



BEST PRACTICES FOR MANAGING THE QUALITY OF CULTURAL HERITAGE FOLK CERAMICS

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Abstract

Guizhou Province is located in the southwestern hinterland of China, a region with multiple ethnic groups. Without plains to support it, 92.5% of its area consists of mountains and hills, with widespread karst topography. In the past, due to poor transportation, economic development lagged behind. Guizhou has had ceramic production since ancient times, with unearthed ceramics dating from the Neolithic period to the Ming and Qing dynasties, each period showing distinct characteristics. As a multi-ethnic settlement, the cultures of different ethnic groups have unique features yet intermingle. The folk ceramic cultural heritage of Guizhou, such as Yazhou pottery, Qian pottery, and Zhijin sand pottery, carries rich historical and local characteristics. With the acceleration of modernization and changes in people lifestyles, the folk ceramic cultural heritage faces unprecedented challenges and threats. **Studies show that** the folk ceramic cultural heritage encounters numerous challenges, including generational gaps among inheritors, loss of skills, and declining product quality, making its survival and development extremely difficult. Through field investigations, it was found that folk ceramic artisans in Guizhou mainly rely on "intangible cultural heritage" policies to become inheritors. For example, Zhang Luqi is the



inheritor of Yazhou pottery intangible cultural heritage, Liao Liangqing is the inheritor of Weining sand pottery intangible cultural heritage, Wang Zengrong is the inheritor of Zhijin sand pottery intangible cultural heritage, Pan Long is the inheritor of ancient kiln-making techniques, and the inheritors of Huangping clay whistles include Wang Dengshu, Chen Yingkui, and Tang Wenmin. Traditional quality management in literature. The application of cultural heritage needs to break through the limitation of a single dimension. The author has repeatedly consulted literature and materials to conduct in-depth research on the folk ceramic cultural heritage in Guizhou, drew lessons from the Japanese "folk art" movement, and cited the idea of cultural heritage quality management to provide theoretical reference for the inheritance and development of folk ceramic cultural heritage.

Keywords: Music Rhythm; Body Movement; Activities; Child Development

Introduction

Guizhou has had ceramic production since ancient times, with unearthed ceramics spanning from the Neolithic period to the Ming and Qing dynasties without interruption. Each period of unearthed ceramic artifacts shows changes and developments. Although Guizhou's ceramics are not as diverse or advanced in variety and manufacturing techniques as those from other provinces in China, under the impetus of the times, the variety of ceramics has increased, and manufacturing techniques have continuously evolved. The shapes of ceramics have been shaped to reflect regional and ethnic characteristics. During the Ming Dynasty, Guizhou experienced significant changes due to Emperor Taizu Zhu Yuanzhang's "military campaigns from north to south," which led to a large number of Han people migrating from southern Jiangnan to Guizhou. Coupled with the prominent strategic position of Guizhou, the Ming court established the province of Guizhou in 1413 from top to bottom. In this historical context, the surviving Ming ceramics also attest to the characteristics and changes of Guizhou's history during the Ming Dynasty (Huang Rong, 2021). It is evident that before the Ming Dynasty, folk ceramics in Guizhou were mainly produced by ethnic minorities, but after the Ming Dynasty, they underwent significant changes brought about by the Han people.

According to historical records, Guizhou Yazu earthenware is mainly distributed in the Yazu Town of Pingtang County, southern part of the Bouyei and Miao Autonomous Prefecture in Guizhou Province. It was first created in 1338 during the Hongwu period of the Ming Dynasty, with a history of over 670 years of production and use. The fundamental reason for the establishment and development of Guizhou Yazu earthenware in the Yazu region over six centuries lies in the abundant resources such as clay (clay), glaze materials (iron ore), and timber within the Yazu area, which form the material foundation and guarantee for the survival and development of Yazu earthenware. According to statistics, high-quality "white clay," "purple clay," and "kaolin" produced in the Yazu Town area provide the necessary clay resources for the formation and production of Yazu earthenware bodies. Moreover, diverse clay resources and kaolin have significantly contributed to the unique characteristics of Guizhou Yazu earthenware, including its yellowish-white, grayish-white, and porcelain-like body colors (Weng Mei, Feng Weishan, Chen Weifang, 2015).

Conclusion, the folk ceramic cultural heritage in Guizhou has a long history, multi-ethnic integration and development, and a wide variety of ceramics. Each period has different characteristics, and with the change of times, there are different changes, but most of them exist in the form of pottery.

