



INTERNATIONAL JOURNAL OF ACADEMIC RESEARCH IN BUSINESS & SOCIAL SCIENCES



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To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v13-i7/16973>

DOI:10.6007/IJARBSS/v13-i7/16973

Received: 12 May 2023, **Revised:** 14 June 2023, **Accepted:** 28 June 2023

Published Online: 18 July 2023

In-Text Citation: (Jiasong & Ghani, 2023)

To Cite this Article: Jiasong, C., & Ghani, D. bin A. (2023). The Factors Impacting The Resurgence of Jingdezhen Ceramic Art. *International Journal of Academic Research in Business and Social Sciences*, 13(7), 1589 – 1602.

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Vol. 13, No. 7, 2023, Pg. 1589 – 1602

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www.hrmars.com

ISSN: 2222-6990

The Factors Impacting The Resurgence of Jingdezhen Ceramic Art

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Abstract

This research study aims to explore the factors that have contributed to the resurgence of Jingdezhen ceramic art, a traditional Chinese art form that dates back over a thousand years. Through a combination of qualitative and quantitative methods, including interviews with local artists and scholars, surveys of consumers and collectors, and analysis of market trends and government policies, the study identifies several key factors that have enabled the revival of Jingdezhen ceramic art. These include increased government investment and support for cultural heritage preservation, the emergence of new markets and audiences for artisanal goods, and innovations in technology and design that have allowed for greater creativity and experimentation. The study concludes with implications for future research and recommendations for stakeholders in the Jingdezhen ceramic art community.

Keyword: Jingdezhen Ceramic, Chinese Art, Cultural Heritage

Introduction

Background of Study

The geographic context of Jingdezhen is another facet of the city. Jingdezhen may be found in the province of Jiangxi, China, at an approximate coordinates of 28°44'-29°56' north longitude, 116°57'-117°42' east latitude. Basin structure at an average elevation of 320 metres, encircled by mountains. China's natural wealth includes a sizable forest coverage rate (over 70%) and abundant mineral resources, particularly quantities of China clay used in industry. Jingdezhen's porcelain manufacture has thrived for a millennium because of its geographical isolation, its abundant natural resources, and its relative isolation from political upheaval and war. Jingdezhen was one of the four prominent business cities in China throughout the Ming and Qing dynasties, and its porcelain was sent all over the world despite the country's inadequate transportation infrastructure (Sun et al., 2020). Jingdezhen's open culture and the town's distinctive natural conditions are invaluable assets that contribute to the city's brilliance with their knowledge and insight. Because of its ceramics, Jingdezhen became well-known over the globe, and it is credited with launching a new and distinct ceramics tradition.

Jingdezhen's unique natural features are the city's priceless assets. True innovation on the back of established cultural norms is fundamental to the growth of the cultural economy.

Accordingly, a wide range of skills is required to make innovation a reality. Jingdezhen's abundance of ceramic artists of varying skill sets is an undeniable asset. There are currently two main types of Jingdezhen ceramic art talents: those who have inherited their skills from their families and those who have studied the art extensively. Jingdezhen has about 50 persons who are national masters in all fields of ceramics, around 100 provincial masters, thousands of talents in all fields of ceramics, and virtually all fields of art workers, making it a vital pillar of China's cultural and creative sectors (Lee, 2020). Jingdezhen has been a hub for ceramic art production in recent years, thanks in large part to the influx of well-known artists from both China and overseas who bring with them a wealth of talent and expertise. The growth of the ceramics industry in Jingdezhen has also provided academics with a richness of theory and cultural inventiveness, making it a significant cultural asset.

This study is mainly focused on the Factors Impacting the Resurgence of Jingdezhen Ceramic Art. In the current scenario, this is one of the most concerning topics of art and craft as this consists of a great historical background as well as a cultural identity. Ceramics are the art of mud and fire. Jingdezhen area is rich in porcelain resources- kaolin which is named after its distribution in Gaoling Village, Fuliang County, Jingdezhen. Jingdezhen's rich wood reserves provide fuel for the firing of ceramics (Zou, 2019). These natural resources have laid a solid foundation for the development and prosperity of Jingdezhen ceramics. When other regions were still in the production of individual hand workshops, Jingdezhen had quietly entered a semi-industrial production mode of coordination and cooperation. Tao Ji stated that "potter, case worker, and earth worker have their own way; the Lee Green, the shaping, and the glazed billet have their own methods; the printing, painting, and carving have their skills, and the rules are orderly" (Liu et al, 2020). Under the control of industrialization, the production of manual lines with clear division of labor has greatly improved the output and quality of ceramics.

