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การสืบทอดและการจัดการงานฝีมือหัตถ์ของเมืองจิ่งเต๋อเจิ้น—ชุมชนแห่งโชคชะตา  
ร่วมกับการปรับโครงสร้างแพลตฟอร์มของการสร้างสรรค์ทรัพยากรทางวัฒนธรรม  
THE INHERITANCE AND MANAGEMENT OF THE CRAFTSMANSHIP  
OF PAINTING ARTISANS IN JINGDEZHEN—RECONSTRUCTION OF  
CULTURAL RESOURCE MANAGEMENT CREATIVE PLATFORM WITH  
THE CONCEPT OF COMMUNITY WITH SHARED FUTURE

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## บทคัดย่อ

ช่างฝีมือเป็นผู้สร้างวัฒนธรรมทางวัตถุที่สำคัญในด้านเศรษฐกิจและสังคม และสะท้อนถึงจิตวิญญาณแห่งการสร้างสรรค์และทักษะอันประณีตของประเทศ เมืองจิ่งเต๋อเจิ้นมีระบบช่างฝีมือขนาดใหญ่และได้คอยเฝ้ามองถึงการเปลี่ยนแปลงในการสืบทอดและวิธีการจัดการของช่างฝีมือเครื่องเคลือบในเมืองจิ่งเต๋อเจิ้น ในกระบวนการวิวัฒนาการทางประวัติศาสตร์ โครงสร้างและความรู้ความเข้าใจของช่างฝีมือมีการเปลี่ยนแปลง

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ภายใต้วิธีการสืบทอดและการจัดการที่แตกต่างกัน ปัญหาต่าง ๆ อาทิ การพัฒนาฝีมือด้านการวาดภาพในสถาบันศึกษาและอุตสาหกรรมที่ไม่เท่าเทียมกันในกลุ่มผู้ด้อยโอกาสทางสังคม และการขาดการสืบทอดทางทักษะ ล้วนได้กลายเป็นปรากฏการณ์ที่สามารถพบเห็นได้ทั่วไป ดุษฎีนิพนธ์ฉบับนี้ใช้การวิจัยเชิงคุณภาพโดยใช้วิธีวิจัย อาทิ การรวบรวมเอกสาร การเข้าร่วมสังเกตการณ์ และการสัมภาษณ์แบบกึ่งโครงสร้าง รูปแบบการจัดการและการสืบทอดตามการมีส่วนร่วมของอุตสาหกรรมในความร่วมมือระหว่างสถาบันศึกษาและองค์กรที่ผสมผสานระหว่างการจัดการแบบกระจายอำนาจ การจัดการข้ามสายงาน และการมีส่วนร่วมของสาธารณะในการจัดการทรัพยากรวัฒนธรรม ได้นำช่างฝีมือระดับล่างของชนชั้นอุตสาหกรรมที่มีพื้นที่การพัฒนาที่จำกัดเข้าสู่ระบบการศึกษา จึงเกิดเป็นพื้นที่ทางสังคมของ “ชุมชนแห่งโชคชะตา” ระหว่างอุตสาหกรรม สถาบันศึกษา และรัฐวิสาหกิจ ทั้งยังได้สร้างการบูรณาการทางทรัพยากรและการไหลเวียนของข้อมูลระหว่างองค์กรที่แตกต่างกัน ซึ่งถือเป็นการก้าวข้ามการผูกขาดของทุนทางวัฒนธรรมที่ครอบครองโดยโครงสร้างชนชั้นทางสังคม ตอบสนองความต้องการตามวัตถุประสงค์ของการสืบทอดทางวัฒนธรรมและการบ่มเพาะของช่างฝีมือฝึกหัดสมัยใหม่ ยกระดับคุณภาพทักษะช่างฝีมือในอุตสาหกรรมและสถาบันศึกษาอย่างครอบคลุม สืบทอดทักษะช่างฝีมือ และเพิ่มมูลค่าให้กับคุณค่าทางวัฒนธรรมของจิตวิญญาณของช่างฝีมือในระดับภูมิภาค ซึ่งมีความสำคัญอย่างยิ่งในด้านการส่งเสริมการพัฒนาส่วนบุคคลและการแลกเปลี่ยนวัฒนธรรมเครื่องเคลือบในระดับภูมิภาค

