

Research on the Development Model of Ceramic Cultural and Creative Industry in Jingdezhen

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Abstract: As a representative of the new economy, the cultural and creative industry is one of the most competitive emerging industries in Jingdezhen. However, under the policy background of building Jingdezhen National Ceramic Culture Experimental Zone, Jingdezhen ceramic cultural and creative industry has long-term problems in terms of talents, marketing, channels, scale, brand and other aspects. From the perspective of digital economy, this article puts forward rational suggestions on the above issues, in order to promote the long-term healthy and sustainable development of Jingdezhen's ceramic cultural and creative industry.

Keywords: Digital economy, cultural and creative industries, ceramics.

1. Introduction

1.1. Development status

Jingdezhen is well-known at home and abroad for its unique ceramic craftsmanship and culture, and its reputation even exceeds that of the provincial capital city. Jingdezhen, known as the "Porcelain Capital", has its main driving force for economic development coming from the ceramics industry. According to statistical data in 2022, the added value of Jingdezhen's secondary industry accounts for 44.8% of the regional GDP, of which the ceramics and cultural and creative industries account for as high as 22.1%, becoming an important pillar of the secondary industry. However, it is worth noting that in 2022, the added value of Jingdezhen's ceramics and cultural and creative industries will only increase by 12.8%, which is far lower than the average 17.3% of the city's average added value of industries above designated size. In addition, due to the long-term backward development model, Jingdezhen Ceramics Industry has obvious shortcomings in product design, innovation capabilities and brand influence, making it difficult to adapt to current market changes and consumer upgrading needs.

1.2. Policy context for the study

As an important starting point of the new economy, the cultural and creative industry has repeatedly appeared in important documents. However, my country's cultural and creative industry is still relatively backward compared with Western developed countries. There is a serious lack of creativity and talents, low market concentration, and it has not yet Form an efficient and smooth industrial chain.

1. National Ceramics Experimental Zone Policy

In 2019, the State Council passed the "Implementation Plan for the Jingdezhen National Ceramic Culture Inheritance and Innovation Pilot Zone", focusing on the strategic positioning of "a national ceramic culture protection and inheritance innovation base, a world-famous ceramic culture tourism destination, and an international ceramic culture exchange, cooperation and trading center" to coordinate material Protect and inherit cultural heritage and intangible cultural heritage, promote the activation and utilization of cultural heritage, build a gathering place for ceramic talents, cultivate new

technologies, new formats, and new models of the ceramic industry, promote the deep integration of ceramic culture and related industries, and promote Jingdezhen to become a centralized showcase of Chinese ceramics The cultural capital of porcelain, the national and even the world's ceramic industry standard and innovation center. Support Jingdezhen in inheriting ceramic intangible cultural heritage, exploring the cultural and humanistic heritage of ceramics, focusing on developing cultural creativity and design services, implementing "ceramics +", "culture +" and "innovation +" actions to promote the development of the ceramic cultural and creative industry.

2. Jingdezhen City Cultural and Creative Incentive Policy

Since 2021, the Jingdezhen Municipal Party Committee and Municipal Government have successively issued the "Implementation Opinions on Accelerating the Development of Cultural Industry" to promote seven companies to successfully apply for Jiangxi Province's digital cultural and creative design industry projects. With the strong support of the Jingdezhen Municipal Bureau of Culture and Tourism, the Jingdezhen Chinese Ceramics Museum has effectively implemented the measures to help enterprises out of difficulties, and has licensed IP for free to five cultural and creative enterprises in Jingdezhen, creating a characteristic regional business environment with culture as the background. In terms of talents, 16 talent policies and systems have been formulated, the "1+N" policy system has been further improved, and "talent loans" and "jingpiao loans" have been launched. In terms of intellectual property protection, we will coordinate and promote the protection and utilization of intellectual property rights in the digital economy and cultural and creative industries, and support the development and growth of cultural and creative enterprises such as Jingdezhen Ruiniu Culture Technology Co., Ltd., a national copyright demonstration unit.

3. Digital policies for cultural and creative industries

The "14th Five-Year Plan and Outline of Long-term Goals for 2035" clearly states that it is necessary to implement the digitalization strategy of the cultural industry and accelerate the development of new cultural enterprises, cultural formats, and cultural consumption models. The Chinese Cultural Association officially announced the launch of the "Yuanverse Digital Cultural Creation Cultivation Plan"

during the first China Digital Cultural Industry Summit in 2021. The plan aims to leverage the power of various institutions in society to jointly guide, cultivate and incubate high-quality and positive "Metaverse" next-generation digital cultural and creative products and services. The digital economy has given rise to new production logic, product demand, consumption patterns and profits. Model, ceramic cultural and creative enterprises embrace the digital economy to solve the development bottleneck, which is a way forward that can be explored.