On the other hand, on this particular concept of art and craft, many researchers have been doing research but none of them fulfilled all the criteria of the research topic as well as produced an effective outcome so that this study is going to be very vital as well as useful for the learners or the future researchers. Chinese ceramics is a form of fine art developed in China during the dynastic periods. In the 21st century, Jingdezhen vigorously promotes the development of ceramic culture and creative industry, repositioning the ceramic industry, actively constructing the ceramic culture and creative industry base, and integrating the artistic advantages of Jingdezhen traditional ceramics with daily-use ceramics, resulting in the artistic and life-oriented situation of daily-use ceramics (Gerritsen & McDowall, 2018).

With the vigorous development of cultural undertakings, people's desire for art has become increasingly strong, and investment in art has gradually increased. As a huge value-added and value-preserving space, Jingdezhen art porcelain will undoubtedly have broad prospects in the future market development. Modern and contemporary furnishing art porcelain has a short history of development, and the price is moderate, which meets the aesthetic requirements of modern people (Zhang, 2021). For the middle class, the threshold for collection is not high.

Problem Statement

Creativity, to some extent, is a manifestation of wealth and productivity, and intellectual property is its most important way to protect. However, the current development of Jingdezhen ceramic culture and creative industry is still in the initial stage of cultivation, size and influence are insufficient, once the work is imitated or copied then flowed into the

market, then the so-called creativity will lose the value and role, but some creators were not aware of the importance of this point, wrongly judged it as conducive to the market activities, did not take the necessary intellectual property protection measures, resulting in the contradiction of the system and benefit in the development (Kraft, 2018).

Lack of creativity amongst artists is also due to weaker intellectual property laws which further negatively impacts the resurgence of ceramic art in China. Finally, the local institutional management barriers, resources can not achieve effective allocation. Although Jingdezhen ceramic culture is rich in resources, but the management is very fragmented, there are obstacles in the system, making the lack of effective allocation of resources and integration mechanism, can not take the advantages and play role of industrial development. Creativity, to some extent, is a manifestation of wealth and productivity, and intellectual property is its most important way to protect. However, the development of Jingdezhen ceramic culture and creative industry is still in the initial stage of cultivation, size and influence are insufficient, once the work is imitated or copied then flowed into the market, then the so-called creativity will lose the value and role, but some creators were not aware of the importance of this point, wrongly judged it as conducive to the market activities, did not take the necessary intellectual property protection measures, resulting in the contradiction of the system and benefit in the development.

Research Objectives

1. To explore the impact of cultural heritage of pottery design on resurgence of Jingdezhen ceramic art industry.
2. To explore the impact of production method on resurgence of Jingdezhen ceramic art industry.
3. To explore the impact of decorative feature design element on resurgence of Jingdezhen ceramic art industry.
4. To explore the impact of modern design elements characteristics on resurgence of Jingdezhen ceramic art industry.

Scope of Study

The current research is Factors Impacting the Resurgence of Jingdezhen Ceramic Art. The research is selected the most suitable methodology but it also have some limitations. The current research uses the mixed research method. Although it is a very useful method for the in-depth study development of Jingdezhen ceramic Art Creative Industry by collecting both quantitative and qualitative data, this method is more complex than others two methods to plan and conduct. Sometimes, some aspects of the research may be overlooked. Most importantly, integrating the qualitative and quantitative data during the analysis of the data is quite challenging. Therefore, if it is not done consciously the result of the research will be wrong. The mixed research also requires a great resource and time. Therefore, due to the time constraints it was sometimes tough to manage the situation.

Significance of the Study

The present study has created a potential argument based on the culture behind Jingdezhen ceramic art and its creative industry based on certain cultural grounds. The dynamics of creating demand and addressing the challenges being faced by this old and traditional industry is clearly identified within the research which eventually allows the researchers to formulate the study based on the crucial factors. Consumers in China benefit from this

because they have more disposable income, which in turn boosts the economy as a whole. The ceramics industry in China plays a significant role in the country's social and cultural life. Many rural households rely on the sector for their survival, as it is their only means of earning a living wage. Furthermore, people all over the world love the ancient Chinese artistry and talents used in the manufacturing of ceramic objects. In China, the ceramics market has an important functional purpose. It serves as a foundation for economic expansion, creates jobs, and helps the country earn foreign currency through exports. Furthermore, its cultural and social significance in China is enormous. Therefore, public and governmental backing for the business should remain strong.