**คำสำคัญ:** ช่างทาสี การสืบทอดและการจัดการ; การจัดการทรัพยากรทางวัฒนธรรม; การบูรณาการอุตสาหกรรมและการศึกษา

## Abstract

Craftsmen are the primary creators of material culture with significant economic and social impact, reflecting a nation's creative spirit and exceptional craftsmanship. Jingdezhen, a city renowned for its extensive network of artisans, has long observed changes in the inheritance and management methods of ceramic artisans. Throughout historical evolution, the structure and knowledge of craftsmen have shifted under varying methods of inheritance and management. Under different modes of inheritance and management, artisans have undergone structural and cognitive changes. Unequal development of painting skills between educational institutions and industries, particularly among socially disadvantaged groups, and the loss of skills are common and prevalent issues. This paper employs qualitative research methods, utilizing documentary research, participant observation, and semi-structured interviews. Based on the decentralized management, cross-disciplinary management, and industry participation in school-enterprise cooperation management and inheritance models under the framework of cultural resource management, the study incorporates a model that integrates underprivileged industrial artisans into the educational system to form social space for a "community of shared destiny" among industry, academia, and enterprises. This involves resource integration and information flow among heterogeneous organizations, breaking the monopoly of cultural capital held by social class structures. It addresses the objective needs for the modern cultural reproduction and cultivation of artisan apprentices, raising the comprehensive skills of artisans in the industry and academia, and enhancing the cultural and economic value of the regional artisan spirit. The significance of this extends to promoting individual development and fostering profound regional ceramic cultural exchanges.

**Keywords:** painting artisans, inheritance and management, cultural resource management, integration of education with industry

## 1. Introduction

Jingdezhen is a prefecture-level city in Jiangxi Province, situated in the northeastern part of Jiangxi, bordering Anhui Province to the northwest. It was known as “Xinping Town” during the Eastern Jin Dynasty and was also called “Changnan Town” because it is south of the Changjiang River. In the first year of the Tianbao era (742 AD), it was renamed Fuliang County. Due to the excellent quality of its blue and white porcelain, it was later renamed “Jingdezhen” in the first year of the Jingde era (1004 AD) during the Song Dynasty, and this name has been retained to this day. The city is renowned for its exquisite handcrafted porcelain techniques, embodying a vast, intricate, efficient, and intelligent system of craftsmanship (Peng, 2022).

Jingdezhen boasts its ceramic handicraft industries. The community of artisans has been a vast system for thousands of years in Jingdezhen city. Generations of artisans are inheritors and innovators of their craftsmanship, bringing the city’s thousand-year-old kiln alive. However, the changing times bring about many problems, such as different levels of college apprentices’ aptitudes and grassroots artisans in the industry, the difficulty of upward mobility of grassroots artisans in industry painting, and the solidification of class reproduction.

“Craftsmanship” is the core of artisans’ culture system and a key factor in levels of artisans’ aptitudes and the development of the ceramic industry. Craftsmanship displays one’s knowledge, skills, qualities, and values in a multi-layered fashion. It also suggests the needs of the times, such as culture, art, technology, and economic level (Zou, 2017). How painting artisans acquire skills and cultural structures makes their groups hierarchically different and highlights their different cognition.

