

# Study on the Heritage and Development of the Forbidden City's Ceramic Culture through the Lens of Intercultural Communication

Shuang Wu\*

Parsons School of Design, The New School, New York City, United States

\* Corresponding author: Shuang Wu

---

**Abstract:** This paper conducts an in-depth study on the inheritance and development of the Forbidden City's ceramic culture from the perspective of cross-cultural communication. By combing through the historical origins, artistic characteristics, and cultural connotations of the Forbidden City's ceramics, this paper reveals its significant position in the transmission of Chinese culture. Furthermore, the article analyzes how the Forbidden City's ceramic culture transcends geographical and cultural boundaries to achieve international dissemination and exchange under the backdrop of globalization. Based on this, the paper discusses the opportunities and challenges faced by the Forbidden City's ceramic culture in its inheritance and development process and proposes corresponding strategies and suggestions. The research aims to promote the international dissemination of the Forbidden City's ceramic culture, to drive its innovation and development in contemporary society, and to provide reference for the protection and transmission of world cultural heritage.

**Keywords:** Intercultural Communication; Ceramic Culture; Cultural Heritage.

---

## 1. Introduction

The rapid development of the Internet has hastened the process of globalization, with the world increasingly becoming an indivisible entity. As connections between China and other countries grow ever closer, political and economic exchanges deepen continuously, and culture gradually emerges as a vital support for equal exchange and collaboration among nations. The General Secretary has repeatedly emphasized the importance of upholding the course of Chinese culture, telling good Chinese stories, and spreading the Chinese voice effectively. Against this backdrop, China's cultural endeavors are flourishing. Ceramic culture, as a significant component of Chinese historical culture, plays an important role in assisting the country's external propaganda efforts and serves as a paradigm of cross-cultural exchange since ancient times. The Palace Museum, as the largest museum of ancient Chinese art in China, carries a rich history and heritage of ceramic culture. With its extensive history, abundant collections, and profound cultural connotations, it has had a broad and profound impact on the international stage. The Forbidden City's ceramic culture, as a treasure of ancient Chinese art, has a profound and extensive uniqueness and international influence. The Palace Museum, as the largest repository of ancient Chinese art, houses nearly a million pieces of collections, among which ceramics account for about 350,000 pieces, covering various historical periods from the Neolithic Age to the Republic of China, forming a systematic and complete ceramic art system. These ceramic works not only showcase the exquisite craftsmanship and spirit of continuous innovation of Chinese ceramics but also deeply reflect the social culture, aesthetic concepts, and value orientations of each period. Studying the Forbidden City's ceramic culture is not only an in-depth exploration of a precious cultural heritage but also an important practice in exploring the path of inheritance and innovation of Chinese culture in the contemporary global context. This paper aims

to reveal the unique value and communication mechanism of the Forbidden City's ceramic culture as a representative of excellent Chinese culture by placing it within the theoretical framework of communication studies. This process is of profound significance for promoting the international dissemination of Chinese culture, enhancing cultural confidence, and promoting the development of cultural diversity.

## 2. Theoretical Foundation

### 2.1. Current State of Foreign Research

Western research on intercultural communication predates that of China and has been continuously refined in practice. In the 1950s, American anthropologist and intercultural communication scholar Edward Hall first introduced the concept of intercultural communication in his work "The Silent Language," suggesting that culture, as a complex of many systems, has mediacy, biologicality, and subconsciousness, and that culture is communication itself<sup>[1]</sup>. Edward Hall (1976) in his book "Beyond Culture" proposed that culture has context-dependency, considering culture as the environment of human life<sup>[2]</sup>. Hofstede (1980) in his seminal work "Culture's Consequences" conducted cross-national comparisons in values, behaviors, institutions, and organizations, and later incorporated the supplements of scholars like Peng Michael to his theory, summarizing the dimensions of cultural differences theory to measure values, thereby further enriching the theory of intercultural communication<sup>[3]</sup>. Kluckhohns & Strodtbeck's value orientation theory includes perspectives on human nature, views on the relationship between humans and the external natural environment, views on the relationship between oneself and others, activity orientation, spatial concepts, and temporal concepts<sup>[4]</sup>. Subsequently, Canadian scholar Bond combined intercultural communication theory with Chinese values for research, proposing the "Chinese Value Chain"<sup>[5]</sup>,