From the perspective of traditional geographical environment: Guizhou is characterized by numerous mountains, with high peaks and deep valleys, fragmented terrain, and limited arable land. Guizhou has no coastline, nor does it border any major rivers or national boundaries. Far from the sea, it lacks large rivers flowing into it, and without the geographical conditions for foreign trade, its remote location makes economic development challenging, which to some extent contributes to poverty. With a large population base, people fertility concepts are relatively backward, leading to a high birth rate and rapid population growth. Overall, Guizhou's economy lags behind, with a small GDP and significant disparities in regional social and economic development levels, making poverty widespread. The region suffers from poor transportation infrastructure, which is the most restrictive factor limiting economic progress.

Guizhou has a complex topography, with many mountains and significant elevation changes, resulting in rugged terrain. The construction of transportation infrastructure is highly difficult, time-consuming, and costly. Guizhou has extensive karst distribution, with diverse types and rugged terrain, low carrying capacity, and fragile ecosystems. Located in southwestern China, Guizhou has the largest carbonate distribution area (according to the latest data, accounting for 61.9% of the provinces total area) and is one of the most intensely developed karst regions in East Asia. It lies at the heart of the world most complex, diverse, and concentrated karst area in East Asia. Due to its position in a humid subtropical zone at low latitude and high altitude, it has formed Unique geographical environment (Xiao Jin yuan, 1996).

Modern Geographic Environment: The modernization of transportation in Guizhou is a crucial component of Chinas modernization efforts in the province. Guizhous transportation sector must take the lead, accelerating the development of comprehensive railways and highways to build a rail-connected Guizhou. This will strongly support our provinces deep integration into major regional development strategies such as "Belt and Road," the Yangtze River Economic Belt, the Guangdong-Hong Kong-Macao Greater Bay Area, and the Chengdu-Chongqing Twin City Economic Circle, achieving the goal of modernized transportation where people can travel easily and goods flow smoothly. By 2025, the total railway mileage in the province is expected to exceed 4,500 kilometers, with nearly 2,000 kilometers being high-speed rail. This will enable high-speed rail connectivity between Guiyang and other provincial capitals, as well as access to high-speed rail for all major cities within the province. High-speed rail travel time from Guiyang to major cities across the country will be 2-8 hours, and to other cities (prefectures) within the province will be 1-2 hours. The highway network is expected to reach around 215,000 kilometers, including over 9,000 kilometers of expressways. Rail access will cover 54 counties, with 39 of them connected by high-speed rail, covering 110 scenic areas in the province, and expressways will achieve full coverage of 142 scenic areas. By 2035, a convenient, efficient, green, intelligent, safe, and reliable modern high-quality integrated three-dimensional transportation

network will be basically established, marking the basic realization of transportation modernization.

Here, the geographical environment of Guizhou is discussed in terms of traditional and modern aspects. This classification is based on the rapid changes in transportation in modern Guizhou, which has made travel more convenient and gradually highlighted its locational advantages, making it a key transportation hub in southwestern China with an economy that is steadily growing. How folk ceramics can seize the economic growth opportunities brought by improved transportation and break away from traditional patterns is the direction for the development of folk ceramics.

Ceramic Production Status: Located in southwestern China, Guizhou boasts a rich and diverse array of ethnic cultural resources. Among these, the Qiannan Buyi and Miao Autonomous Prefecture in central-southern Guizhou is particularly renowned for its abundant Buyi and Miao cultures. The Yazu Shang pottery art of Guizhou, one of the most representative folk arts of the Buyi people besides batik and embroidery, stands out with its distinct regional cultural characteristics and multifaceted cultural integration, blending Han culture, Buyi culture, and Miao embroidery to a significant extent. Looking at the cultural destiny of Yazu Shang pottery art in Guizhou, traditional production and business models primarily focused on producing various daily utensils such as jars, vases, bottles, and pots to meet peoples living needs. Due to the impact of modern industrial culture, Yazu Shang pottery has transformed into an economic model centered on the creation of craft art pieces to adapt to economic and cultural development needs. Under the legal protection of intangible cultural heritage, Yazu Shang pottery art in Guizhou is gradually reviving, but the overall situation remains imperfect. Although the research and development of Yazu pottery art have played a positive role in market expansion, the singularity of product categories will inevitably affect its future development and may lead to another period of endangerment (Weng Mei, 2015). Through investigation and theoretical analysis, the protection, inheritance, and development of Yazu Shang pottery art in Guizhou should be based on the needs of the timesThe exhibition

calls for exploring the transplantation of cultural elements from Guizhou Yazhou earthenware art into environmental fields, broadening the application areas of Yazhou earthenware art in environmental design. This not only has practical significance for urban cultural construction in the region but also holds great importance for the protection, inheritance, and development of Yazhou earthenware art in Guizhou. Environmental art, as the design and planning of living and working environments to meet human needs, emphasizes the effective integration of functionality and aesthetics. The incorporation of pottery into the environment is a result of the times and cultural development. Studying the applicability and potential for expansion of Yazhou earthenware art in environmental design from both the perspective of cultural heritage and material performance and technological processes, not only facilitates the extension of the life span and cultural protection of Yazhou earthenware art but also has practical significance for the construction of regional cultural characteristics and the development of local economic and cultural sectors.