The overall plan “Made in China 2025” is expected to realize the transformation from low value-added processing and manufacturing to a high-tech and high-quality “Made by China” (Wang & Xu, 2019). The report of the 20<sup>th</sup> National People’s Congress pointed out that science and technology is the primary productive force, talent is the primary resource, and innovation is the primary driving force. Technical education should also be integrated into the system to accelerate the quality education system and promote educational equity. The management and inheritance concept of industrial organizations participating in school-enterprise cooperation is committed to integrating the management

and re-education model through industrial organizations and industrial craftsmen, the creative class of schools and enterprises, docking with the “Made in China 2025” strategy, accelerating the inheritance of technology and art, and promoting the effective carrier of transforming human resources into human capital and skills.

To sum up, this study is a research topic with rich connotations based on the educational reproduction of class groups and the re-creation of life value caused by cultural capital and education consolidation. From the dimensions of management and inheritance, the paper examines the changes and reconstruction of painted artisans in the development of porcelain industry. In order to realize the improvement of the comprehensive skill quality of the group of painting craftsmen, it is necessary to break through the monopoly of the cultural capital occupied by the social class structure to realize the reconstruction of capital. From the perspective of inheritance and management, it is necessary to cultivate the cultural reproduction of modern and contemporary craftsman apprentice talents through various cultures and management methods involving school-enterprise cooperation. It has far-reaching significance for promoting the personal development and inheritance of artisans’ skills, adding value of regional artisans’ spiritual and cultural values, providing vocational education and social services, and promoting the interactive development of education and industrial economy.

## 2. Objectives

2.1 To learn the current status of the technical inheritance, the management of the artisans. To study the inheritance and management of painting techniques in line with the humanistic characteristics of the present and contemporary Jingdezhen region through the vicissitudes of the inheritance and management of painting artisans.

2.2 To build the management platform for the school-enterprise cooperation and improve the overall technical quality of the college apprentices and industry artisans to develop the porcelain industry and cultural heritage.

### 3. Research hypothesis

3.1 In the 21<sup>st</sup> century, the concept of lifelong learning and the development of a learning society have taken shape. The author focuses on apprentices in the field of ceramic painting within schools and industries catering to socially disadvantaged groups. Analyzing the current status and changes in the inheritance and management of the skills of ceramic painters, the author explores the relationship between the artistic literacy of these craftsmen and the methods of inheritance management, cultural capital, under the frameworks of sociological learning and cultural capital theory.

3.2 Through cultural resource management, the author constructs an innovative platform for a “community of shared destiny.” This involves integrating cultural capital from businesses, industries, and schools and adopting diverse management approaches to facilitate resource integration and information flow among heterogeneous organizations. This approach aims to break the monopoly of cultural capital held by social class structures and meet the objective needs for the cultural reproduction and cultivation of modern artisan apprentices.

### 4. Scope of study

4.1 The industry participating in school-enterprise cooperation improves the management and inheritance of artisans’ artistic quality and advance traditional artisans’ modernization, reconstruction, and development.

4.2 Its is to construct a program of industry participation in school-enterprise cooperation projects, to promote the cultivation of composite talents with unified skills of painting artisans, to drive the apprentices of the college and the artisans of the industry to improve their skills awareness, and to promote the development of the porcelain industry and cultural heritage.

### 5. Methodology

The industry participating in school-enterprise cooperation improves the management and inheritance of artisans’ artistic quality and advance traditional artisans’ modernization, reconstruction, and development. This paper adopts qualitative research, with specific research methods in the form of literature reorganization, field study, and interdisciplinary studies.

5.1 Literature Review: Collect, summarize, organize, and analyze relevant ancient texts, local records, monographs, and papers on the development of the porcelain industry, the management of artisan culture, and the technological development and inheritance of ceramic painting.

5.2 Field Investigation: Employ on-site research, participant observation, and in-depth interviews to delve into the lives of ceramic painters, experiencing the real-life conditions of artisans, and discovering the development trends of the entire community and industry, as well as the needs of artisans. Reflect on and analyze the research questions and objectives.

