


Research on Protection and Inheritance Strategy of Endangered Traditional Ceramic Crafts in Southern *Fujian* Folklore

Xiaobo Lian, Qingnian Zhang* , Linping Zhou, Yuntao Huang, Zhouqing Liu

Quanzhou Normal University, Quanzhou, 362000, China

*Correspondence: 1529728804@qq.com

Citation: Lian, X.B., Zhang, Q.N., Zhou, L.P., Huang, Y.T., Liu, Z.Q. (2024). Research on Protection and Inheritance Strategy of Endangered Traditional Ceramic Crafts in Southern *Fujian* Folklore. *Journal of Arts and Cultural Studies*, 3 (1), 1-14. <https://doi.org/10.23112/acs24020202>



Received: November 28, 2023

Revised: January 25, 2024

Accepted: January 29, 2024

Published: February 2, 2024



Publisher's Note: KIHSS stays neutral with regard to jurisdictional claims in published maps and institutional affiliations.



Copyright: © 2024 by the authors. Submitted for possible open-access publication under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

Abstract: *Background:* In recent years, China's established many institutions and introduced reform programs to protect cultural heritage. *Purpose:* This research analyzes the protection status and development mode of endangered traditional ceramics in southern *Fujian* to better protect the endangered traditional ceramic technology in southern *Fujian*. It further researches ceramic process protection and inheritance development strategy. *Methods:* The attitudes of relevant national organizations towards protecting endangered traditional crafts are analyzed in the ceramic factory areas around Chaoshan and Foshan. The Dehua white porcelain, Jingdezhen porcelain mothers, and Foshan Shiwan dolls are compared through comparative research and literature to study various methods for protecting endangered traditional crafts. Further analyses on the strategies for the protection and development of the inheritance of endangered traditional ceramic crafts in the folklore of southern *Fujian* are also performed. *Results:* This article analyzes the protection and inheritance strategies of traditional ceramic crafts endangered in southern *Fujian*. It summarizes the three inheritance strategies of supporting inheritance talents, improving the protection mechanism, and establishing the protection and inheritance of traditional ceramic crafts on campus. *Conclusion:* The study of ceramic process protection strategy can summarize three points. First, to strengthen the precision support; second, to improve the inheritance and protection mechanism; and third, to establish research on the protection and inheritance of traditional ceramic processes.

Keywords: Southern *fujian* culture, Ceramic craft, Protection and inheritance, Endangerment, Strategy research

1. Introduction

1.1 Research Background

Southern *Fujian* in China is the most concentrated area for ancient kilns. Since the pre-Qin period, many kilns have been excavated, and several were formed simultaneously. It is estimated that more than 500 Song and Ming kilns in *Fujian* are being excavated. Due to the rapid development in science and technology and the digital economy, changes in customs and habits, and aesthetic concepts, many folk arts have lost their initial practicality and use and are withdrawn from southern *Min* people's lives (Chen, 2014). The low productivity of the traditional ceramic industry has reduced the demand for the traditional folk ceramic crafts of southern *Fujian*. With the continuous development of China's social and economic development under the leadership of the new idea of creating a harmonious society, cultural construction has been raised to an unprecedented height to pay attention to. China has set up several national institutions and introduced a series of reform programs to protect cultural heritage.

1.2 Research objective

This research analyzes the protection status and development mode of the southern Fujian folk endangered traditional ceramic crafts through the static, dynamic, tourism, renewal, and other protection modes. It also examines the government, relevant organizations, and other attitudes toward protecting endangered traditional craft. It further researches the protection of ceramic crafts and the inheritance of the development strategy. Minnan folk endangered traditional ceramic craft protection and inheritance strategy for the perspective of each analysis. The regional comparative analysis of Minnan ceramics differs from other areas of ceramics, reflecting the uniqueness of Minnan ceramics. Minnan folk arts and crafts have a strong personality and spirit. They represent this country's thinking process and understanding of the outside world. By fostering inherited talents, improving the protection mechanism, and research on the protection and inheritance of traditional ceramic crafts in schools, the spirit of Minnan ceramic crafts is excavated and re-innovated. It helps to form a regional advantage with regional education and life characteristics. It allows the better use of the protection and inheritance of endangered traditional ceramic crafts in Minnan folk.

1.3 Research Methods

Based on the comparative research and analysis, the Dehua white porcelain, Jingdezhen porcelain mother, and Foshan Shiwan dolls' ceramics are based on realism. Dehua porcelain sculpture realism emphasizes the purity of the main body of the shaped type. Foshan Shiwan dolls pay attention to the realism of the demeanor. Jingdezhen combines modeling with decoration. In the literature, various methods for protecting endangered traditional crafts are studied to analyze further the strategies for the protection and inheritance development of endangered traditional ceramic crafts in southern Fujian folklore. Based on the case study, the ceramic factories around Chaoshan and Foshan enjoy great support from national institutions in protecting endangered traditional crafts.

1.4 Research Significance

China has always advocated the middle way and opposed excessive rigidity. Under the market economy orientation, excessive market orientation will inevitably lead to losing the core value of folk handicrafts. The inheritance and development of China's traditional ceramic art can not be separated from the state's and relevant departments' attention and support. The various supportive actions of government departments have promoted the development of traditional ceramic skills and created convenient conditions for their inheritance and development. It helped foster talents, improve the protection mechanism, and helped the school district establish the traditional ceramic craft protection and inheritance research of the three southern Fujian folk endangered traditional ceramic craft inheritance strategies. Inheritance and protection of southern Fujian ceramic crafts need many human and financial resources that a single or ordinary organization cannot manage. Only the government can manage such an intricate systematic project and provide sufficient financial support (Chen, 2016).