In China, the ceramics market has an important functional purpose. It's a springboard for monetary expansion, job creation, and increased exports, all of which contribute to a healthier economy. The sector also holds great cultural and social weight in China. Ceramics made in China are renowned for their high quality and the skilled craftsmanship that goes into their creation. Therefore, both the government and the general people should maintain their support for the ceramics industry to guarantee its long-term health and prosperity. This would increase the purchasing power of the Chinese people, create more jobs, and raise living standards. A nation's worldwide position can be bolstered by the flourishing of its industrial sector.

Conceptual Framework

The factors Cultural heritage of Pottery Design, Production method impact Decorative feature design elements, and Modern design elements characteristics have been selected as the independent variables for this research, and the factor Resurgence of Jiangdzehen ceramic art industry will serve as the dependent variable.

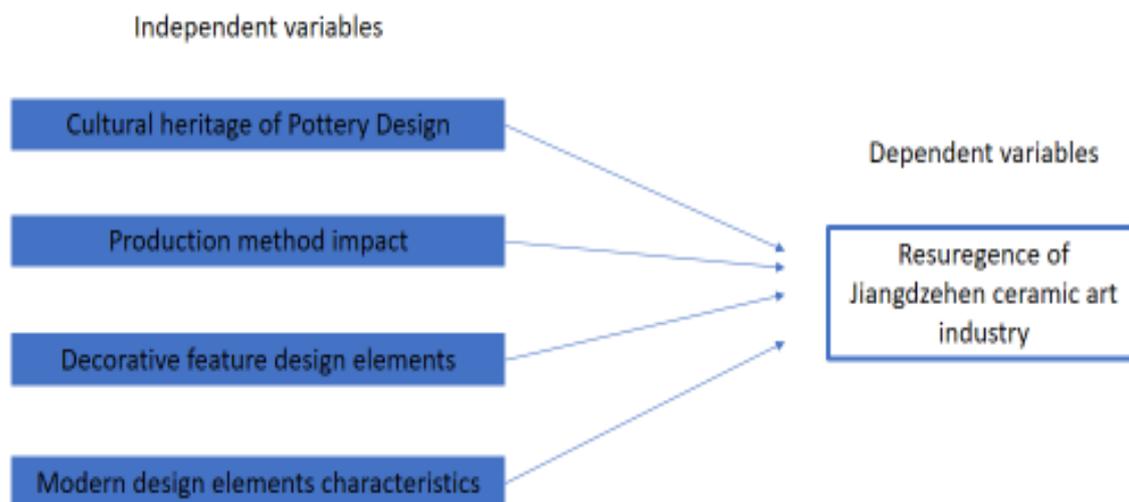


Figure 1: Conceptual Framework

Literature Review

Research into the causes of Jingdezhen's ceramics revival is the primary goal of this study. Due to its rich historical roots and unique cultural character, this is now one of the most debated issues in the artistic community. Mud and fire come together in the art of ceramics. Kaolin, called for its location in Gaoling Village, Fuliang County, Jingdezhen, is one of the city's several porcelain resources. It has a high refractoriness, is resistant to deformation, and may

make ceramics whiter. It's a very uncommon kind of natural porcelain. Additionally, Jingdezhen's abundant wood resources are used as fuel in the ceramics fire process. Jingdezhen ceramics have benefited greatly from these abundant natural resources, which have allowed for their rapid growth and economic success. Jingdezhen's semi-industrial production method of coordination and collaboration set it apart from neighbouring areas, which were still producing at the level of individual hand workshops.

Sculpting and glazed billets have their own techniques; printing, painting, and carving each need specialised knowledge and expertise, and the regulations are well-defined (Webster, 2021). The productivity and quality of ceramics have dramatically increased under the supervision of industrialization, which has led to the creation of manual lines with a clear division of labour. However, many researchers have been doing studies on this aspect of art and craft, but none have met all the requirements of the research issue and created a successful end, thus this study will be extremely necessary and valuable for the students or the future researchers. During the many royal eras of China, ceramics emerged as a distinct artistic discipline. In the twenty-first century, Jingdezhen has been actively promoting the growth of the ceramic culture and creative industry by repositioning the ceramic industry, actively building the ceramic culture and creative industry base, and integrating the artistic advantages of Jingdezhen's traditional ceramics with daily-use ceramics to create a ceramics market that is both artistic and life-oriented. According to a study (Gerritsen & McDowall, 2018), The fast growth of Jingdezhen ceramics for everyday usage has made the city a centre for ceramic production. The raw resources for pottery production have always been abundant in China. Bricks, tiles, clay containers manufactured by hand and burnt in bonfires or kilns, and even the exquisite porcelain items created for the imperial court are all examples of Chinese ceramics.