5.3 Interdisciplinary Research Methods: To explore the issue and achieve comprehensive research, the paper adopts interdisciplinary research methods, including history, sociology, philosophy, and cultural resource management. It also incorporates cross-disciplinary research methods such as induction and deduction.

## **6. Outputs and benefit**

6.1 Obtain the path of the development of porcelain industry and the cultural change and reconstruction of the group of painted artisans, as well as the path of the inheritance of artisan skills and the management of artisan culture through the integration of modern artisan technology and art.

6.2 Obtain the industry organization of enamel painting artisans to participate in the school-enterprise cooperation management and inheritance project program, and comprehensively improve the comprehensive benefits of artisan literacy and regional cultural value.

## **7. Results**

### **7.1 The Current status and the problems concerning artisans' inheritance and management**

Inheritance and management have been the key to perpetuating Jingdezhen's porcelain-making skills for thousands of years. At any time, Jingdezhen should take it as its responsibility to pass on its art so that the life of the art can continue. The inheritance of

Chinese ceramics has a long history and various ways, including the hereditary family system, apprenticeship system, ceramic education, etc. The heritage of Jingdezhen's traditional skills is based on ceramic culture transmission under the influence of family style and apprenticeship system (Wu, 2012). The way of inheriting traditional skills in Jingdezhen is based on ceramic culture transmission under the influence of family style and mentoring system. Most of the methods, contents, and forms of skill acquisition follow traditional customs. However, the transmission mode of a college education is entirely different from that of the traditional master-apprentice system. Specifically, the former is the blood-dependent acquaintances' society and the pattern of social relations of the single-line transmission, and the latter is a cross-type spread of various levels of culture. Then, the generation gap phenomenon of the culture of different audience groups will occur.

The master and apprentice in the traditional painting porcelain industry are usually relatives or friends and do not charge tuition fees. In the first year, the main task is to help the master with chores and cooking. In the second year, they begin to learn technology. After four to five years, they are trained and work independently, earning money to bring their apprentice (Zhao, 2015). College education usually aims at 3-4 years of comprehensive cultivation of artistic and cultural attainments. However, the growth of artisans themselves has yet to be paid attention to and paid attention to in the traditional and vicissitudes. The traditional apprenticeship system of consanguinity are discriminated against by society, which focuses on training workers for their jobs, clinging to technology, a pattern passed down from generation to generation, and mechanical imitation and reproduction into a lifeless model, hardly a compelling force. It is the most significant defect of contemporary apprentice painters. They need help to create or complete their paintings or express the essence of culture. The aim of artisans' training in vocational colleges is not labor tools but high-quality talents. Still, the imperfection of the educational model makes the development of technology and humanistic education unbalanced. After graduation from painting artisans, students can not adapt to practical work and must spend a lot of time re-training. The two models need to meet the needs of artisans' all-round development of various literacy. The growth of high-skilled talents not only needs to master traditional skills but also need to learn the ability of self-distillation. The artisans' present situation, the study skill is not perfect, the skill loses existence, and so on the



universal question. They want to break the inherent pattern and seek economic satisfaction but also have the technology, the artistic accomplishment limitation, and limited development. New ideas, old cultures, or new ideas and new cultures under constant collision, artisans paint technology in pristine conditions to develop and adapt to unique needs.

To obtain confirmatory knowledge, the author has collected documents, conducted an on-the-spot investigation, participated in observation and learned about the Jingdezhen market, prepared interview outlines and listening methods, paid attention to diversity and difference, and conformed to the integrity and constructiveness of the theory. He has selected individual artisans of different ages and experiences from colleges and industries for interviews and in-depth research.