The development of Yuxian earthenware and clay sculpture in Guizhou is gradually evolving into an individual trend (Wang Hainan, 2014). The artistic characteristics associated with it do not represent the general trend of the region but rather reflect a unique form. Overall, the works show a tendency towards realism. This shift has a dual aesthetic direction: on one hand, realistic artistic language appeals to a broader audience and aligns with the current market-oriented operation of art; on the other hand, excessive focus on the market can somewhat diminish the artistic quality of the works, leading to a trend of deliberate refinement, which may have negative consequences for the traditional craft.

In the modernization process dominated by mechanical technology, Guizhou earthenware can still exist in the form of handicrafts. This, while indicating to some extent the backwardness of Guizhou's earthenware techniques, also affirms the cultural value of traditional handicrafts. Although some types of earthenware are produced in batches by hand, each piece has its unique character, embodying the vitality and personality of individual creators in people's lives. However, under these circumstances, we must also consider that this folk

handicraft is prone to decline during the pursuit and development of modernization. This decline is not intentional on the part of the folk artists but rather occurs under external influence, and they themselves do not realize it. Regardless of whether the objects they create are correct, they cannot discern their quality or beauty. The authority to judge lies with those who influence them, such as artists. This is most evident in Yazhou pottery (Chen Weili, 2012). Today, Yazhou pottery is mostly for viewing, which goes against the tradition of folk crafts, which prioritize practicality. How can we save this situation? Perhaps those confused folk artists or craftsmen are waiting for someone to guide them, to tell them what a true object should be. It is putting the cart before the horse. When protecting and developing Guizhou earthenware, which meets the criteria for intangible cultural heritage, it must be based on its living nature. Living nature is the most distinctive feature that distinguishes intangible cultural heritage from tangible cultural heritage. Intangible cultural heritage has always been integrated into people's lives and does not detach itself from the unique ways of life and production of ethnic groups. It exists dependent on living people and evolves with human development, reflecting the special "living" aesthetic psychology and values of the nation. This also precisely indicates that the craftsmanship of the people is the authentic craft. In summary, the development of Guizhou earthenware must be grounded in the essence of life, promoting regional ethnic culture on this basis, using proper and well-rounded artifacts to carry human wisdom, becoming a true ceramic art that coexists with human wisdom and national culture.

The Inheritance and Development of Folk Ceramics

The research status of cultural heritage protection and inheritance in China shows the characteristics of diversification and deepening. With the rapid development of society, how to inherit and protect these precious cultural heritages while innovating is the hot spot of current research.

Liu Chun, Exploring the Value of Ethnic and Folk Craft Inheritance and the Revival of Handicrafts – Taking the Tibetan black pottery craft inheritance

in Tangdui Village, Nixi Township, Shangri-La County as an example, intangible cultural heritage can serve as a resource for the creative industry: art originates from life, and ethnic art embodies the long-standing survival wisdom of the working people. However, it is scattered and lacks systematic organization, with closed information resources, lagging regional development, and single-generation transmission, which hinders product extension and improvement (Liu Chun, 2013). The integration of intangible cultural heritage with modern creative products can start with art design courses in universities. By imparting knowledge of ethnic art to students with a certain foundation in fine arts, combining modern product design concepts, we can guide students to innovate culturally on top of ethnic characteristics, encouraging teachers to conduct research on folk art to identify projects suitable for use as resources in the creative industry, ensuring that products possess both form and functional beauty. The transformation and integration of local cultural symbols are not merely about transplanting them but involve summarizing various interwoven cultural resources, extracting usable cultural symbols, integrating traditional crafts, and transforming them into new application forms to make products more service-oriented for culture.

Sun Zhihui proposed that in today era of rapid electronic technology development, we must not only pursue innovation but also innovate on the basis of inheriting traditional culture. The state is increasing its efforts to promote and protect intangible cultural heritage through the development of tourism products, thereby facilitating better development. This model of combining cultural heritage with tourism not only enhances public awareness of cultural heritage but also injects new vitality into its preservation (Sun Zhihui, 2017).

In terms of protection strategies, the concept of cultural heritage protection in China is changing from traditional solid and local protection to dynamic and overall protection, which is in line with the international community museum concept. The establishment of community museums provides new ideas and reference for the protection of cultural heritage in China.