2. Literature Review

Niu Peihong explores the development of contemporary ceramics through intangible culture, inherits ceramic firing techniques, and explores new directions for transforming traditional handicrafts and non-heritage designs (Niu, 2023). You Lijiang explores the current industrial development situation and presents suggestions from the rural revitalization strategy as a starting point. The author promotes cross-border integration of Dehua ceramics and facilitates their transformation and upgrade to a new level (You, 2022). Lv Lingyun discusses the deep-seated reasons for the "tragedy of the commons" of Dehua Ceramics and solves the phenomenon of "tragedy of the commons", achieving the revitalization of the regional brand of Dehua Ceramics (Lv, 2021). Deng

Weibin and Lai Huasheng give an overview of the Maritime Silk Road and the development of Dehua ceramic art. They discussed the long-term development of Dehua ceramic art in the context of the Maritime Silk Road (Deng, 2020). By analyzing the problems in transforming the Dehua ceramic industry from a "manufacturing industry" to a "cultural industry", Lin Shaohong proposed marketing strategies for Dehua ceramic cultural and creative products. He/She proposed the target market strategy, the value creation system strategy, the value communication strategy, the value delivery strategy, and the marketing performance strategy (Lin, 2019). Zeng Huahui and Tu Kang proposed that most Minnan ceramics are folk productions and free creations by folk masters and craftsmen. They discussed the aesthetic perception of Minnan porcelain painting art from five aspects: modeling, fetal ornamentation, glaze, coloring, and spontaneity, reflecting nationalism and popularity characteristics in every aspect. It sensitively and vividly reflects the social reality and folk customs of the time (Zeng, 2018). Xu Snapqi analyzed the application method of Minnan traditional culture in daily-use ceramic product design. Incorporating traditional cultural factors in the design process of daily-use ceramic products and reconstructing them using three-dimensional, planar, and color elements is an effective way to improve the value of daily-use ceramic products (Xu, 2016). Chen Zhenyu concluded that the government must lead the development of traditional arts and crafts souvenirs in southern Fujian. This is because tourism souvenir development was relatively backward, with few creative points and artworks, resulting in a single tourism product (Chen, 2016). Guo Xiaoying proposes that creating Zhangzhou's characteristic ceramic industry first requires pottery innovation and education. The establishment, opening, and development of pottery and the construction of an academic exchange platform will certainly play a positive role in the sustainable development of ceramic culture in southern Fujian (Guo, 2014). Zheng Xiaojun proposed that since the Song Dynasty, especially the Southern Song Dynasty, the southward shift of the political, economic, and cultural center accelerated the development of the southeastern coastal area. The development of maritime technology and the shipbuilding industry promoted the rapid development of overseas transportation and trade. It led to the rise of many kilns imitating the famous kilns near the port of Quanzhou. The coastal area of the Jiulong River, adjacent to the port of Quanzhou, reported an increase in the number of kilns during this period (Zheng, 2010).

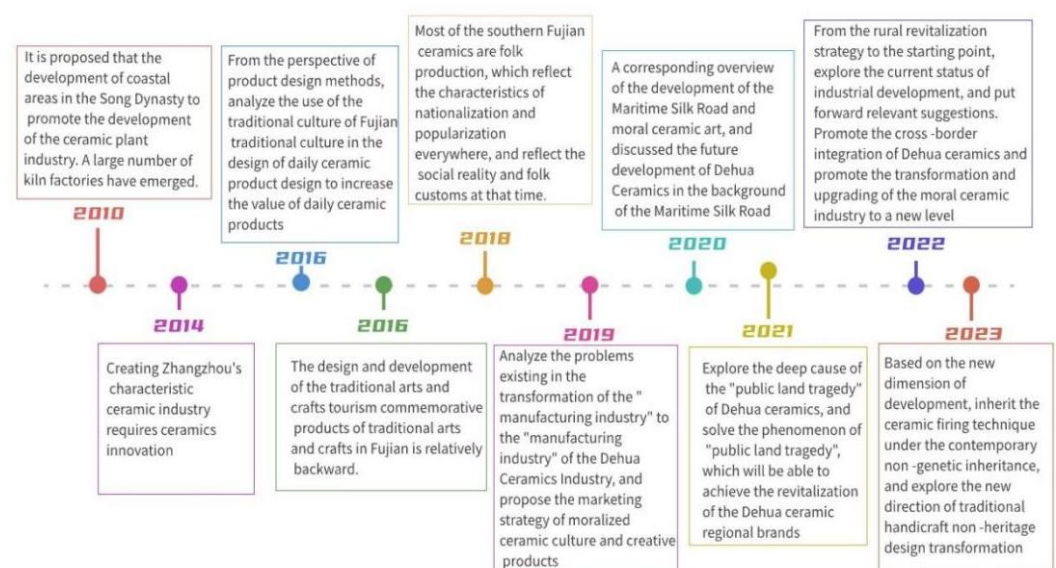


Figure 1: Literature Timeline

From the 12th to the 17th centuries, the "Maritime Silk Road" accelerated economic and cultural exchanges between ancient European and Asian countries. Chinese export ceramics were excavated from shipwrecks and kiln sites. Appropriate protection and management of archaeological sites and discoveries along the Maritime Silk Road (Ng, 2005). Minnan architectural pattern is an important expression carrier of Minnan culture, analyzing Minnan architectural style, explaining the use of Minnan architectural texture elements in modern ceramics, and using Minnan architectural texture elements in modern ceramics (Zhou, 2020). The study adopts the qualitative grounded theory research method. It organically integrates innovation-driven theory, design thinking theory, sustainable development theory, and transition design theory. It analyzes them based on socio-economics, technological development, and product service design. Potential opportunity gaps at key nodes are identified through divergent and convergent thought processes (Chen, 2023). Some scholars have suggested that high pollution levels accompanied the production process of traditional ceramics. It is a consequence of industrialization. As the "Pottery Capital of Southern China", Foshan has been involved in the environmental crisis while relying on the ceramic industry for development. Since the 21st century, Foshan has succeeded in upgrading the city from an industrial to a culturally oriented one by actively innovating in the craft of Shiwan pottery sculpture. As a result, a series of cultural landscapes and some emerging industry forms have been created based on the theoretical perspective of cultural ecology. This has also brought new beauty to the city and its inhabitants (Zhou, 2023). The role of agriculture can only be effective through the intervention of local regulators, who help distribute knowledge and resources to the many participants in the Linked Technologies network (Gerritsen, 2012).