The demand for craftsmanship varies across different eras, leading to distinct value judgments. Especially in today's promotion of handmade ceramic production methods, artisans who traditionally relied on their skills for livelihood have transformed into those pursuing a way of life. This shift represents a measuring scale impacting the traditional evaluation criteria for craftsmen, as the values associated with craftsmanship undergo changes and reconstruction. In the continuous reconstruction of the artisan identity, the ways in which basic apprentices acquire skills need to become more diverse. In the context of the contemporary era, the transmission of skills requires breaking free from historical constraints, clarifying one's own value positioning, as craftsmanship itself embodies cognition and culture.



**Fig. 1** Interview with color painting artisans from factories and colleges  
(Shi Lei, China, 2023)

Sociological imagination requires us to look at problems from the perspective of connection and development rather than from a narrow view (Mills, 1959). In interviews and field research on the current state of the arts and the needs of the artisans and students who are about to become artisans at the grassroots level, it was found that many people's horizons are limited to the private circles in their own lives, the story of the individual is not only related to personal accomplishment but also related to the level of cultural resources possessed behind the individual. It is also one of the reasons that lead to the differentiation of skills, the birth of the Imperial-class, and the acquisition of skills by the traditional artisans at the grassroots level. High-tech and skilled artisans generally have a high level of personal awareness, a wide range of cultural resources, and more room for development. They do not bother to become craftsmen, a craftsman's identity for them is only a process of technology sublimation. The traditional artisans at the grassroots level need an excellent learning and working environment. The method of skill acquisition depends on their innate aptitude and acquired diligence. They are also unwilling to let their children continue to experience their own helplessness and hard work. It is the main reason

why most of the offspring of grassroots artisans are not willing to pass on their parents' skills. This group is in an extremely disadvantaged position, with difficulty in upward movement. Only education and resources can serve as a springboard for the pursuit of better social status.

Hence the inheritance and management of the skills of artisans and apprentices at the grassroots level of the industry must be placed in the space of socio-historical change and cultural management and rooted in Jingdezhen's regional cultural background and current practice. It is also essential to understand the needs and prospects of the community with new concepts to achieve adequate skill inheritance and management.

### **7.2. The shift in skill inheritance and management**

The invasion of European capitalism at the end of the 19<sup>th</sup> century disrupted the development of traditional craft culture in Jingdezhen. The abolition of the artisan registration system and the dismantling of imperial kiln factories led to the disintegration of the production mode surrounding traditional crafts in Jingdezhen. The "artisans" were given the freedom of life, and independent craftsmen and artisan households gradually developed and grew in response to the demands of the social market. To earn a living, they continued to strive for excellence in cultivating and pursuing their skills.

Marx (2019) once wrote in *The German Ideology* and *The Communist Manifesto* that the development of society has a crucial fulcrum: "the industrial revolution brought about by mechanized production". The arrival of this big mechanized industry put an end to small-scale production in which most workers had a certain amount of means of labor. So what is the state of small production? Through their hands and more than ten years of apprenticeship experience in ceramic decoration, painting artisans show superb skills, persistence, and the love of the soul. They are brimming with the craftsman's spirit. It is a labor of small-scale production. That is, they own their studios, workshops and all kinds of tools, such as some special painting materials. At this time, labor and means of labor are not entirely separated, but a sizeable mechanized industry is imperative with the growing market and human demand. Though assembly line production mode has increased the output and reduced the costs, it hits smaller-scale producers. The mechanized mode of production dominated by large-scale industries separated workers from their means of

labor, reducing them to automatons working monotonously on the assembly line. Artisans are the hired have-nots, only to turn their labor into goods, where there is no spirit of craftsmanship. The artisans become the “Puppet Tools.” Some people who have acquired higher knowledge and technical literacy through education can change the environment, advance their development in the constant pursuit of craftsmanship, and finally boost the porcelain industry.