2. Problems and Pain Points of Ceramic Cultural Creation in Jingdezhen

In the context of an era when it is difficult for Jingdezhen's entire ceramic cultural and creative ecological network to achieve scale and customization, Jingdezhen's characteristic ceramic cultural and creative enterprises take Jingdezhen ceramic production as the core and actively cooperate with major porcelain-producing areas. Relying on "Jingdezhen Design→National Product Porcelain District Manufacturing →Jingdezhen Produced" innovative business model, unique ceramic culture interpretation and marketing capabilities, keen resources and ceramic market sniffing capabilities, bypassing production capacity constraints, initially taking the step of mass customization of Jingdezhen ceramics. However, as the vast majority of Jingdezhen ceramic cultural and creative enterprises further advance the process of large-scale customization, many problems have been clearly exposed to our view.

First of all, the ceramic cultural and creative industry is an emerging new industry that not only relies on professional talents such as design, operations, marketing, and management, but also requires comprehensive management talents who understand digitalization. Secondly, the scope of traditional ceramic cultural and creative communication is limited, and marketing and sales rely heavily on offline channels. This not only results in heavy operating expenses and marketing expenses, but also fails to quickly expand the influence of ceramic cultural and creative products. Under the wave of industry-wide digitization, many companies have developed rapidly. Jingdezhen has tens of thousands of ceramic cultural and creative companies, large and small. How to obtain sustained competitive advantage in such a fiercely competitive environment is also a difficulty. Some characteristic ceramic cultural and creative enterprises have entered the industry from digital collections, trying to use this as an entry point to gradually carry out digital transformation. However, they lack a deep understanding of the digital collection industry and there are some problems in the business model.

The following section will specifically analyze the main problems in the ceramic cultural and creative ecological network from four aspects: compound talents, marketing and sales channels, consumer groups, and digital business models:

2.1. Comprehensive cultural and creative talents are scarce, especially digital talents.

The dual attributes of "industrial economy" and "cultural economy" possessed by the cultural and creative industry determine that the demand for talents by cultural and creative enterprises covers multiple professional fields. Based solely on knowledge and skills, the talents needed by cultural and

creative enterprises can be simply divided into cultural and creative talents, There are three categories: skilled production talents and commercial operation talents. After actual research, we found that Jingdezhen's ceramic cultural and creative industry has shortcomings such as insufficient high-end ceramic design talents, brand community operation talents, new media content marketing talents, and cultural and creative digital management talents. For the vast majority of Jingdezhen ceramic cultural and creative enterprises, in the process of deepening their efforts in scale customization and facing the emerging new trend of industrial digitalization, Jingdezhen ceramic cultural and creative enterprises lack the understanding of both ceramic design and community operations. There is a lack of comprehensive talents who understand both large-scale production and digital transformation. The lack of comprehensive talents and digital talents will restrict the sustainable and healthy development of Jingdezhen ceramic cultural creation.

2.2. Ceramic cultural and creative communication capabilities are limited and rely heavily on offline channels

The cultural and creative industry is an industry that emphasizes the main culture or cultural factors and relies on individuals to develop and market intellectual property through technology, creativity and industrialization. The creation of cultural and creative enterprises mainly relies on cultural content. The degree to which cultural content is accepted by the public depends on the dissemination and popularity of the culture on which cultural and creative products rely. The ceramic cultural and creative products produced in Jingdezhen are marketed under the sign of "Made in Jingdezhen" and rely on the splendid ceramic culture of Jingdezhen for more than two thousand years. The main channels of communication are offline channels such as traditional indoctrination expos, art exhibitions, and cultural exhibitions. This makes the radiation range of ceramic cultural and creative products not wide enough and the degree of dissemination is limited, resulting in a narrow sales market. How to expand the scope of communication of ceramic cultural creativity and expand all-round publicity channels is what all Jingdezhen cultural and creative enterprises need to think about.

2.3. Single consumer groups, over-reliance on B-end customers

The vast majority of Jingdezhen ceramic companies only have a single market of providing customized services to B-end customers. Although this refined strategy of focusing on developing a certain segment can give full play to the advantages of cultural and creative management, competition pressure is increasing day by day. In the ecological network of the ceramic cultural and creative industry, in order to obtain sustained competitive advantages, enterprises must have unique cultural values, scarce management quality, irreplaceable market position, and difficult to imitate cultural and creative products. In order to occupy a place in the highly homogenized consumer cultural and creative market, Jingdezhen Ceramic Cultural and Creative Industries must have sufficient brand influence, user stickiness and continuous innovation capabilities. This requires ceramic cultural and creative products to broaden the user group and establish a diversified consumer market.