which summarized the main values of Chinese culture. In the research that combines intercultural communication with Chinese ceramic culture, foreign scholar Ulrich Pietsch in his article "Porcelain - A Mirror of German and European Acceptance of Chinese Culture" demonstrated the West's fervent love for Chinese porcelain and recognition of Chinese culture [6]. Robert Reffner, in "The Story of Blue and White Porcelain," mentioned the production of Chinese porcelain, believing that it not only influenced the social life of its own country but also the whole world [7]. He analyzed its impact on the development of the world's economic and cultural history from multiple perspectives in the text.

In summary, Western research on intercultural communication theory integrates various theoretical disciplines and primarily focuses on individuals, groups, organizations, or nations from different cultural backgrounds, analyzing the patterns and characteristics of their interactions. Through the theory of intercultural communication, there has been some research on China's ceramic culture, and its unique perspectives are worth learning from and drawing upon. However, there is a lack of in-depth research that combines specific cases.

## 2.2. Current State of Domestic Research

Currently, an increasing number of domestic scholars are beginning to focus on the issue of intercultural communication and are conducting research that integrates the theme of ceramic culture. However, there are differences in the academic community regarding the definition and focus of research in this area. Overall, research in this field can be mainly divided into two major categories: cultural identity and difference analysis, and intercultural communication strategy research. For instance, Li Ling (2021) used Southeast Asian students studying in China as a case study to analyze the cultural differences and reasons for the formation of communication barriers between intercultural communication subjects [8]; Zhou Si Yao (2021) took the perspective of intercultural communication and analyzed the textual strategies used in Chinese commercial blockbusters over the past decade from aspects of narrative expression, audio-visual presentation, and cultural connotation [9]; Zhang Ming (2020) used Li Ziqi's food short videos as an example to explore how to tell Chinese stories well from the perspective of intercultural communication [10]. Looking from the starting point of ceramic culture, the few existing studies are basically discussing cultural exchange issues from a macro perspective. For example, Li Song Jie (2014) explored the cultural shift behind porcelain trade from the perspective of porcelain cultural exchange, pointing out that behind any trade of artifacts is the embodiment of cultural identity and national identity [11]. Some scholars also analyze from the micro-level of ceramics, such as Shao Yu (2024) who took traditional ceramic elements as the research object and discussed the problems and insights in the process of intercultural communication through specific analysis of linguistic and non-linguistic symbols [12].

In summary, the current domestic academic research on intercultural communication theory focuses more on the analysis of specific cases, using specific objects to illustrate the dissemination of Chinese culture; while in the field of ceramic cultural exchange, there are few studies targeting museums and other entities, and the barriers and insights they encounter in intercultural communication still need further exploration by scholars.

## 3. Conceptual Definitions and Theoretical Foundation

### 3.1. The Definition of the Forbidden City Ceramic Culture

Ceramic culture, as an important part of China's long history and culture, covers the historical inheritance of ceramic art, technological innovation, aesthetic value and cultural meaning and other dimensions. It is not only the crystallisation of the wisdom and skills of ancient craftsmen, but also contains a wealth of historical information, social customs and aesthetic concepts, is an important carrier of cultural dissemination. The Palace Ceramic Culture, with the Palace Museum collection of ceramic masterpieces of all times as the core, is an important part of Chinese ceramic culture, focusing on the development of ceramic art from ancient times to modern ceramics and style evolution. Its unique shape, exquisite craftsmanship, rich decorative patterns and deep cultural heritage, together constitute the unique charm of this cultural form. This paper refers to the Palace ceramic culture also contains around the Palace Museum collection of ceramic artefacts to carry out research, heritage, display and exchange activities, it not only involves ceramic art itself, aesthetic analysis, technical exploration and cultural interpretation, but also covers the ceramic culture in different periods of history, the development of the social context of change and its impact on future generations. At the same time, the Forbidden City ceramic culture is also an important window of cultural exchanges between China and foreign countries, through exhibitions, academic research, education and popularisation and other forms, to promote people of different cultural backgrounds on the Chinese ceramic art of cognition and appreciation, and thus promote the international dissemination of Chinese culture and influence to enhance. In summary, the Palace Ceramic Culture can be defined as: the Palace Museum collection of ceramic artefacts as the basis for in-depth research, heritage, display and exchange of ceramic art and the historical, cultural and aesthetic value of a comprehensive cultural form, aimed at promoting domestic and foreign knowledge and understanding of Chinese ceramic art, enhance cultural identity and cultural self-confidence, and promote the inheritance and development of Chinese culture.