The management mode of artisans in Jingdezhen has constantly changed from official control, self-help, state-owned cooperative capital system, family contract responsibility system, and various forms of cooperation and development. It has also led to the continuous transformation of the identity and cognition of color painting artisans from artisans to red shop masters, apprentices, factory masters, college teachers, and masters. The transformation of craftsmen is not only influenced by the government’s reform measures but also reflected in the self-reform of color painting craftsmen with “self-interest” as the core under market leadership (Li, 2016). It reflects the stability and uniqueness of Jingdezhen’s porcelain industry under the elastic social structure. It is also a conspiracy relationship between the industrial structure of the painting craftsman cluster and the education reform of the porcelain industry, a magical echo relationship, and a product of the socialist market economy. It continues the lifeline of hundreds of years of color painting art culture, built on the inheritance of craftsmanship technology from generation to generation. It is also based on future construction. It is a positive cycle of traditional craftsmanship’s artistic literacy, spirit, and cultural bloodline. It stimulates the internal driving value of a new generation of artisans to seek the future of craftsmanship.

It is crucial for painting artisans who want to gain a foothold in the future to form a diverse management mode. On the one hand, it must be unique and deeply rooted in history and tradition. On the other hand, to survive on the global stage for a long time, it is necessary to maintain an open attitude towards other cultures and accept them. In this economy where creativity is about to become a key factor, improving the comprehensive skills of color drawing artisans has become increasingly important, which never means the disappearance of traditional culture. Culture is a phenomenon of life, and we witness the process of adaptation, reconstruction, and innovation.

## 8. Conclusion and discussion

### 8.1 Reconstruction of cultural resource management creative platform with the concept of “community with shared future”

Cultural resource management has become an important aspect faced by many countries. According to different situations, different countries have developed different management methods. Cultural resource management still has distinct ideological attributes and ethnic colors related to people, and it contains the unique spiritual core of human morality, aesthetics, values, and other aspects (Xu, 2022). This article adopts decentralized management, cross-management, and public participation to build an effective talent management platform for communication, sharing, application, and transformation innovation through knowledge, experience, and human-social relationship management with a unified ideological consensus to activate college apprentices and industry artisans’ comprehensive skills and create value potential.