2.4. The digital model still has flaws, and the sales of digital collections are worrying

In the entire ceramic cultural and creative ecological network, the majority of companies producing ceramic cultural and creative products are small handicraft workshops, and the same is true for the vast majority of Jingdezhen ceramic cultural and creative companies. The reason is that the company's digital capabilities are insufficient. If the vast majority of Jingdezhen ceramic cultural and creative enterprises want to take the road of mass customization, high digital capabilities and balanced digital development are indispensable. Although the vast majority of Jingdezhen ceramic cultural and creative enterprises have their own information management centers, they are still quite lacking in the digitalization level of human resources, technical skills, and tangible assets. For example, although a ceramic cultural and creative enterprise in Jingdezhen launched Jingdezhen's first ceramic digital collection, only more than 700 copies of the digital collection, which was limited to 10,000 copies, were sold. The influence was not enough to break the circle, and the sales volume was not enough to generate a large economic impact. value. The vast majority of Jingdezhen ceramic cultural and creative enterprises relying on the Alibaba digital auction platform do not have the ability to conduct digital analysis of dealer networks or supplier networks for this digital collection, nor do they have complete autonomy and platform control.

3. Jingdezhen Ceramic Cultural and Creative Solutions

In order to solve the plight of Jingdezhen's ceramic industry, on the one hand, the State Council passed the "Implementation Plan for the Jingdezhen National Ceramic Cultural Inheritance and Innovation Pilot Zone" to fully support the development of Jingdezhen's ceramic cultural and creative industry. On the other hand, the local government of Jingdezhen actively built the pilot zone and organized and planned multiple Ceramics Industrial Zone and Cultural and Creative Market, however, the number of local ceramic enterprises above designated size in Jingdezhen is still very small.

Starting from the ultimate hand-made porcelain, the road to large-scale customized porcelain is long and arduous. Jingdezhen Ceramics Enterprise, which is already an enterprise above designated size and has strong resource integration capabilities and a full understanding of the ceramic cultural and creative industry, is still on the road to deepening large-scale customization. In the face of acute difficulties in talent protection, cultural circles, and market expansion, under the background of the vigorous development of the digital economy and the mature application of block chain technology, can we find a more efficient and convenient way to break through the development bottleneck and bring Jingdezhen Ceramics to the forefront? Expand craftsmanship, culture, and industry to the world?

3.1. Talent guarantee

After actual research, we found that Jingdezhen's ceramic cultural and creative industry has shortcomings such as insufficient high-end ceramic design talents, brand community operation talents, new media content marketing talents, and cultural and creative digital management talents.

The vast majority of Jingdezhen ceramic cultural and creative enterprises lack comprehensive talents who understand both ceramic design and community operations, and lack comprehensive management talents who understand both large-scale production and digital transformation. Not only that, the current situation that Jingdezhen cannot attract and retain talents restricts the further development of most Jingdezhen ceramic cultural and creative enterprises. From a digital perspective, use digital empowerment to achieve more efficiency and convenience to break through the talent bottleneck. First, digital management To accelerate the value-added of talents within the enterprise, the second is to flexibly introduce scarce talents through signings, cooperation, alliances and other forms.

The internal training of digital talents is a plan for cultivating talents from an overall enterprise perspective and with the overall development strategy of the enterprise as the goal orientation. The key is to use digital means to analyze and evaluate employee value, potential and other indicators, accurately portray employee portraits, and then build a digital talent pool to formulate classified, hierarchical, staged, and long-term training goals based on business needs, culture, values, etc., through the design of training programs by the enterprise itself, training institutions, universities, etc., and arranging employees to learn digital thinking and technology in rotation, so as to realize the continuous value-added of internal talents towards digitalization.

The "flexible introduction" method ensures the autonomy of talents, can circumvent the current situation of scarcity of high-end talents in the city and the inability to introduce and retain them, and effectively alleviate the urgent demand of enterprises for scarce talents in society. At present, the vast majority of Jingdezhen ceramic cultural and creative enterprises have signed a large number of outstanding artists, top craftsmen and professional scholars, integrating some top talents to provide auxiliary external support for the enterprises. Jingdezhen's leading ceramic cultural and creative enterprises urgently need to introduce comprehensive management talents who understand both digitalization and industrialization. From the perspective of the value chain, the flexible introduction of talents through cooperation and alliances has actually formed a closely related value co-creation community with Jingdezhen Ceramics. In the context of Jingdezhen's scarcity of talents, flexible introduction can further integrate digital professional teams, related Digital Internet companies are included in the scope of inspection.