Table 1: Summary of Literature Features

Research direction	Reference	Viewpoints
Minnan ceramic design innovation	On the Aesthetic Cognition of Minnan Porcelain Painting Art. On the Use of Minnan Traditional Culture in Modern Daily-use Ceramic Product Design.	Most Minnan ceramics are produced by folk, reflecting the characteristics of nationalization and popularization. Traditional cultural factors are integrated into the design process of daily ceramic products to improve their value.
Minnan ceramics under the background of the sea silk line	Study Dehua Ceramic's Art in the Maritime Silk Road Context. Marketing Strategy of Dehua Ceramic Cultural Creative Products under the Background of "Haisi". Ceramics were in the Coastal Region of Southern Fujian during the Song and Yuan dynasties.	Explore the future development of Dehua ceramic art in the context of the Maritime Silk Road to help the Dehua maintain the longevity of ceramic art.
Transformation of southern Fujian ceramics	Dehua Ceramic Handicraft Non-genetic Inheritance and Design Regeneration. Research on the Development of Dehua Ceramic Industry under the Perspective of Rural Revitalisation.	Discuss the current situation of industrial development and promote the transformation and upgrading of dehua ceramic industry.

<p>protective measures</p>	<p>The Promoting Role of the Government in the Development of Traditional Arts and Crafts Souvenirs-Taking Southern Fujian Folk Arts and Crafts Souvenirs as an Example. On Southern Fujian Culture and Pottery Innovation--An Introduction to the Development of Zhangzhou Pottery and Ceramics. Research on the Regional Brand Development of Dehua Ceramics under the Perspective of "Tragedy of the Commons".</p>	<p>Pottery innovation, education first, the establishment, opening, pottery development, and building academic exchange platform led by the government of southern Fujian ceramics to play a positive role.</p>
----------------------------	---	---

Based on the literature, improvements in the Minnan ceramic craft's technology will make it environmentally friendly, high-end, protect its craft, and bloom. It could explore many potential elements and their specific mode of operation and significance. It will serve as a reference for transforming other endangered crafts. The next step of this research is to dig deeper into the cultural connotation, gather more relevant elements, and use various complementary methods to adjust the subsequent conservation strategy. In addition, the literature is still slightly insufficient to study conservation strategies for ceramic crafts in southern Fujian. Most strategies are studied from social and economic perspectives, often neglecting the educational level. The problem symptoms could be social or economic. These problem symptoms can not be ignored. Especially the symptoms from the education perspective, from the human content of the teachings which are deeply engraved into the hearts of everyone. This is because many people will take the initiative to take up this responsibility.

3. Analysis of the Protection Status and Development Mode of Endangered Traditional Ceramic Crafts in Southern Fujian Folklore

Changes in customs and habits, artisans detachment with handicraft-making skills, and changes in aesthetic concepts have brought the pottery-making skills to extinction, excessive market orientation has led to the loss of the core value of folk crafts. Therefore, preserving folk handicrafts has become an important problem that needs to be solved. These folk handicrafts can still maintain their original colors in the wave of the market economy.

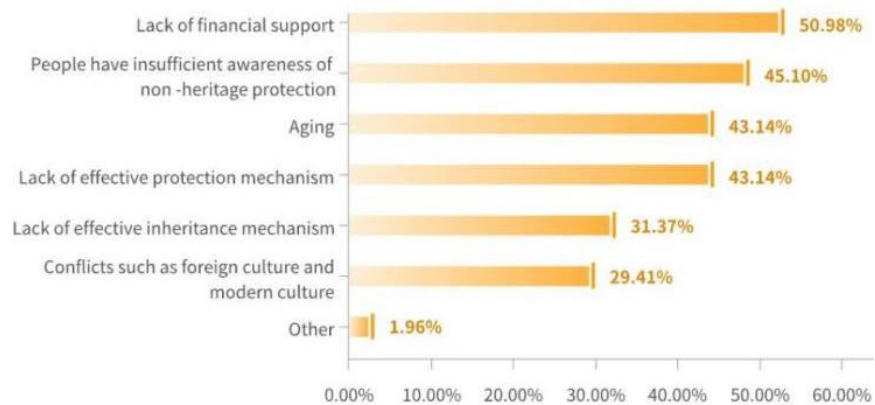


Figure 2: Problems in the Development of Traditional Ceramic Crafts

Data Source: Minsheng Intelligence Centre

3.1 Static Protection Model Analysis

Vigorously built the South Fujian endangered ceramic craft protection center and a traditional handicraft museum, encouraging social forces to participate in completing the measures. This will help promote the protection of South Fujian's endangered ceramic crafts and emphasize the region, temperature, and other integrity of the "environment" to implement the protection, from the construction of hardware facilities to the human environment. Restoring the "two-pronged" implementation of the protection unit is responsible for the system under the South Fujian endangered ceramic craft environment restoration and protection to create a good environment and inheritance space. Furthermore, the endangered ceramic crafts in southern Fujian can be collected in museums above the municipal level. Video recording and textual narration methods can be used as a supplement to create an innovative audio-visual museum.