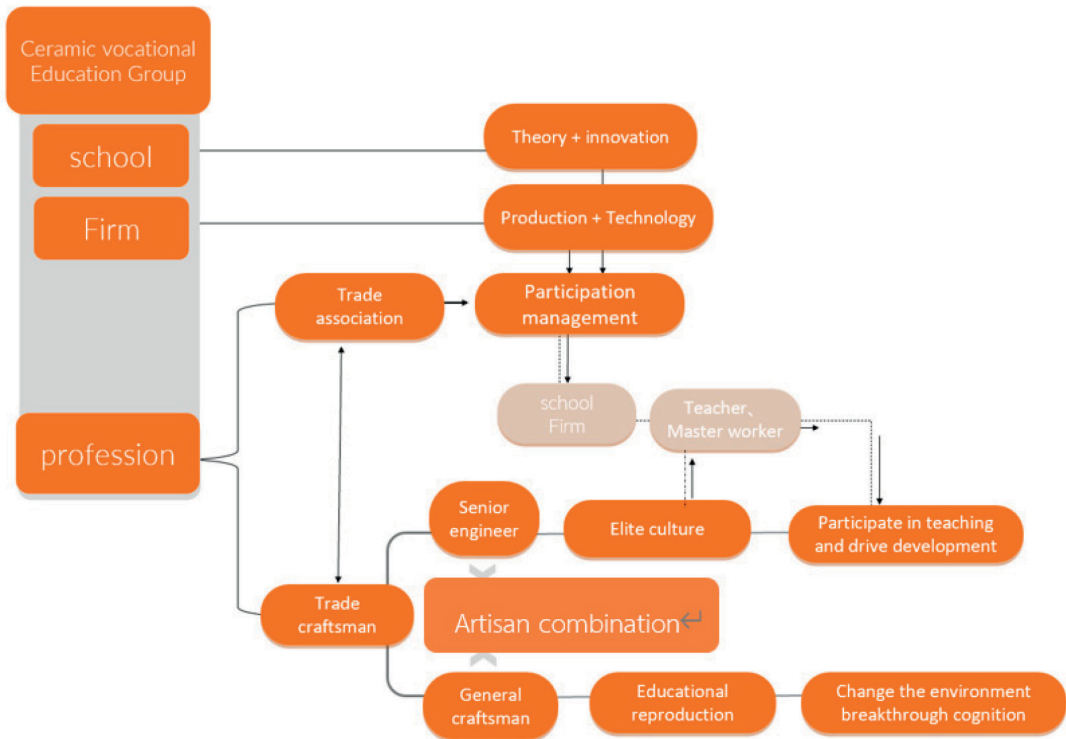


Fig. 2 Analysis of the function of industry participation in school-enterprise cooperation (Shi Lei, China, 2023)

The professional groups faced by the education group are grassroots apprentices and industry artisans with different knowledge structures and social networks. Their work and academic experiences vary greatly; they all have independent personalities. Industry artisans especially like to adjust their learning arrangements based on their long-term lifestyle, with a firm purpose of learning and focusing on solving problems in their work and life. Therefore, it is necessary to treat different stratum situations through three forms of Cultural resource management and plan the social situation of behavior acquisition or maintenance as a whole.

Firstly, establish a community of practice, applying the management mode of enterprise craftsmanship work to school education, transforming the existing enterprise internship mode, and achieving interaction between environments. A “circle” of artisans engaged in practical work is formed to establish enterprise studios in the college, and college apprentices and industry craftsmen will enter this circle and attempt to obtain social and cultural practices from this circle because knowledge exists in the practice of the community of practice, not in books.

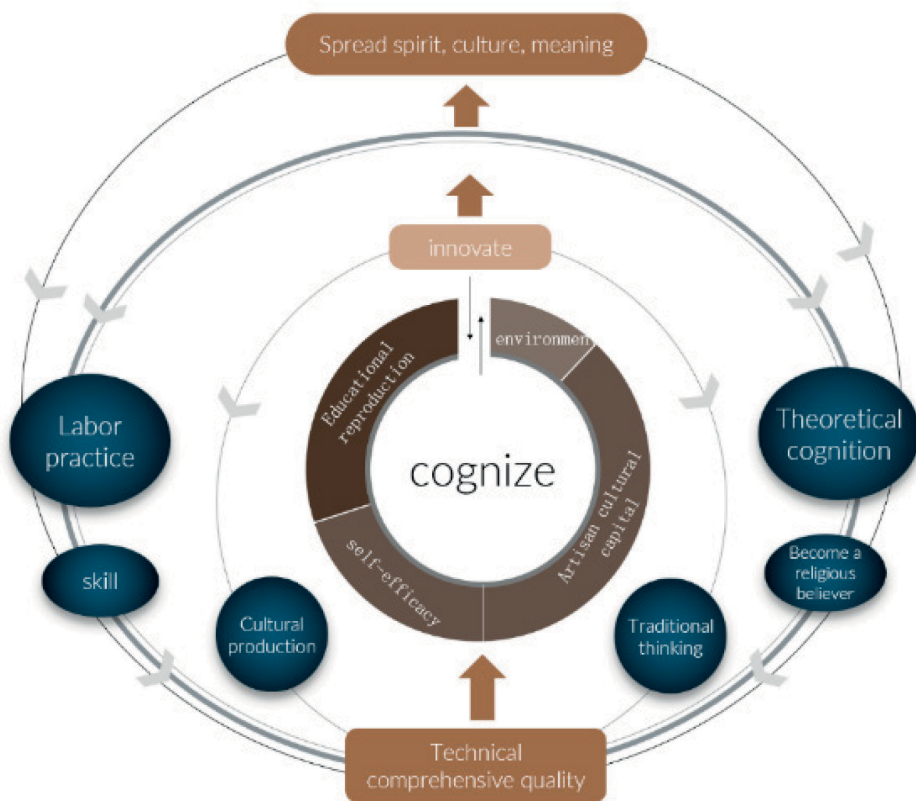
Secondly, establish participation in Organizational Goals, which involve members in a project or order-based organization. Participants must have consistent goals and establish operational mechanisms to achieve common goals. Learn skills through social interaction and collaboration. All parties involved are willing to accept newcomers who must be qualified enough to become community members. Learners can only start with peripheral work, and then as their skills grow, they are allowed to do meaningful work and enter the circle’s core. Achieve individual self-regulation and self-efficacy expectations. At the same time, it is necessary to establish a reward mechanism to promote participants’ enthusiasm.