### 3.2. Definition of Intercultural Communication

Intercultural communication encompasses the concepts of culture and communication, with culture being the content of and embedded in communication, and communication being the form of culture, both of which are mutually reinforcing. The main function of communication is to promote cultural exchanges between different individuals, groups or countries, so that human wisdom and civilization can be shared, thus promoting cultural development. Intercultural communication is composed of the fusion of several disciplines such as anthropology, linguistics and sociology. Sun Yingchun puts forward three types regarding the definition of intercultural communication: the first is the behaviour of interaction and interaction between people of different cultural backgrounds; the second is the process of encoding and decoding information by individuals or groups in different contexts; and the third is the process of exchanging symbols due to the differences in the symbol systems of the two parties involved in the communication [13].

Nowadays, with the increasingly close international political economy and cultural exchanges, cultural diplomacy with the content of cultural exchange and communication has become an effective way to build and enhance the national image and soft power. In summary, intercultural communication can be defined as a theory that explores the mutual exchanges and communication and influence between different cultures, and its purpose is to help people between different cultures to better understand and carry out intercultural communication.

### 3.3. Theory of Cultural Difference Dimensions

The theory of cultural differences posits that individuals or groups from different cultural backgrounds exhibit significant differences in values, behavioral patterns, and social norms. These differences not only affect the internal mechanisms of culture but also profoundly shape the landscape of intercultural communication. Kluckhohn and Strodtbeck (1961) provided an early framework for the theory of cultural differences by deeply analyzing culture from five dimensions: views on human nature, relationship with nature, interpersonal relationships, time orientation, and others in their classic study [4]. Hofstede (1980) further proposed five value dimensions of national culture, including power distance, individualism versus collectivism, uncertainty avoidance, masculinity versus femininity, and long-term versus short-term orientation. These dimensions have become important yardsticks for measuring cultural differences [3]. Hall's (1976) theory of high-context and low-context cultures, on the other hand, reveals the impact of cultural differences on communication styles from the perspective of information transmission, offering important insights for intercultural communication [2]. In intercultural communication, it is not just linguistic differences that affect the process and effectiveness of cultural exchange, but also different cultural orientations and lifestyles. Therefore, in the study of intercultural communication, it is essential to consider the differences between cultures.

### 3.4. Encoding-Decoding Theory

The concepts of encoding and decoding originate from computer programming languages and have subsequently been applied to the field of communication studies. Encoding refers to the transformation of information into a form that facilitates dissemination, while decoding is the process of converting information in its disseminated form into content that can be understood. This theory was first systematically articulated by the British cultural studies scholar Stuart Hall in his 1980 academic paper "Encoding/Decoding," highlighting the complex relationship and asymmetry between the encoder and decoder in the process of information dissemination. Due to differences in cultural backgrounds, social structures, and personal experiences between the encoder and decoder, the decoding process is often not entirely faithful to the encoder's original intent, leading to misinterpretation, distortion, or re-creation of the information [14]. Building on this foundation, John Fiske (1987) further developed the encoding-decoding theory, proposing the active and resistant reading by the audience. He argued that the audience is not a completely passive recipient in the decoding process but actively selects, reconstructs, and even resists the information based on their own frameworks and positions. Additionally, scholars such as David Morley and Peter Golding, through empirical research, further confirmed the applicability of the encoding-decoding theory in media

studies, revealing the diversity and differences among various social groups when decoding media texts such as television and advertisements (Morley & Golding, 1996). In the cross-cultural communication of the Forbidden City's ceramic culture, the significant cultural differences between the communicators and recipients can lead to the originally presented information being difficult to fully understand, which is an aspect that needs attention in the inheritance and development of cross-cultural communication.