3.2 Dynamic Protection Model Analysis

Legislation, education and training, publicity, exhibitions and sales, workshops, workshops suitable for tourism, integration into folklore activities, and other ways of protection like mainly market-oriented protection and inheritance, protection of the center of gravity in the hinterland and a certain scale of development of the basis of the category. The use of "non-heritage into the school" educational activities, from primary education to junior and senior high schools and universities, will create a value for endangered ceramic crafts in southern Fujian and the value of aesthetic education to achieve the perfect combination of the formation of the "non-heritage" curriculum system with local characteristics. It will guide students to learn the value of endangered ceramic crafts in southern Fujian and the value of aesthetic education. Encouraging the students to learn Minnan endangered ceramic craft can help preserve dynamic inheritance and continuation of Minnan endangered ceramic craft.

3.3 Analysis of Tourism Conservation Models

The attractiveness of tourism to culture determines the prospects for its development to a large extent. Only places with rich cultural resources can become tourist attractions. From the current production, research and development, and sales of tourist souvenirs in southern Fujian, the level of development and utilization of their products is not high enough. The unregulated tourist souvenir market is restricting the development of the local tourism industry. From the tourism commodity development and design perspective, tourism souvenirs should be an indispensable part of tourism products. They are some special items purchased by tourists during their traveling. For tourism development in southern Fujian, we must start with product development and design through scientific research and design of tourism products, cultivate a group of regional cultures with regional characteristics, and form products with local characteristics satisfying tourists' interests. We need a market-oriented model for protection and inheritance. This model focuses on traditional handicrafts. It mainly focuses on developing and utilizing them as a cultural resource. Such exploitation is market-oriented. Traditional ethnic handicrafts are examined from a modern perspective by combining cultural and creative industries and traditional handicrafts. They are brought to the market for commercial exploitation and utilization. Therefore, under this model, it is likely that there will be a need to reproduce the traditional arts of the nation.

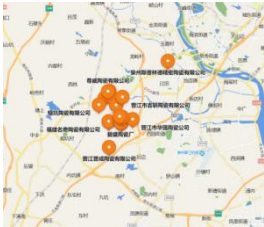
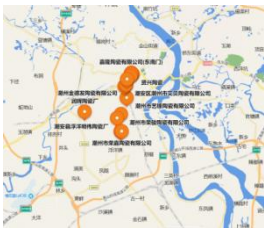

3.4 Updating the Protection Model Analysis

Folk ceramics in the creation of the theme reflect the people's aesthetics. People's habits and aesthetic concepts have changed over time. The creative concepts should also keep up, the core of which is to respond to the times with new ideas and emotions, especially in creating the subject matter. The form and content should be consistent to attract public attention. It will allow people to recognize the endangered ceramic technology of southern Fujian folklore. It will help promote the inheritance and

protection of ceramic technology. Through the deep excavation of the cultural heritage of southern Fujian ceramics, it is possible to raise the cultural heritage of southern Fujian ceramics to a higher level. To enhance the "readability" of the transformed products and make them become an intangible carrier of cultural memory. Starting from Minnan pottery's production technology and decorative themes, we have carried out in-depth research on its cultural connotations and explored its special value and conservation significance. Based on the cultural imprint and using Dehua pottery art as a carrier, it is transformed into a language of non-heritage design by analyzing and studying its core elements. This is to condense the national awareness of non-heritage into a cultural driving force, promote the transformation of modern non-heritage design to sustainable development, and realize sustainable development.

3.5 Analysis of the attitudes of the government, relevant organizations, and inheritors toward the protection of endangered traditional crafts

Table 2: Ceramic production areas around Quanzhou, Chaoshan and Foshan

Area	Map of the Surrounding Ceramic Production Area	Focus on Industry	Trend in Recent Years (2020-2023)	Measure
Quanzhou		Exterior wall brick, antique brick, ground paving stone	The proportion of Quanzhou construction pottery industry scale in Fujian province has decreased yearly.	We will implement the five-year action plan for high-quality industrial development.
Chaoshan		Daily-use, arts, crafts, building sanitary and electronic industrial ceramics.	From 2015 to 2021, the total output value of the Chaozhou ceramic industry increased from 56 billion yuan to about 56.16 billion yuan.	The municipal government encourages ceramic enterprises to innovate in science and technology.
Foshan		Building ceramics and ceramic equipment materials.	In 2021, Foshan City will have 190 enterprises on the ceramic standard, 23 less than that in 2020.	Innovate kiln technology and develop digital management.

Into the twenty-first century, with the country's attention to the porcelain industry in southern Fujian, coupled with Chaoshan, Foshan, and other places opening up, stimulated the promotion of the gradual development of the conditions, large and small ceramic factories, like the star like a spring. It gradually formed a large-scale industrial development trend. However, in recent years, many enterprises have been following the "relocation" phenomenon. This is due to the economy's and society's continuous development, especially with the huge energy consumption and environmental protection under pressure. Many ceramic enterprises are relocating due to development planning, energy conservation, and other factors.

The local government can encourage enterprises to actively explore the international market. Guided by market demand, the enterprises can organize and carry out "Belt and Road" with countries and regions for China's cultural theme products. Art

ceramics exhibitions and other activities can enhance the visibility of Minnan ceramics in the international arena. According to the current development situation of the Minnan folk ceramic art, the government issued a series of policies to support the tourism of souvenirs made by the Minnan folk ceramic art. For example, the traditional ceramic craft design collection competition, the traditional ceramic craft financial support, directory management, the traditional ceramic craft to regulate the order of the market, and encouraging government procurement. So, the traditional ceramic craft design - production - marketing, and other links gradually open up the connection or development of the problem. For small and medium-sized micro-enterprises, the government provided appropriate tax relief, arranged professional guidance, and set up local business exchange organizations to facilitate sharing production, sales, and other experiences among various enterprises. These measures promote the regional development of the Dehua ceramic industry (Xu, 2023).