Blue and white pottery, a traditional craft in Jingdezhen, reflects the communicational culture of the region, and it is possible to study the social culture of the area via this art (Li, 2022). This research is crucial in the present context because this stage of art and craft has become one of the most emphasised streams of art, and since discussing numerous art forms from different eras is crucial for assessing this notion of multiple art forms. Knowing the craft's material and the pottery's design may help the contemporary artist understand how it relates to other forms of art and craft from other time periods. (Ceramics from the Qing Dynasty)

A growing number of individuals are investing in the arts as a result of the rising popularity of cultural activities and the resulting rise in the demand for them. Jingdezhen art porcelain, as a big value-adding and value-preserving sector, will surely have extensive future market growth opportunities. The aesthetic needs of contemporary society are met by the relatively new field of art porcelain, which has a brief history of growth and comes at a modest price. The barrier to collection is low for those in the middle class. However, there is significant future potential for the enjoyment of certain art porcelain pieces created by young and middle-aged artists. Traditional Jingdezhen ceramics have been passed down from father to son in China for generations. (Chinese Neolithic Era, no date) But ever since the early years of the republic of China's capitalist economy, the entry of foreign sophisticated equipment and technology, and the formation of a new mode of production, there has been a surge in the number of employees who are able to adapt to mechanisation. Since the end of the generation is the new education mode to develop ceramic technology talents, pottery and porcelain of the development of vocational schools is catered to the new talents training mode; this is the first step in the reform of ceramic education in Jingdezhen. For the modern Jingdezhen ceramic education guiding ideology, there can be no a complete so in all kinds of

resistance and economic pressure to become their own ways, resulting in ceramic art's inability to adapt to the changing times (Li, 2022).

The development of information and expertise is essential to the success of the creative and cultural industries. (Zhang et al., 2020) When it comes to Jingdezhen's creative art industries, we need to have a conversation about how the financial and non-financial metrics of a company's success interact with one another. (Kotane & Kuzmina-Merlino, 2021) The term "performance" refers to the ability of a person, place, or thing to give outcomes in a dimension that has been established in advance, in connection to a goal. This goal for the dependent variable is further elaborated below.

Traditionally, financial measurements have been utilised in order to appraise its success. Three of the most often utilised performance indicators are those that measure efficiency, development, and profit. One of the complaints that is levelled at this distorted judgement of success is that it focuses too much on the short term and not enough on strategy. However, there are many who believe that using only financial measures to evaluate performance is insufficient for making decisions in today's modern firms and that instead, performance indicators have to take into account both financial and non-financial measurements. (Bae & Smardon, 2019) These non-financial metrics typically focus on things like time, flexibility, the quality of the product being manufactured, and the overall satisfaction of the creative entrepreneur in Jingdezhen. (Dillon, 2018) Studies of entrepreneurship have placed a significant amount of attention on the factors that determine the success of a firm. To assess whether or not a firm has increased in size, one method of investigation is determining whether or not there have been shifts in the turnover, the total sum of the balance sheet, or the number of employees.

Quite frequently, expansion is evaluated in terms of market share. In the literature on marketing research, the word "success" is utilised in a number of different contexts. In a nutshell, the continuance of business activities is what constitutes success, and the shutting down of firm operations is what constitutes failure. Success has typically been evaluated based on a company's financial performance, including factors such as growth, profit or turnover, or return on investment, in addition to the number of employees. One non-financial indication of an employee's success is their capacity to maintain a healthy work-family balance. There are many different factors that might affect the achievement of a company's goals. A few examples of this would include the structure and competition present in a particular industry, the decisions and objectives of entrepreneurs, the relationships between employees, the culture of an organisation, and educational and training programmes.