3.2. Internet culture breaks the circle

Cultural content is the basis for the creation of cultural and creative enterprises. In order for ceramic cultural creation to be more widely accepted and recognized, the vast majority of Jingdezhen ceramic cultural and creative enterprises need to promote ceramic culture to break cultural barriers and achieve harmony with heterogeneous cultural discourses. Mutual recognition of value. The traditional methods of cultural communication relying on expositions, art exhibitions, creative experiences and other cultural communication methods have limited radiation range and circle-breaking effect. It is difficult to break out of the ceramic culture or even the Jingdezhen cultural circle. From the perspective of the digital economy, the new media platform is a new world with huge data traffic and various cultural exchanges. At the same time, we can create and operate Jingdezhen Ceramics IP, and use ceramic cultural creations

to embody the culture of specific circles. Expression can also promote the spread of ceramic culture and the recognition of the value of ceramic cultural creation, and realize the appreciation of cultural value.^[1]

At present, the vast majority of ceramic cultural and creative enterprises have insufficient publicity in new media and multiple channels, and the official Douyin accounts they operate are not effective. They urgently need to enter influential new media including Weibo and Bilibili to carry out matrix operations. Disseminate and produce more attractive high-quality popular content, conduct professional operations that are more in line with the characteristics of each new media, export high-quality Jingdezhen ceramic culture, and convey the core of ceramic cultural and creative brand culture.

In terms of IP creation and operation, the vast majority of Jingdezhen ceramic cultural and creative enterprises are steadily proceeding with ceramic customization based on the city, museums and corporate culture, such as city gift series products and brand cultural and creative customized products. This kind of directional city, Museums and corporate culture have a high degree of acceptance in their respective cultural circles, making this type of IP cultural and creative products highly recognized by this group. However, the IP operation model of "Jingdezhen Ceramics + Culture" is also highly replicable. The vast majority of Jingdezhen ceramics and cultural creative enterprises must focus on the creation of brand IP during the creation and operation of ceramic IP and transform into "Jingdezhen Ceramics + Brand" + Culture" IP operation model allows users to connect the artistic interpretation of products with the artistic style and specific cultural connotation of Jingdezhen ceramics, improve value recognition and get rid of homogeneity, and break the circle of brand culture with the help of ceramic culture.

3.3. Online market expansion

The vast majority of Jingdezhen ceramic cultural and creative enterprises are deeply cultivating 2B-end large-scale customization and expanding 2C-end consumer customization, aiming to occupy a place in the highly homogenized cultural and creative market. For example, they have launched their own cultural products in some Douyin live broadcast rooms with large fan base. Create new products and actively explore new online consumer markets. However, this online distribution method is difficult to expand its brand influence and obtain sustainable value conversion, and it also deviates from the original intention of exporting customized services. Use digital economic thinking to expand the market and truly achieve a virtuous cycle of value conversion and brand appreciation. Fan economy and cultural and creative crowdfunding are important ways to expand the online market.^[2]

At present, most Jingdezhen ceramic cultural and creative enterprises have a limited number of fans online, and their original content is more inclined to corporate promotional videos. The original intention of conveying corporate culture and capabilities is correct, but this kind of content is difficult to use on new media platforms. Standing out, the scope of communication and influence are limited. If most Jingdezhen ceramic cultural and creative enterprises want to accumulate fan resources, they must step up the establishment or joint professional new media operation team, plan and produce original content with hit potential based on popular platforms, and multi-platform Joint operations use platform big data and

cloud computing logic to accurately locate audiences and capture effective traffic. On the one hand, it is conducive to precise marketing, and on the other hand, it attracts fan groups and business capital.

Cultural and creative crowdfunding is also an online large-scale customization solution that can be explored in depth. Cultural and creative crowdfunding has the characteristics of low threshold, flexibility and multi-channel. Crowdfunding information is released simultaneously through crowdfunding platforms, social software and other channels, and crowdfunding settings are set. In order to achieve the goal of raising funds, the production of cultural and creative products depends on market response, which means that it can test the market acceptance of cultural and creative plans in advance and reduce the risk of decision-making failure. It can also continue to trial and error and grasp online market trends. The vast majority of Jingdezhen ceramic cultural and creative enterprises use cultural and creative crowdfunding to indirectly communicate with the market, which not only demonstrates the company's ability to continuously output high-quality cultural and creative products, but also completes the expansion of the customized market in the same process.