## 4. The History and Current Situation

### 4.1. The History of Ceramic Culture in the Forbidden City

The historical development of the Palace ceramics, a profound mapping of Chinese ceramic art from the Royal Imperial to the modern public cultural display of the evolution of the trajectory. Since the Tang dynasty, ceramics as the palace imperial items, its production will be highly valued by the imperial power and strict control, marking the ceramic art formally into the royal aesthetic system, opened as a symbol of power and luxury life as a symbol of the history of the chapter. Song Dynasty, with the leap in the development of porcelain technology, Ru, official, brother, Jun, Ding and other famous kilns, not only will the Chinese ceramic art to the peak of technology and aesthetics, but also profoundly affect the later generations of ceramics production of aesthetic orientation and process standards. Ming and qing dynasties, especially the qing dynasty kangxi, yongzheng, qianlong three dynasties, ceramic production in the royal direct sponsorship has reached the peak of the realm. During this period, porcelain is not only in the design of the pursuit of the ultimate complexity and magnificence, but also in the process of incorporating enamel, pastel and other innovative techniques, showing a high degree of artistic creativity and exquisite technical level. These porcelains are not only a luxurious embellishment of royal life, but also a concentrated manifestation of Chinese culture and artistic spirit.

Into modern times, with the social changes and cultural transformation, the Palace ceramics gradually from the royal family private collection into a public cultural resources, take up the inheritance and promotion of outstanding traditional Chinese culture. The Palace Museum as an important collection of ceramic relics and display institutions, through scientific collation, in-depth research and rich exhibition forms, not only reveals the Palace ceramics of historical value and artistic charm, but also scholars at home and abroad and the public to provide an understanding of the Chinese ceramic culture, enhance cultural exchanges and understanding of an important platform. In this process, the historical development of the Palace ceramics has not only been systematically sorted out and presented, its cultural significance and value of the times has also been further excavated and sublimated.

### 4.2. The Current Situation of the Dissemination of Ceramic Culture in the Forbidden City

The dissemination of ceramic culture of the Forbidden City in China has shown a wide coverage and deep cultural heritage. The Palace Museum as an important display window of ceramic art, through continuous planning and launch of high-quality exhibitions, the rich ceramic collection presented to the general audience. In recent years, the Palace Museum

Ceramics Museum has undergone a number of renovation, not only to expand the display space, but also increase the number of exhibits and display themes, and strive to comprehensively show the development of Chinese ceramics from the Neolithic period to the Republic of China. These exhibitions not only attracted a large number of domestic tourists and scholars, but also through online platforms such as the official website, WeChat apps, etc., so that more people can conveniently enjoy these precious ceramic works of art. In addition, the Palace Museum also actively cooperates with museums and cultural institutions around the world to hold travelling exhibitions and exchange programmes, further expanding the influence of the Palace's ceramic culture in China. Through these initiatives, the breadth and depth of the dissemination of the Palace ceramic culture in the country continues to improve, and become an important force in the inheritance and promotion of outstanding traditional Chinese culture.