Changing preferences for ceramic art in China creates two kinds of restraints that are hampering the development of the handicraft sector: those that are imposed by customer demand, and those that are imposed by supply. The difficulty is that there is not enough demand. The growth in people's monetary, spiritual, and cultural ambitions, as well as their capacity to achieve those objectives, is one of the primary forces behind the current boom in the creative industries. The composition and extent of demand are the primary factors that will most strongly influence the growth of particular creative businesses or sectors. Pigeon & Wray (2017) The percentage of private investment in the arts is growing, or the amount of money and support programmes geared toward the government are growing as another example. In spite of this, the overall demand for creative products in China and the rest of the world is still relatively low. For this reason, further cultivation and activation of the market for ceramic culture and creative industries is required in order to improve the overall consumption level of creative products in Jingdezhen, China, and the rest of the world.

Demand can be held back by factors such as the size and composition of the target markets that the crafts are intended to serve. Included in this discussion are aspects that lead to a decline in demand for artisanal products in a particular market. In the meanwhile, the factors that restrict the production of various crafts' commodities and the accessibility of those goods are referred to as supply constraints.

In recent years, the expansion of the manufacturing industry in the has been limited by a number of issues, including a deficiency in the availability of skilled labour, challenges Jingdezhen in acquiring high end expensive raw materials, and other supply-related limitations. Bochet et al (2018) One of the most significant obstacles to the widespread sale of products on local and international marketplaces is the length of time that an item must go without being exposed to fresh air. Large orders need for a substantial quantity of storage space, and in the absence of that capacity, a whole shipment runs the risk of being ruined. There are local, state, and national markets for handicrafts, in addition to international tourism and business markets. Because of the nature of the market, there are limits placed on the total size of these marketplaces as well as the patterns of demand. They have a substantial influence on the amount of support a market can give for the development of a craft by limiting the size of the market as well as the demand for its products. The bulk of porcelain items are priced at low levels, which reveals the low reputation of Jingdezhen porcelain manufacturers. There are just a few well-known porcelain production masters in the Jingdezhen porcelain market that have a pricing advantage. On the other hand, the price of high-end things might easily exceed one million dollars.

The vast majority of people can't afford them therefore they are out of their grasp. On the other hand, the majority of crafts do not fulfil the requirements that are set by the art market. The majority of people that fall into the middle class have creative aspirations that they would want to see realised. However, the ceramics sector in Jingdezhen is not able to keep up with the demand for higher end items at this time. At the Jingdezhen Ceramic Market, the vast majority of the objects for sale are low-quality imitations, with porcelain decorations selling for less than one hundred dollars each (Martin, 2013). A tableware set with 58 pieces can set you back a few hundred dollars in the shop, but it will only cost you a few hundred yuan. On the European market, identical specifications will be sold at a price that is more than 50,000 yuan. The value of Jingdezhen porcelain needs to be increased for the brand to be brought back to life. To phrase it another way, because the amount of available resources is decreasing, it is imperative that the degree of cultural and creative production in Jingdezhen be increased. There should be concerted efforts by all parties to make high-end goods and increase the cultural value of porcelain production in order to meet the demands of our customers while also boosting the cultural worth of the manufacturing of porcelain.

It is common knowledge that there is a significant gap in the Jingdezhen porcelain sector between the number of skilled workers and the number of experienced workers. Because there is insufficient coordination between critical government policy support, corporate investment, and industries. In Jingdezhen's growth of ceramic culture and creative industries, the supply of fresh ideas and talent is unable to maintain pace with demand (Pearce, 2015). Despite the fact that Jingdezhen's ceramic culture has for a very long time been a significant part of the city's culture, there are still some problems. The creative sector has been developing at a very slow pace for a considerable amount of time, which has resulted in a significant time lag in terms of updating and altering the development model for the creative business. Its progression is being hampered by a lack of comprehension of the concept as well as an imbalance of talent, which has led to a lack of production scale and effect as a result.

Last but not least, the limitations imposed by institutional administration at the local level make it impossible to distribute resources in an efficient manner (Gillette, 2018)