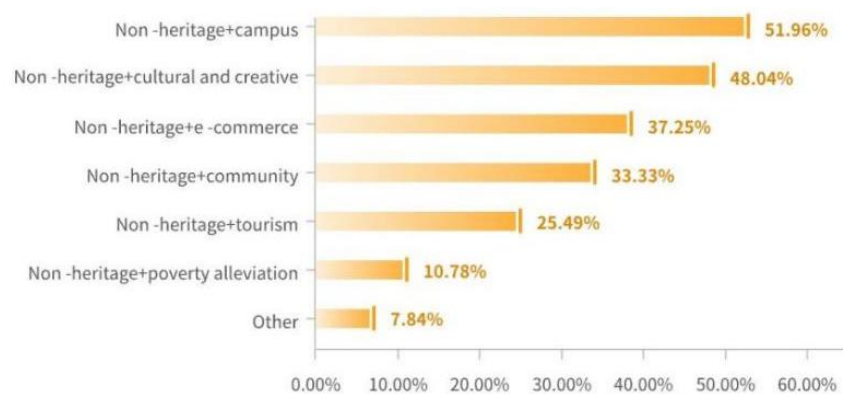


Figure 2: Problems in the Development of Traditional Ceramic Crafts


Data Source: Minsheng Intelligence Centre



The inheritance and development of traditional ceramic art in China cannot be separated from the attention and support of the State. The government departments have promoted traditional ceramic skills and created convenient conditions for their inheritance and development.

4. Dehua, Jingdezhen, Foshan three ceramics modelling comparison

During development, ceramic sculpture in the three regions has selectively absorbed the advantages of traditional Chinese statuary according to their characteristics and conditions, which is a renunciation of the history of statuary (Lu, 2011). Many values can be learned from modern sculpture art. Many of these forms have influenced the creation of ceramic sculpture in other production areas and the whole rhythm of modeling. It is the inheritance and development of traditional grotto art.

Table 3: Comparative studies on Ceramics in Dehua, Jingdezhen and Foshan

Area	Picture	Theme	Modelling	Techniques	Dermatoglyphic pattern	Material Quality	Colour
Dehua		Religious themes.	Religious Gods and Buddha statues.	Carving, delimiting, printing, piling, pasting, engraving poetry, and other decorative techniques.	The whole body is white, mostly stacked to form patterns.	Porcelain stone mineral combination, porcelain clay with low iron content, porcelain tire is dense.	Pure white, with less impurities.

Jindezhen		Be strained by dynasty government.	Elegant celadon and elegant color porcelain are elegant.	Integrated use of a variety of decorative means.	Broken branches, peonies, lotuses, banana leaves, honeysuckles, wreaths, etc.	Porcelain clay has a fine texture, whiteness, transparency, and strong plasticity.	Colorful, noble, and gorgeous.
Foshan		Rooted in the folk.	The characters are vivid.	Using plastic, carving, drawing, kneading, pressing, and other shaping techniques.	Most of the hand-painted, relief carving carving patterns.	Productive clay, strong viscosity, high plasticity.	Elegant and simple, simple and vigorous.

According to comparative analysis, the Dehua white porcelain, Jingdezhen porcelain mother, and Foshan Shiwan doll three ceramics are based on realism. Dehua porcelain sculpture presents a realistic emphasis on shaping the main body of the pure sex. Foshan Shiwan doll focuses on the reality of the demeanor. Jingdezhen is a combination of modeling and decoration together. Shiwan glazed ceramic sculptures are heavy and mysterious, mostly figure-based, and vivid images. They highlight the realism of the works rooted in the folk to reflect the people's interest in life. In the decoration, only in the clothes, base glaze, face, hands, and feet without glaze, vivid and dignified. Dehua pottery sculpture has clever lines, especially curves, to express dynamics and vitality, and the overall shape is exquisite and timeless. Dehua uses flexible lines to create a "lively" feeling. Regarding decoration, the technique is also relatively simple. Dehua white has many types, such as ivory white, jade white, and lard white, with various modeling and a unique charm. Jingdezhen ceramic sculpture of colored porcelain is rich and gorgeous, celadon elegant and quiet, with the characteristics of the kiln. Styling is also based on figurative realism; the characteristic image of the bold trade-offs takes its most infectious side in the same work using various decorative techniques.

5. Southern Fujian folk endangered traditional ceramic craft protection and heritage development strategy

5.1 Increased precision support

Talent is the foundation of cultural inheritance. An important element in protecting the material culture of Fujian South is strengthening education and research. Priority should be given to the leading figures in various artistic disciplines, growing several well-known folk artists and encouraging them to take apprentices to teach their art, innovate the subject matter, and develop the market (Xie, 2007). We should vigorously promote Fujian folk ceramic crafts, and folk artists' advanced deeds to create a social atmosphere that the whole society should respect and honor. Relying on the background of the digital economy gives full play to the advantages of big data and other means, such as webcasting, close to the "Maritime Silk Road". This will integrate the digital economy and the real economy. Transforming the traditional ceramic industry into a modern one will create a world-renowned brand.

5.2 Improvement of inheritance and protection mechanism

Create leisure pottery for older people to enjoy. Young people can relieve their stress after work, and children can enhance their hands-on skills and exercise the brain. Vigorously develop creative pottery, create creation conditions and more creative workspaces, and use pottery's language to express their creativity. Promote the use of pottery elements in Fujian for the urban culture of southern Fujian by adding a new business card.

With the continuous development of tea culture, teaware needs to meet diverse needs, so technical pottery is set up in different places. Ceramic tea sets, teapots, and other ceramic products that go with the tea ceremony are also increasingly favored by consumers. The training is scientifically planned based on the college's strengths, and professional talents are channeled to corporate units and ceramic art studios.

Most ceramic enthusiasts and professionals build a platform for academic exchanges. Based on this understanding, we should explore the folk culture of southern Fujian and make it flourish. On this basis, we should innovate it by fully utilizing the formal language of modern ceramics, implanting the cultural symbols of southern Fujian, reinterpreting the traditional folk culture themes of southern Fujian, and adopting the deconstructive methods and technical means of post-modern art such as splicing, substitution, contrast, movement, dislocation, juxtaposition, fusion, abatement, and iteration. This will help deconstruct and reconstruct them to help traditional ceramics crafts regain their luster (Guo, 2014).