The dissemination of the ceramic culture of the Forbidden City on the international stage has likewise achieved remarkable results. The Palace Museum through international exhibitions, participation in cultural exchange programmes, the unique charm of Chinese ceramic art to the audience around the world. In recent years, the Palace Museum and a number of national and regional museums, art institutions to establish a cooperative relationship, jointly planned and held a number of ceramic-themed exhibitions, such as the 'Ming and Qing Dynasty Imperial Kiln Porcelain Exhibition' and so on, these exhibitions not only show the Palace Museum collection of fine ceramics, but also promotes the exchange of ceramic culture between China and foreign exchange and mutual understanding. At the same time, the Palace Museum also uses modern technology, such as digital exhibitions, virtual reality, ceramic culture in a more vivid, intuitive way to the international audience. In addition, the Palace Ceramic Culture also through international academic conferences, cultural exchange forums and other forms of in-depth exchanges and co-operation with overseas scholars and experts, and jointly promote the international dissemination of ceramic culture and research. These efforts not only enhance the Palace ceramic culture in the international visibility and influence, but also promote mutual understanding and respect for Chinese and foreign cultures, to build a community of human destiny has made a positive contribution.

## **5. Challenges and Opportunities**

### **5.1. Challenges of the Ceramic Culture of the Forbidden City from the Perspective of Intercultural Communication**

#### **5.1.1. The Cognitive Barrier Caused by Differences in Cultural Context**

The cultural connotations contained in the Palace ceramics are deeply rooted in the soil of traditional Chinese culture, and their patterns, colours and shapes reflect the aesthetic concepts, religious beliefs and philosophical ideas of ancient Chinese people. However, these profound cultural connotations are often difficult to be fully understood and accepted by non-native audiences in the process of cross-cultural communication. Due to the significant differences in cultural contexts between the East and the West, overseas audiences are prone to cognitive bias or misunderstanding when interpreting Palace ceramics. For example, the Palace

ceramics in the common dragon and phoenix pattern, in Chinese culture symbolises imperial power and good luck, while in some Western culture, the dragon may be regarded as a symbol of evil or weird, this cultural symbols of misplaced interpretation undoubtedly impede the effective dissemination of the Palace ceramics culture.

#### **5.1.2. The Limitations of Communication Channels and Methods**

In cross-cultural communication, the choice of communication channels and methods is crucial. However, the current dissemination of ceramic culture of the Forbidden City relies on traditional exhibitions, documentaries and other forms, which can show its artistic value, but there are obvious shortcomings in attracting young audiences and improving the efficiency of dissemination. Especially in today's rapid development of digitalisation and networking, the dissemination of ceramic culture of the Forbidden City fails to make full use of the advantages of new media platforms, such as social media, short videos, etc., resulting in its limited visibility and influence in the global arena. In addition, the language barrier is also a problem that can not be ignored, the lack of multilingual interpretation and translation, making it difficult for non-Chinese background audience to understand the cultural connotation of the Palace ceramics.

#### **5.1.3. Cultural Protectionism and International Competition Intensified**

In the context of globalization, cultural exchanges and competition between countries is increasingly intense. Some countries and regions out of cultural protectionism mentality, the foreign culture to take the attitude of exclusion or restriction, which undoubtedly increased the Palace ceramic culture cross-cultural communication difficulties. At the same time, the international cultural market competition of similar products, also makes the Palace ceramics in the competition for international audience attention is facing a huge challenge. How to maintain their own cultural characteristics while enhancing the international competitiveness of the Palace ceramics culture cross-cultural communication issues that need to be addressed.

### **5.2. Opportunities of the Ceramic Culture of the Forbidden City from the Perspective of Intercultural Communication**

#### **5.2.1. Increased Demand for Cultural Diversity**

With the in-depth development of globalization, the world's cultures are increasingly showing a diversified and coexisting situation. In this context, people's demand for cultural diversity has become stronger, but also more value and respect for the unique value of different cultures. As an important part of traditional Chinese culture, the Forbidden City ceramic culture, with its unique aesthetic concepts, exquisite craftsmanship and deep historical heritage, fits the global pursuit of cultural diversity and identity. Therefore, in cross-cultural communication, the Forbidden City ceramic culture can attract more attention and love of international friends, and become a bridge connecting different cultures and civilizations.