The ceramic culture of Jingdezhen has a lot of resources, but because the management is so disjointed, the system is unable to make use of these resources and cannot play an important role in the expansion of the industrial sector. Investors are not interested in cultural and creative industries initiatives undertaken by the provincial government if they do not specifically target the ceramics industry. In addition, firms are waiting for the scenario since the short-term recovery efficiency is not obvious. As a consequence, even less investments are being made in the high-tech ceramic industry, which is developing. Due to a lack of innovative thinking within the ceramic culture industry, it is becoming increasingly difficult to compete in a sector that is growing increasingly competitive. When it comes to ceramic culture in the modern world, the fundamental approach for creating the art form is still the excavation of old cultures. The pace of life for the common individual has quickened in tandem with the acceleration of large-scale industrialised production. Ceramics that are crafted by hand using more time-honored techniques are likewise falling out of favour with the general population. As a direct consequence of this, the sector of ceramic culture is experiencing a crisis in terms of the availability of talent. In the United States, both porcelain and people with the necessary expertise to recognise it are in limited supply. (Liu, 2016) The shortage of competent labourers is a significant obstacle that has hampered the development of ceramic culture. The World Trade Organization (WTO) membership of China has only recently been put into effect after an extensive application and review process. It does not possess the required level of competence or understanding to compete effectively on a global scale. A lack of understanding about linked cultural enterprises is one example, as is the difficulty in determining the precise kind of cultural sector. As a consequence of this, it is hard to construct a whole industrial chain that is associated with ceramic culture, which is damaging to the maintenance and transmission of ceramic culture.

Since the state-owned porcelain industry collapsed in the 1980s, resulting in a condition of disorder in the sector, a range of new manufacturing facilities for porcelain have emerged. This has caused the industry to be in a state of disarray. It was unavoidable that a miniature porcelain production model would lack the essential components of creativity of contemporary production, and this model also produced some confusion in the markets to some extent. However, this was not an issue that could have been avoided entirely (Zhang et al., 2015). However, Jingdezhen Porcelain was improved because to this concept. The security of one's intellectual property cannot be guaranteed in any way. The protection of intellectual property is not often enforced as strictly as it should be further engendering the lack of creativity amongst artists.. The protection afforded by intellectual property law is the most efficient method available for preserving inventiveness as a representation of wealth and productivity. Even though Jingdezhen's current ceramic culture and creative industry are still in the early stages of cultivation (in terms of size and influence), the so-called creativity will lose its value and role if the work is copied or repurposed and flows into the market. However, some creators were unaware of this point, incorrectly judged it as conducive to market activities, and did not take the necessary intellectual property protection measures.

Because of the unpredictable nature of the product, businesses were hesitant to engage in innovative or developmental work. A manufacturing schedule has been implemented for the entirety of the market. Because of the competitive nature of the market, the staff of Jingdezhen Porcelain have developed a mentality that is not coordinated. Even in this day and age, the porcelain sector keeps its focus on the domestic market. The establishment of a

contemporary method of manufacturing porcelain is largely responsible for Jingdezhen's growth in recent years. The old method of producing porcelain placed a significant amount of emphasis on safeguarding intellectual property rights; however, the new method of producing porcelain places a greater amount of emphasis on punishing infractions of intellectual property rights and encouraging a more widespread movement to safeguard all types of intellectual property (Yasuda, 2016).

It is also conceivable to look at institutional innovation from the perspective of the creation of a stable market system. This perspective is possible. In order for the existing market system to function well, it is necessary for the market in the Jingdezhen ceramics sector to be totally open and honest. In order to maximise earnings, the manufacturers develop duplicates of inferior quality and then sell them at excessive prices while using the Jingdezhen name on their products. As a direct consequence of this, consumers will be negatively impacted, and the gradual development of the new Jingdezhen porcelain market would be hampered. (Wu, 2016) By regulating the market trading platform, cracking down on counterfeit and imitational behaviour, standardising the market order, improving the protection of intellectual property rights of Jingdezhen Ceramic mechanism, and strengthening market supervision, emphasis is placed on reputation in the market, creating an ideal system platform for the Jingdezhen ceramics culture, Jingdezhen Ceramics' intellectual property rights are better protected to ensure creativity amongst artist continues and is preserved for ongoing generations.

Methodology

Both qualitative and quantitative approaches to researching a topic can be distinguished from one another. Quantitative research is a method that entails the gathering and examination of a substantial quantity of numerical data. The approach is named after its primary activity. This procedure may require a fair amount of time on your part. Because of this, the data can be averaged, predictions can be made, relationships can be researched, and the results can be extrapolated to bigger groups of people who use the data. The viewpoint of qualitative research is required because it combines an understanding of the historical context of the pottery in question with an understanding of the fundamental constituents in order to achieve a deeper insight into the components that are being taken into consideration (Shi et al., 2022).