5.3 Campus establishes research on the protection and inheritance of traditional ceramic crafts

The primary and secondary schools, colleges and universities, and other educational institutions can appropriately add courses on Minnan ceramic crafts, hire folk artists to teach in schools, do a good job of Minnan ceramic crafts and folk culture of the popularity of the culture and learning, and cultivate a new generation of interest in the Minnan ceramic crafts. We should let the excellent traditional skills and folk culture go from generation to generation. We must have a high-quality faculty to inherit and carry forward our excellent traditional culture. Cultivate echelon talents, compile school-based curricula, and carry out systematic training for various folk art talents to further improve their professionalism. Actively carrying out folk academic activities, both learning and establishing, has an immeasurable effect on enhancing people's learning and skills.

Improvement of specialized educational function rooms. The college has modern teaching facilities, providing students with an advanced teaching environment. The college has many high-level scientific research institutions, providing students with superior scientific research conditions. It creates a creative campus atmosphere rich in individuality. It also carries out activities to test the effectiveness of the Minnan cultural characteristics project. It designs various unique ceramic art activities by combining same-age students, their teaching purpose, and the teaching content. Carry out club activities. One is combined with traditional festivals, and the other is combined with exchange activities. Integration with traditional teaching and close contact with ceramic art clubs allow multiple channels within the school to obtain professional guidance and support. Thirdly, it is integrated with festivals. In the face of the vast ocean of southern Fujian culture, the school's special education is just a drop in the ocean. However, we always hold a heart of reverence and admiration. We can guide students to approach the excellent traditional culture of southern Fujian so that teachers and students can feel the pulse of the culture and experience its charm (Chen, 2019). We can actively promote the inheritance and innovation of Minnan culture and create a campus culture with distinctive characteristics.

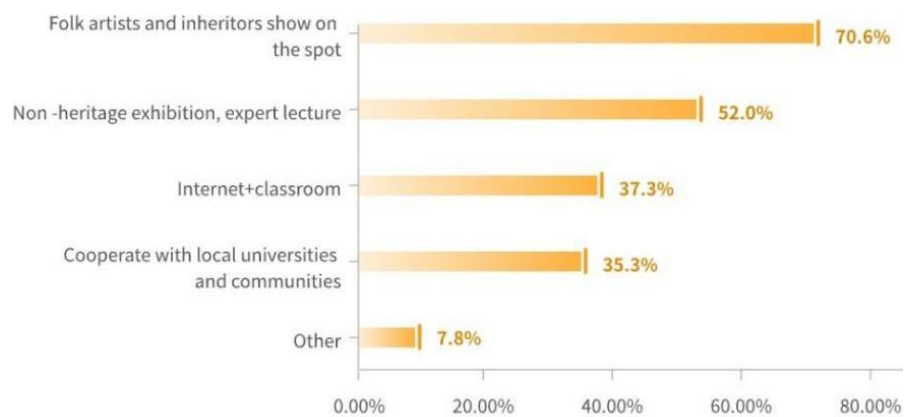


Figure 4: Distribution of intangible cultural heritage project publicity activities

Data source: Minsheng Intelligence Centre

In short, based on its originally rich cultural history, the ceramics industry in southern Fujian will show diversified development. As the center, individuals will create ceramic creativity with a personality to build and use ceramics. The initial formation of a large-scale production model is through school education, school-enterprise cooperation, and personnel training. The initial formation of China's ceramics professionals in the overall trend of innovation and development is inextricably linked with the culture of southern Fujian.

6. Conclusion

The study of ceramic craft protection strategy can be summarized in three points. The first is to increase the precision of fostering efforts. The second is to improve the inheritance and protection mechanism. The third is to establish the traditional ceramic craft protection and inheritance research. These three points can be re-explored in the spirit of the southern Fujian ceramic craft and re-innovation to form a regional advantage with regional education and life characteristics. It can better use southern Minnan's endangered traditional folk crafts. The protection and inheritance of ceramic craft will again show the diversified development situation. Southern Fujian ceramic craft only in the southern Fujian cultural connotation of a deep understanding of the premise, to develop its development space, in the inheritance and innovation, theory and practice of the combination of the road, to achieve greater success.

A nation's traditional culture is an important spiritual force and is the root and source of a country. Today's design trend has been limited to the external properties and appearance of the object. It emphasizes the connotation of regional cultural characteristics. This article presents a regional comparative analysis of Minnan ceramics, which is different from other regional ceramics, reflecting the uniqueness of Minnan ceramics. Minnan folk arts and crafts have a strong personality spirit. It is a process of this country's thinking and understanding of the outside world. By fostering inherited talents, improving the protection mechanism, and conducting research on protecting and inheriting traditional ceramic crafts in school districts, the spirit of Minnan ceramic crafts is excavated and re-innovated to form a regional advantage with the characteristics of regional education and life. This makes it possible to use better the protection and inheritance of endangered traditional ceramic crafts in Minnan folk art.

