhen ceramic is classified as "Museum Art".

### 2.3.3 The gap between official narratives and grassroots participation

The structural contradiction of the main body of communication restricts the healthy development of cultural ecology. Although the government-led communication project has the advantage of resource integration, there are problems such as rigid mechanisms and lack of creativity: large-scale outreach activities often follow the standardized model of "Cultural Relics + interpretation". It is difficult to break through the ritualized framework of cultural diplomacy; the policy of Intangible Cultural Heritage Protection focuses on the rescue of skills and lacks the design of a market transformation mechanism. On the other hand, the non-governmental forces, such as independent ceramic artists and designers' studios, although they have innovative vitality, are limited by the shortage of funds and the lack of international communication ability, the contemporary ceramic art created by them is difficult to enter the mainstream communication channels. This contradiction below the fault line, where content production and dissemination channels are disconnected, makes it difficult for traditional narratives from official institutions to reach the overseas youth. At the same time, experimental

works from grassroots creators lack opportunities for international exhibitions<sup>[4]</sup>. At the same time, the allocation of resources is inefficient, and government investment is concentrated on infrastructure projects (such as overseas cultural centres), ignoring the incubation support for small and medium-sized arts institutions.

### **3 Path innovation of trans-cultural diffusion**

#### **3.1 Modern translation of cultural symbols**

The global communication of Jingdezhen ceramic culture urgently needs to build a dual decoding mechanism of symbol translation to realize the organic integration of traditional process genes and modern aesthetic context. Firstly, it focuses on the reconstruction of visual symbols, deconstructs and redesigns the traditional patterns, such as abstracting the blue and white winding lotus pattern into geometric modules to adapt to modern minimalist aesthetics, digitizing the colour spectrum of kiln glaze, Generating interactive digital art installations. Secondly, it focuses on the innovation of narrative framework, creating an interdisciplinary narrative system of "Ceramic +". The project "Ceramic × climate science" reflects the data of global climate change through glaze formulation. The "Ceramic × acoustics" experiment transforms sound waves into digital music, giving contemporary artistic expression to traditional crafts. Finally, the visual dissemination of cultural depth is realized through technological media innovation. The digital twin technology is used to build a virtual porcelain workshop, and users can experience the mechanical interaction between the blank knife and the mud through the tactile feedback device; the complete cognitive closed loop from ore to porcelain is completed in virtual reality.

#### **3.2 Three-dimensional construction of propagation matrix**

To solve the one-dimensional dilemma of cultural communication, it is necessary to build a three-dimensional communication network with multi-dimensional penetration. Diplomatic channels should be transformed into localized hubs of cultural experience. By transforming the spatial architecture of embassies and consulates abroad, a "Ceramic diplomatic reception room" with both cultural display and interaction functions should be built. In this scenario, the regular holding of ceramic workshops at the ambassadorial level transforms diplomats into cultural experiencers, making the ceramic-making process a natural medium for cross-cultural communication; at the same time, the digital navigation system is embedded to realize the real-time visual interpretation of the process principle. The construction of a community network needs to activate the node value of global ceramic art lovers, establish a distributed communication ecology with Jingdezhen inheritors as the core, cultivate overseas localized communication nodes through an online certification system, form a closed-loop chain of skill teaching, creative derivation and community operation. The digital communication layer needs to be deeply integrated into the platform algorithm logic, develop modular content product packages for visual platforms such as TikTok and Kuaishou, and design interactive communication projects such as "Glaze Challenge" and "Virtual kiln opening", the fission dissemination of culture is realized by using user-generated content.

#### **3.3 Industrially empowered communication upgrading**

The transformation of industrial value is the catalyst for the in-depth dissemination of culture, and it is necessary to build a symbiotic system of cultural value and industrial innovation. In the field of high-end customization, we should focus on the development of strategic cultural products in the context of national diplomacy, design thematic ceramic art installations for major international conferences, and enhance the political visibility of cultural symbols through the ritual application of head-of-state diplomacy. The transformation of digital assets needs to break through the traditional collection circulation mode, develop a ceramic digital passport system based on blockchain technology, and encrypt the information such as raw material traceability, process data and inheritance pedigree of each work on the chain, to enable cultural values to obtain verifiable technical rights and global circulation capabilities. Materials science innovation should establish a transnational research and development network and carry out cutting-edge research in aerospace ceramic, bio-ceramic and other cutting-edge fields with the world's top laboratories; the wisdom of traditional ceramic manufacturing should be transformed into technical solutions to the common challenges of humankind. When Jingdezhen ceramic becomes the technical source of high-temperature resistant coating for space probes, its cultural communication will naturally break through the category of industrial art and become an important part of human scientific and technological civilization.