Thirdly, modern apprenticeship refers to using a master to lead apprentices in learning. The apprentices and artisans who are deeply influenced by the emotional exchange and behavioral influence of the master, and combined with the knowledge and skill education of the college system, have established a systematic and practical foundation for the cultivation and inheritance of the craftsman spirit, which is a continuation of the historical development of the craftsman spirit.

In view of the cultural resource management model, a contextualized social space is formed through the cooperation of industry, school, and enterprise to build a practical community, participate in organizational goals, decentralized management of modern apprenticeship, cross management, and the participation of the general public of artisans. Encourage industry artisans and college apprentices to actively participate in learning within the community, maintain interaction between participants, and thus stimulate the reconstruction of industry and school artisans' understanding of skills. Jointly achieve a profound understanding and mastery of the craft, promoting the development of each participant.

## 8.2 Further discussion

The cognition of painting artisans is influenced by the environment, educational reproduction, cultural capital, and self-efficacy. Artisans have cognitive differences and communication barriers due to their differences, and distance is one of the constraints on information flow and resource integration, especially resource integration and information flow between heterogeneous organizations. Proximity to distance can compensate for this deficiency, promote communication and resource integration, and facilitate interaction and cooperation (Wells, 1999). The so-called cognitive upgrading is not about increasing the amount of information but about elevating the level of the thinking model. In low-level thinking models, increasing the amount of information is also low-level repetition. Cognition is because innovation is the result, and innovation is entering an unknown system, crossing the inner circle, entering the outer circle, breaking through the boundaries of human subjective cognition, and transforming color painting artisans from traditional handicraft technology production to knowledge production and cultural production. It is a new model for the development of Jingdezhen and also a new model for China's development. With the advent of the artificial intelligence era, knowledge, skills, the ability to build social relationships with others, and lifelong learning will become the core competitiveness of personal development.



**Fig. 3** The thinking model of cognitive enhancement of artisans  
(Shi Lei, China, 2023)

In summary, the reconstruction of the “community of shared destiny” industry’s participation in the school-enterprise cooperation cultural resource creative platform is a research theme rich in implications, based on cultural capital and the solidification of education leading to the reproduction of class-based education and the recreation of life values. The research is grounded in the current humanistic characteristics of ceramic industry production in the Jingdezhen region, actively constructing mechanisms for the free exchange of artisan resources and relationship building. Through self-regulation and the accumulation of experience, this results in self-efficacy, which represents the ability to learn and adapt. This, in turn, enhances the overall competency of artisans’ skills, allowing them to address various practical issues effectively. This will play a significant role in disseminating artisan spirit, culture, values, and enhancing the comprehensive skills of ceramic painters in the industry and academia.



## 9. Suggestions

Based on the authors' reflections during interviews, case studies, and practice, from determining the research questions to designing research methods and processes, to collecting and analyzing data, and ultimately writing the paper, the author has always used a multi-dimensional perspective, combined with theoretical guidance for practice to repeatedly evaluate the logical reliability of the research conclusions, in order to achieve objective and in-depth analysis of the research problems truly. However, due to the limitations of personal academic perspective, research experience, and the complexity of the research object, I hope to make up for it in future research.

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