Funding:

- 1.Fujian Provincial Social Science Planning project topic: Research on the Protection and Inheritance Strategies of Endangered Traditional Folk Crafts in Minnan, Project code: FJ2023BF507
- 2.Key projects of Humanities and Social Sciences in South Korea: Research on the Creative Innovation Strategy of Quanzhou Characteristic "Fu" Cultural Brand, Project code: 2023KIHSSA004

- 3.Quanzhou City Social Science Cooperation project: Quanzhou Characteristic "Blessing" Cultural Tourism Brand Promotion Strategy Optimization Research, Project code:2023H29
- 4.Quanzhou Normal University education teaching and research project: Based on the Reform Practice of Cultivating Practical Application-oriented Professional Talents in Fine Arts (Normal School) under the New Pattern of "Great Ideological and Politics", Project code: 2023JGX014
- 5.Quanzhou Normal University Curriculum Ideological and Political Demonstration Project: Art Investigation A1
- 6.Youth Science and Technology Project of Fujian Provincial Department of Education: Research on the Restoration of Traditional Mural in Southern Fujian under Machine Voice Deep Learning, Project code: JAT231088
- 7.Fujian Provincial Department of Education University Humanities and Social Sciences Research Base project: The Sea Silk Visual Culture and Art Research Center

Acknowledgments: Not applicable.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Data Availability Statement: Not applicable.

Author Contribution Statements: The research project was a collaborative effort, with each author making distinct contributions. Xiaobo Lian played a key role in designing the research, formulating the methods, and developing the theoretical framework that guided the study. Qingnian Zhang took charge of data analysis, manuscript writing, paper revision, and meticulous proofreading to ensure the quality of the final work. Linping Zhou was responsible for data collection and its subsequent analysis. Yuntao Huang handled data collection and contributed expertise in data analysis methods. Zhouqing Liu conducted an extensive literature review to provide valuable context for the research.

Conflicts of Interest: The authors declare no conflict of interest.

References

- Brown, W.N. (2023). Dehua-China's Ancient Porcelain Production Centre. in: *Splendors of Quanzhou, Past and Present*. Springer, Singapore. https://doi.org/10.1007/978-981-19-8036-7_14
- Chang, P. (2019). Application of 3D Printing Technology in Apparel Design. *Textile Report (01)*, PP.47-50. doi:CNKI:SUN:JSF A.0.2019-01-017.
- Chen, X. (2014). Quanzhou Folk Art in Transition. *Art Observations (10)*, 19-21. https://kns.cnki.net/kcms2/article/abstract?v=SV49NPffwdfE2Gj7h1dcqv85kAhPTIEamlJoMW0js4xhQ6ZFad3MMOt ILF-0AQTWp_ekt52YxB6DXljXF5kPEpbzKunsDUF-QO27nTlAtLiPeX-r1RuA9hIPz_kq6gBUfTp-yy-eptpi3NfI2IDxQ=&uniplatform=NZKPT&language=CHS
- Chen, Z.Y. (2016).The Promoting Role of the Government in the Development of Traditional Arts and Crafts Souvenirs-Taking Southern Fujian Folk Arts and Crafts Souvenirs as an Example. *Art Science and Technology (04)*, 142+221.https://kns.cnki.net/kcms2/article/abstract?v=SSV49NPffwc8ML1IH54_AmFSaUjFygrtmiwpohrb-vRENTzm8JM6jgQZJwLyusoMj1IDsiSxvGOwL5OSCZybcuc2_VguINMb8MQskW0REW9fXRE6Tk-6rNVCqqU3yX3N-kzzzSjsujiHRp-nm qGNA=&uniplatform=NZKPT& language=CHS
- Chen, H., Zen, Z.B., Liu, C., Chiou, W.K. (2023). Development and Verification of Sustainable Design Thinking Model-Cas eStudy of Dehua Ceramics. In: Rau, PL.P. (eds) Cross-Cultural Design. *Lecture Notes in Computer Science, vol 14022*. Springer, Cham. https://doi.org/10.1007/978-3-031-35936-1_25
- Chen, Z.P.(2019). Exploration and practice of constructing excellent traditional culture under core literacy.*New Teacher (06)*, 15-16. https://kns.cnki.net/kcms2/article/abstract?v=xBNwvqFr00K-FUBWB7CBw9C3QdKgn2PyqHn6MklpuXyjbG94foLW_dzHzpuXJ-3-SxP6_xUE8XLRzI8xslzoE-TDKqKe4nWpV-X3z-F7Q3kwdr8FDQwid1mlvByFUdozdhpYpDfmqijFnLM wRwg=&uniplatform=NZKPT&language=CHS
- Deng, W.B., Lai,W.S. (2020). Study on the Development of Dehua Ceramic Art in the Context of the Maritime Silk Road. *Ceramics (09)*,146-147. doi:10.19397/j.cnki.ceramics.2020.09.049.
- Gerritsen, A. (2012). Ceramics for local and global markets: **gdezhen's agora of technologies. in *Cultures of Knowledge (pp. 161-184)*. Brill.https://doi.org/10.1163/9789004219366_012