### **4 The supporting system of communication strategy**

#### **4.1 Internationalization of talent training**

The sustainable development of the global communication of Jingdezhen ceramic culture needs to build a multidisciplinary and interdisciplinary talent team. Focusing on cultivating professionals with both traditional craft knowledge and modern communication literacy through the establishment of a "Skill + communication" dual-track

training system, to systematically improve the Craftsman's cross-cultural narrative ability and digital tool application level. Establish an international craftsman exchange program, carry out talent exchange visits with famous global craft cities such as Venice Glass Workshop and Japan's ARITA Porcelain Lab, and complete the iterative upgrading of cultural translation ability in creative practice. At the same time, it promotes the digital transformation of education mode, uses virtual reality technology to build a global shared ceramic technology cloud classroom, and realizes the remote visual teaching of core processes such as casting and blanking, breaking through geographical restrictions to cultivate overseas localized communication nodes.

## 4.2 Deep integration of digital technology

The depth of digital technology empowerment determines the wide-area penetration ability of cultural dissemination. The digital gene library of ceramic culture is constructed, and the three-dimensional scanning and artificial intelligence technology are used to digitally archive the classical types and glaze formulas of the past dynasties so as to form an interactive and derivative digital asset system. Developing the meta-cosmic ceramic dissemination space, realizing the cross-platform circulation of digital collections through blockchain technology, and restoring the firing scene of ancient dragon kilns in combination with spatial computing engines, users can experience the mechanical changes of clay shaping through tactile feedback devices. The intelligent dissemination middle platform system is deployed, the global user behaviour data and content dissemination trajectory are integrated, and the machine learning algorithm is used to optimize the production and distribution strategy of multilingual content dynamically. In the virtual-real fusion communication scene, augmented reality technology is used to realize the superposition interaction between physical exhibits and digital narratives so that overseas audiences can trigger the holographic analysis of the process principle by scanning the porcelain patterns.

## 4.3 Construction of evaluation and feedback mechanism

Constructing a scientific and quantitative evaluation system is the core guarantee for the dynamic optimization of communication strategies. A multi-dimensional cultural influence evaluation model, which includes three core indicators: cognitive penetration, emotional resonance, and behavioural participation, is designed. Semantic network analysis technology is used to monitor the evolution of international social media topics. A global communication data radar system is established to capture multi-source data streams such as mainstream media, e-commerce platforms, and art reviews in real-time, and the knowledge map technology is used to visualize the cultural acceptance heat map of different regions. In the effect feedback layer, the strategy is developed to simulate the sand table, input the cultural distance index of the target market, media contact habits and other parameters, predict the potential effectiveness curve of the communication strategy and generate risk warning. The closed-loop management mechanism of "Monitoring-diagnosis-optimization" is formed. When the system identifies the cognitive deviation in a certain area, the content calibration program is automatically triggered, and the targeted optimization scheme is pushed.

## 5 Conclusion

This study systematically reveals the deep contradictions and solutions of the global communication of Jingdezhen ceramic culture and proposes a "Three-dimensional innovation" communication model; it provides a theoretical paradigm and practical framework for the international dissemination of intangible cultural heritage. The intertwined effect of the cultural discount effect and technological alienation risk leads to the "Materialized communication trap" of traditional technology, and the gap in communication subject and the lack of an evaluation system further aggravate the dissipation of cultural value. By constructing a collaborative innovation system of "Symbol translation-matrix construction-industrial empowerment", the modern transformation channel of traditional skills is successfully opened up, in which the integration and application of digital twin technology and blockchain rights confirmation mechanism, it provides key technical support for solving the dilemma of superficialization of cultural cognition.

## About the Author

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