4. Digital Business Plan for Cultural and Creative Industries

Digital collections are economic and cultural activities that take cultural and creative content as the core and rely on digital technology for creation, production, dissemination and service. It is an important field of the digital creative industry. Its essence is the deep integration of culture, art, creativity, knowledge and technology. It is the product of the combination of digital technology, Internet and culture. From the perspective of the industry chain, the digital cultural and creative industry mainly consists of four parts: content creation, post-production, transmission media and experience venues. At present, the vast majority of Jingdezhen ceramic cultural and creative enterprises embrace the digitization of ceramic cultural creation by jointly issuing ceramic IP digital collections with museums, which falls within the scope of content creation.^[3]

It is limited to a small market for digital content creation, is at the end of the industry chain, and has low bargaining power. We combine the valuable experience of digitalization of domestic and foreign cultural and creative industries and the current market status of China's digital collection industry to propose several business models for establishing a digital ceramic cultural and creative platform for the vast majority of Jingdezhen ceramic cultural and creative enterprises to establish their own digital collections. Issuance and trading platform continues to spread ceramic culture as a reference in the digital collection industry.^[4]

4.1. Digital collection sales

Unlike the vast majority of Jingdezhen ceramic cultural and creative enterprises that relied on the Alibaba digital auction platform to entrust the sale of digital collections, in order to firmly grasp the topic traffic and distribution rights in the hands of the vast majority of Jingdezhen ceramic cultural and creative enterprises, we recommend that most Jingdezhen ceramic cultural and creative enterprises Cultural and creative enterprises independently establish digital cultural and creative platforms. First, rely on the original ceramic

competitiveness of Jingdezhen and Ruiniu to jointly issue ceramic digital collections from Jingdezhen Museum and craftsmen and artists. After forming a certain degree of recognition and influence in the market, the types of digital collections can be gradually broadened to form digital ceramic collections. It is a new digital collection distribution platform that mainly focuses on digital intangible cultural heritage, agriculture, rural areas, rural areas, cultural tourism, sports and other collections.

4.2. Ceramic digital art auction

Ceramic digital artworks are not "digital artworks in the traditional sense". Such works are not stored on a computer hard drive or USB flash drive. Instead, the data is encrypted and stored in the block chain. Digital artworks stored on the block chain have the characteristics of being traceable, non-tamperable, and permanently valid. The digital artworks purchased by buyers at auction on the platform are unique and authentic. When purchasing copyrighted digital artworks, they will also have the following rights: Almost all rights except personal rights.

Historically, once an artist's work is sold, it will be difficult to obtain returns from subsequent transactions. With the traceability feature of the block chain, sold digital artworks can still be tracked, so artists can obtain a certain percentage of fees for each transaction where the work is sold. This ratio can be set at 2.5% of the sales price. % to 10%. At the same time, the platform can also charge a certain percentage of service fees from previous transactions, which cannot be achieved in the traditional way of selling art.

The platform should register on the block chain node based on block chain technology to ensure the uniqueness of the auctioned artworks and record the circulation information on the block chain. We must actively protect the rights of all users, protect the rights and interests of collectors, severely crack down on bad behavior that infringes on intellectual property rights, and strive to use advanced block chain technology to provide comprehensive protection for the intellectual property rights of digital artworks on the platform.

4.3. Ceramic physical customization

Although the digital collections purchased on the digital collections platform mark the user's ownership of specific assets through the block chain, they are ultimately virtual products that can be seen but cannot be touched. The right to physical customization of digital collections is particularly important. The right to physical customization crosses the virtual barrier. For this reason, for some ceramic digital collections, users are given the right to customize them into physical objects, so that users can actually see and touch the digital collections.

For some porcelain plate paintings and sculptures and porcelain ornaments published on the platform, users can

obtain a certain number of point fragments by participating in activities such as attracting new members to the platform, daily check-in, purchasing collections, etc. A certain number of point fragments can be exchanged for transparent glaze, opalescence, etc. You can use coupons for different glazes such as glaze, color glaze, crack glaze, etc. to customize physical ceramic objects. At the same time, users need to learn the ceramic firing process and technology on the platform and pass a short test to be eligible to purchase the right to customize physical objects.

Let users fully participate in the customization of ceramic objects, enhance users' sense of gain and participation, increase users' platform stickiness, and enhance the topical, social and cultural attributes of customized ceramic objects.

The right to physical customization is an important part of the physical empowerment of digital collections, which makes the offline real economy more dynamic through the transformation of online digital collections. Digital collections themselves are IP enhancers. By integrating with the real economy, they can extend the industrial line, effectively promote innovation in industrial models and formats, and empower industries and consumption. Therefore, the platform's digital collection physical customization rights empower the real economy, which is a comprehensive exploration and upgrade of the new economy that keeps pace with the times.

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