#### **5.2.2. The Empowerment of New Media Technology**

The rapid development of new media technology for the Palace ceramic culture of cross-cultural communication provides strong technical support. Through the Internet, social media, short videos and other emerging platforms, the Palace ceramics across the space and time constraints, in a

more vivid, intuitive way to show in front of the global audience. Digital display, online exhibition, virtual reality experience and other applications of technology, not only allows the global audience can watch the Palace ceramics close to the exquisite works, but also in-depth understanding of the cultural connotations and historical stories behind it. This new way of communication has greatly broadened the dissemination of ceramic culture of the Palace, and improve its international popularity and influence.

### **5.2.3. The Promotion of International Cultural Exchange Activities**

International cultural exchange activities are held frequently, for the Palace of ceramic culture cross-cultural communication provides a valuable opportunity. Through participation in international exhibitions, cultural festivals, symposiums and other activities, the Palace ceramics with the world's cultural heritage and artistic excellence for exchange and dialogue. These activities not only show the unique charm of the Palace ceramics, but also promote understanding and respect between different cultures. At the same time, cooperation and exchanges with international cultural institutions for the Palace ceramic culture of international communication to build a broader platform to promote its dissemination and development in the global context.1, cultural diversity needs to enhance

## **6. Strategies and Suggestions**

### **6.1. Content Innovation: Proposing New Content for Ceramic Culture based on the Needs of Cross-cultural Audiences**

In the cross-cultural communication of the Palace ceramic culture, content innovation is the core driving force. To promote the cross-cultural communication of the Palace ceramic culture, we should deeply excavate the connotation and value of ceramic culture, including but not limited to its historical origin, production technology, artistic characteristics, cultural symbolism, etc., from the formation of a rich and profound cultural content communication system. Should also pay attention to cross-cultural audience needs analysis, understanding of different cultural backgrounds of the audience's interests, acceptance habits and aesthetic preferences, based on the customisation of the content and differentiation of the creation. Specifically, through storytelling, emotional resonance, cultural comparison, etc., the universal values of ceramic culture and common human emotions, to create new content with both Chinese characteristics and international appeal. In addition, creativity and experimentation should be encouraged to explore the cross-border integration and innovation of ceramic culture with modern technology, fashion design and other fields, so as to inject new vitality and charm into traditional culture.

### **6.2. Channel Expansion: Exploring the Construction of Diversified Communication Channels Combining Online and Offline**

In terms of communication channels, full use should be made of online and offline resources to build an all-round, three-dimensional communication matrix. On the online side, the IP of the Palace Museum can be created, and the digital display space of the ceramic culture of the Palace can be shaped through the Internet, social media, short video

platforms and other new media tools. Through high-definition pictures, videos, VR experience, live interaction and other forms, the remote dissemination of ceramic culture and instant interaction. At the same time, ceramic culture-related APP, small programmes, online courses and other products can be developed to meet the diverse learning needs of users. Offline, international audiences can be invited to experience the glamour of ceramic culture by organising international exhibitions, cultural exchange activities, workshops and other forms. In addition, you can explore cooperation with other cultural institutions, tourist attractions, the Palace ceramic culture into a wider range of tourist routes and cultural experiences, to enhance its influence in the international tourism market. Through the organic integration of online and offline and complement each other, the formation of complementary advantages of the communication effect, expanding the scope of international dissemination of the Palace ceramic culture and influence.

### **6.3. Co-operation Mechanism: Building a Long-term Mechanism for International Cultural Exchange and Co-operation**

Building long-term mechanism of international cultural exchange and cooperation is to promote the Palace of ceramic culture cross-cultural dissemination of the important guarantee. Should actively seek to establish long-term cooperative relations with internationally renowned museums, cultural institutions, colleges and universities, and jointly carry out ceramic culture research, exhibitions, education and other projects. Through joint planning, resource sharing, mutual visits and exchanges, deepen the understanding and recognition of each other's culture. Secondly, can participate in or host international ceramic cultural festivals, seminars and other activities, for the exchange of ceramic culture of various countries and provide a platform for display. These activities not only help to enhance the Palace ceramic culture of international visibility and reputation, but also promote dialogue and integration between different cultures. In addition, should also pay attention to international cooperation in the policy and financial support issues, for the government and all sectors of society to participate in a wide range of support for the Palace of ceramic culture cross-cultural communication to provide a strong guarantee.