This choice was chosen since the nature of the material that is the focus of the investigation necessitated it. Both the development of pottery design over the ages and the influence of pottery design on pottery design over the centuries are significant historical shifts that cannot be researched statistically due to their intertwined nature. The viewpoint of qualitative research is required because it combines an understanding of the historical context of the pottery in question with an understanding of the fundamental constituents in order to achieve a deeper insight into the components that are being taken into consideration.

This viewpoint is required because it combines the knowledge of historical context with an understanding of the fundamental constituents. When this occurs, qualitative research is considered to be acceptable because it offers the essential framework within which in-depth studies of pottery design may be carried out. In other words, qualitative research makes it possible to conduct in-depth studies of pottery design. This lays the path for further investigations of pottery design that are more sophisticated. These investigations could include significant aspects including glazing operations, building methods, and design attributes.

The goal of qualitative research is to determine not only "what" people think but also "why" they think it by getting to the bottom of not only "what" people think but also "why" they think it by probing individuals with in-depth questions into their thought processes. This is accomplished by probing individuals with in-depth questions into their thought processes. Interrogating people with these kinds of questions is one way to attain this objective, which can be accomplished as part of an endeavour to fulfil the purpose of qualitative research. The qualitative research method entails conducting an analysis of the data collected from the participants' responses and drawing conclusions based on the people's own explanations of the decision-making and opinion-forming processes that they go through (Unger, 2022). This is done in order to learn more about the participants' experiences. In conjunction with the gathering of fresh information, this is carried out (Rantala, 2021). Because of this, it is possible for the researcher to arrive at conclusions that may be extrapolated to apply to a broader group of people whose features are the same as those that are being researched. This is referred to as "extrapolating" the findings. This is feasible due to the fact that the individuals being researched have certain features with one another.

In order to acquire a better knowledge of the variables and the links between them, the major research approach that will be employed is that of employing qualitative questionnaires and surveys. This will be done in order to gather information. This will be done in order to acquire a deeper comprehension of the aforementioned variables as well as the connections that exist between them. In order to communicate with the participants, we will use a number of different online platforms, such as Google Meet and others. The participants in these connections will be asked to provide their feedback regarding the Jingdezhen Ceramic Art style at some point over the course of these interactions (Wu & Coe, 2022). The aesthetic of Jingdezhen Ceramic Art will be reflected in the background of the sample group, which will be designed in a way that is indicative of the aesthetic. Both the artists who create works in the Jingdezhen Ceramic Art style and the customers who purchase those works are well-versed on the history of the style as well as the causes that contributed to the development of the style.

The degree of structure that is utilised during an interview can frequently serve as a helpful indicator of the type of interview that is being performed. During the portion of this inquiry that was devoted to conducting interviews with a variety of people, a questionnaire was used rather frequently. Its purpose was to collect information from the interviewees. In order to obtain the necessary information, a questionnaire in the form of an online survey was given to a predetermined number of participants who were chosen at random (Caputo & Scarpa, 2022). Before the questionnaire was sent out to respondents, its questions were pre-written and arranged in a question-year framework. This pattern was followed throughout the whole questionnaire.

There are four distinct methods that fall under the category of qualitative research instruments: interviews, surveys, observations, and group discussions. Interviews are a type of qualitative research that are founded on the foundation of the researcher asking questions in order to elicit replies from the participant. Two people are required for an interview to take place; one of these individuals acts as the interviewer and is in charge of asking the questions. Free-form questions that invite in-depth written responses are a defining feature of qualitative surveys, which also distinguish them from quantitative ones.

The people will have a background in the Jingdezhen Ceramic Art style in their respective areas of competence. The artists and customers of the Jingdezhen Ceramic Art style are knowledgeable about the history of the style and the causes that influenced it. For the

purpose of the study, about forty to fifty artists and purchasers will be contacted, and after that, the number of participants who agree to take part in the study will be determined by the participation.

The individuals chosen from the population will be determined through the use of the random sampling. A type of sampling known as random sampling, which is also known as probability sampling, is a type of sampling in which each sample has an equal chance of being selected to reflect the overall population that is being researched as does any other sample. Random sampling is also known as probability sampling.

In order to arrive at a reasonable estimate of the required size of the representative sample, we will make use of the Cochran formula. If you know how precisely you want your results and how confident you want to be in those results, as well as the expected proportion of the attribute in the population, you can use the Cochran formula to determine the optimal sample size. You can use this formula to determine the optimal sample size. If you have all of this information, then you should be able to use the formula.

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