- Guo, X.Y. (2014). On Southern Fujian Culture and Pottery Innovation--An Introduction to the Development of Zhangzhou Pottery and Ceramics. *Journal of Minnan Normal University (Philosophy, Social Sciences).Edition)(03)*, 53-56. doi:10.16007/j.cnki.issn2095-7114.2014.03.043.
- Lu, J.Y. (2011). Comparative Study of Ceramic Sculpture Art in Jingdezhen, Shiwan and Dehua, Master's thesis, *Jingdezhen Ceramics Yard*.<https://kns.cnki.net/kcms2/article/abstract?v=xBNwvqFr00JwhkgaWaNuCR-z4tQsx1bNotuHCbAaFXeUrW1XqicwdA6f5bTzSMXw3Z4-KOS7oS2G5ZnZuxb8-7IOMF1gAhEzXtpB9OF55IK5D0anPMHLHsIpRIQ0Bdn3yRGKhfodbvLHeo8XUHqxw==uniplatform=NZKPT&language=CHS>
- Lv, L.Y. (2021). Study on the Regional Brand Development of Dehua Ceramic under the Perspective of "Tragedy of the Commons" Master's Degree Thesis, *Huaqiao University.(Academic)*. <https://link.cnki.net/doi/10.27155/d.cnki.ghqiu.2021.000168doi:10.27155/d.cnki.ghqiu.2021.000168>.
- Lin, S.H. (2018). Marketing Strategy of Dehua Ceramic Cultural Creative Products under the Background of "Haisi". *Journal of EJU (06)*, 37-40. doi:10.16732/j.cnki.jeu.2018.06.010.
- Ng, L.C. (2005). Conservation and management of ceramic archaeological sites along the maritime Silk Route.
- Niu, P.H. (2023). Dehua ceramic handicraft non-genetic inheritance and design regeneration. *Beauty and Age (above) (01)*, 68-70. doi:10.16129/j.cnki.mysds.2023.01.003.
- Xu, S. (2016). On the use of Minnan traditional culture in modern daily-use ceramic product design. *Industrial Design (11)*, 101-102.https://kns.cnki.net/kcms2/article/abstract?v=zCLOVLBHD2yNBSKybnSyEYOfwDGJf1nII6ebD494ehJcs5moBOhFknBxuELlv5tUk6vkvCjRI_3eozg-I7xYU_Sn69f_sZUI_WGiDH3gx8Q-QUQHgC8WVUH5EQNIYH6P9BVrJR-Kl04qQGAX7tuQ=&uniplatform=NZKPT&language=CHS
- Xu, M.L. (2023). Analysis report of Dehua white porcelain industry in the context of digital economy. *Marketing World (08)*, 56-58. https://kns.cnki.net/kcms2/article/abstract?v=xBNwvqFr00K9eC83JNKKkDuC7Hq9C-8zzxliRrSRSyiSAsG52vQs8ZBig1a0P1YX9T8BzlxjeAVpetDiaW20zIW-NZwhd1MscqnUX5kUQU1zM2xycn1yMdhLpVvD0CNrLrDSowPqd3VILT1u_OiFQ=&uniplatform=NZKPT&language=CHS
- Xie, Y. L. (2007). Excavating, Integrating and Developing Southern Fujian Cultural Resources to Vigorously Promote the Implementation of Pan-Southern Fujian Cultural Development Strategy. (eds.) *Watching and Inheritance- Proceedings of the Fourth Cross-Strait Academic Symposium on Southern Fujian Culture (pp. 725-727)*. Committee of Culture, Education, Health and Sports of the Chinese People's Political Consultative Conference, Zhangzhou City, Fujian Province.https://kns.cnki.net/kcms2/article/abstract?v=xBNwvqFr00Ksgv6dhS0fn9M2s8JYHIxVfCwvPV0UNgwPCy7N_LcH_MID2CFpT_L3etIRV_3TFnaAB_PPjpKVVz mhZTzy8GLQvJELoy5x6YSI8-LNRZ_dWivSKig3OdnhXmp6hlYEO-qEJPPVAaeqQw==&uniplatform=NZKPT&language=CHS
- Zhou, X.P., Liu, Y.M., Lian, X.B., Peng, Z.X., & Chen, Z.L.(2020). "Research on the application of Minnan architectural pattern elements in ceramics cultural creation under the background of big data," 2020 2nd International Conference on Information Technology and Computer Application (ITCA), Guangzhou, China, 2020, pp. 414-415. 2020, pp. 414-419, doi: 10.1109/ITCA52113.2020.00093.
- You, L.J. (2022). Research on the Development of Dehua Ceramic Industry under the Perspective of Rural Revitalisation. *Science and Technology Entrepreneurship Monthly (04)*, 61-64.https://kns.cnki.net/kcms2/article/abstract?v=IWc4gvQ5J17TVUTOM8xyk3UT2ROFh4cUc-7G23IJyquk6EEK03bQA38vN4aH-FXl2qKftXCRYJYyOs_QKfkvvMGBAwMADWxb6mrgRiHW19pIcKp7t-YpdOllnFDI_ToSfaXoqsP5ngQxgk_gTfrmw==&uniplatform=NZKPT&language=CHS
- Zheng, X.J.(2010). Ceramics in the coastal region of southern Fujian during the Song and Yuan dynasties. *Fujian Wenbo (02)*, 47- 55.https://kns.cnki.net/kcms2/article/abstract?v=zCLOVLBHD2yFcPr2m-212Aq3nUVdP7acx5VSlxIenvgnf3gonjoQc49cKr9CRPD7SLTppR9EM2P2eV6AysXqkehznz637DMSJUGh48L_BZj2MUD1ghwPsESqE31kdPpnClr-Jhm_tPzk=&uniplatform=NZKPT&language=CHS

Zheng, D. (2002). An overview of ancient ceramic production in southern Fujian. *Southeast Culture (05)*, 56-62.https://kns.cnki.net/kcms2/article/abstract?v=zCLOVLBHD2xCKoDU_41c6VGILELJp1ufuLtIMKfH2_Qb96NYz6zemf5JFyZHD_YUsm6DAzh2NmEkOwJkToUMICW5QLyFDFKXHi_fnx2vy_jew1ZY_bpFG6tdotqw-qc6rHCmfrPL98=&uniplatform=NZKPT&language=CHS

Zeng, H.H., Tu, K. (2018). On the Aesthetic Cognition of Minnan Porcelain Painting Art. *Journal of Anshun College(02)*,53-56.https://kns.cnki.net/kcms2/article/abstract?v=zCLOVLBHD2yvu37tZ0epxHTB1EhIq08WI55JRS_gTM2kXLRBbQbiwT_Hd5LzE90xXuUJKHEDeYhYHgrVc8z650H5SgHtGWGIDz68f2Abj5E6s4X7ZOIa_Z8vXawbcppnVKrw3lXgHrsy09oujs_LzPBg=&uniplatform=NZKPT&language=CHS

Disclaimer/Publisher's Note: The statements, opinions and data contained in all publications are solely those of the individual author(s) and contributor(s) and not of KIHSS and/or the editor(s). KIHSS and/or the editor(s) disclaim responsibility for any injury to people or property resulting from any ideas, methods, instructions or products referred to in the content.