## **7. Conclusion**

Based on the perspective of cross-cultural communication, this study provides an in-depth analysis of the inheritance and development of the ceramic culture of the Forbidden City. As a treasure of Chinese culture, the Forbidden City ceramic culture, with its profound historical heritage, exquisite artistic attainments and rich cultural connotations, has demonstrated its unique communication value in the process of globalisation. The study reveals that despite the challenges of differences in cultural contexts, limitations in communication channels and cultural protectionism, the Forbidden City ceramic culture has effectively promoted its dissemination and exchange on the international stage through content innovation, channel expansion and international cooperation.

In terms of content innovation, this study stresses the need to deeply explore the intrinsic value of ceramic culture and customise its creation in line with the needs of cross-cultural audiences in order to enhance its international appeal. At the same time, the diversified construction of communication

channels, especially the use of new media technology, provides strong support for the global dissemination of ceramic culture in the Forbidden City. In addition, the construction of international cultural exchanges and cooperation of long-term mechanism, to promote the international influence of the Palace ceramic culture is crucial.

In summary, the Palace ceramic culture in the cross-cultural communication challenges and opportunities. Through continuous content innovation, channel expansion and international cooperation, the Palace ceramic culture can not only achieve a wider dissemination in the global scope, but also in the inheritance and development of new vitality and vitality, contributing to the international dissemination of Chinese culture.

## References

- [1] Hall, E. T. (1991). *The Silent Language*. (L. Jianrong, Trans.). Shanghai: Shanghai People's Publishing House. (Original work published 1959).
- [2] Hall, E. T. (2010). *Beyond Culture*. (D. K. He, Trans.). Beijing: Peking University Press. (Original work published 1976).
- [3] Hofstede, G. (2010). *Cultures and Organizations: Software of the Mind*. Beijing: China Renmin University Press. (Original work published 1991).
- [4] Kluckhohn, F. R., & Strodtbeck, F. L. (1961). *Variations in Value Orientations*. Evanston, IL: Row, Peterson.
- [5] Bond, M. H. (1987). The Chinese Culture Connection: Chinese values and the search for culture-free dimensions of culture. *Journal of Cross-Cultural Psychology*, 18(346), 72-75.
- [6] Pietsch, U., & Wu, P. (2005). Porcelain-A mirror of German and European acceptance of Chinese culture. *Chinese Historical Objects*, (004), 22-25.
- [7] Reffner, R. (2015). *The Story of Blue and White Porcelain*. (M. X. Zheng, Trans.). Hainan: Hainan Publishing House.
- [8] Li, L., Xu, X. X., & Zhu, Z. Y. (2021). An exploration of intercultural communication based on difference. *Public Relations World*, (20), 196-198.
- [9] Zhou, S. Y. (2021). Textual strategies of Chinese commercial blockbusters in intercultural communication in recent years. *Art Exploration*, 35(04), 117-122.
- [10] Zhang, M., & Wu, J. L. (2020). How to tell Chinese stories well from the perspective of intercultural communication: Taking Li Ziqi's food short videos as an example. *TV Research*, (12), 70-73.
- [11] Li, S. J., & Li, X. H. (2014). National identity and cultural identity in the global perspective: From the perspective of ceramic cultural exchange. *China Ceramics*, (10), 45-48.
- [12] Shao, Y. (2022). Research on the symbolic representation and intercultural communication of traditional ceramic elements. *China Ceramics*, 58(05), 86-92. doi:10.16521/j.cnki.issn.1001-9642.2022.05.012.
- [13] Sun, Y. C. (2015). *Intercultural Communication Studies*. Beijing: Peking University Press. (Original work published 2015).
- [14] Hall, S., & Xiao, S. (2018). Encoding and decoding in television discourse. *Shanghai Culture*, (02), 33-45, 106, 125-126.