Li Mingqian focuses on museum exhibition planning. Taking the folk custom exhibition hall in the new Guizhou Provincial Museum as an example, she explores how to showcase the richness and uniqueness of ethnic minority cultures in Guizhou, as well as how to uncover the spiritual connotations behind folk customs (Li Mingqian, 2014). This reflects the application of cultural heritage in exhibition planning and cultural dissemination.

Based on the research of folk ceramic cultural heritage by relevant scholars, strategies for its inheritance and development have been summarized as follows: 1. In terms of policy, there are intangible cultural heritage, tourism development, community museums, exhibition planning, and cultural dissemination; 2. Technically, this includes environmental art design, integration of mechanical processes, incorporation of traditional crafts, extraction of usable cultural symbols, fusion of various cultural resources, and innovation; 3. Conceptually, it is necessary to adapt to the market-oriented operation of contemporary artworks, aesthetic psychology, and value balance, transforming into new application forms that serve culture more effectively, integrating interdisciplinary artists and decorative art forms, and enriching modern ceramic decoration styles.

Cultural Heritage Quality Management Theory

Scholars such as Carbone propose that the quality of cultural heritage should encompass four core dimensions: the ability to protect cultural assets, the capacity to disseminate cultural values, community engagement, and economic sustainability. The concept of contemporary quality emerged after World War II, primarily in manufacturing, and later in the tertiary sector and services. Carbone et al (2020) outlined two main meanings of quality. Initially, quality was based on product inspection and statistical methods. Later, discussions on the differences between external and internal customers led to a shift from quality assurance to total quality management. A definition of cultural heritage quality management has been proposed that transcends current practices. It should consider the contributions of cultural heritage managers to social well-

being and human development, as well as the potential of museums in cultural exchange. Quality in cultural heritage management is defined as a complex and ongoing process aimed at achieving a balance between protection and utilization. Its indicators include the preservation of authenticity, effective communication, appropriate services, and promotion of intercultural dialogue.

Japanese Folk Ceramic Thought

The idea of Japanese "folk art" movement is put forward here, which is a conception for improving the quality management of folk ceramics in Guizhou. The following are the discussions of Liu Zongyue and other scholars who advocated the "folk art movement".

The research on folk handicrafts in Japan has achieved remarkable success under the impetus of the "Bunka Movement" advocated by Yanagi Soetsu. The "Bunka Movement" in Japan is heavily imbued with nationalist sentiment, and Yanagi Soetsu's goal was to uncover the unique value of Japanese culture that stands apart from or even surpasses Western "modernization" in everyday life, which best embodies the spirit of Japanese culture. While actively learning from the West and embracing "modernization," Japanese scholars still emphasize the promotion of indigenous culture, striving to find cultural values that can counterbalance the values of Western "modernization." "Bunka," short for "folk crafts," refers to the essence of craftsmanship but possesses qualities not typically associated with it. The characteristics of Bunka extend beyond aesthetics and sensibility; they are more prominently reflected in the practicality of its production, the methods used, and the objectivity demonstrated through the state of the works. As stated in the "Purpose Statement for the Establishment of the National Museum of Bunka Art": "If one seeks a healthy, simple, and dynamic beauty derived from nature, one must enter the world of Bunka." Bunka culture, as part of social life, is an indispensable component of Japanese national culture. Therefore, there are inevitably intricate connections between craft culture and Bunka culture. The connection. Folk art culture is closely tied to the daily lives of ordinary people, thus inheriting various customs and traditions from Japanese folk life. This shows that folk art culture and craft culture are

inherently intertwined. Folk art culture serves as the most practical foundation for the survival of craft culture, while craft culture is the most tangible form of folk art (Yoshinobu, 1995). Anti-industrialism and manual practice: Japan is a country with strong cultural inclusiveness. In his book "Japanese Civilization," Chinese scholar Ye Weiqu wrote: "The creative development of Japanese civilization adheres to two fundamental principles: one is the insistence on the dominant role of indigenous civilization; the other is the multi-level introduction and digestion of foreign civilizations." On the surface, it seems difficult to find discussions about national artistic styles in the context of the folk-art movement. However, when placed within the broader narrative of Japanese cultural development, it becomes clear that the folk-art movement was largely a conscious return to Japanese culture after World War II. The participants in the folk-art movement differ significantly from those involved in British Arts and Crafts in their approach to the development of national culture and art. While the Arts and Crafts Movement tended more towards anti-industrialism and manual practice, the folk-art movement aimed to lead national aesthetics through traditional folk crafts and relied on the Japanese peoples reverence for their own culture to truly achieve this goal. The creative enthusiasm was sparked by the beauty of folk crafts, especially during the post-war period from the 1960s to the 1970s. Japan systematically studied Western design procedures and methods, leading to significant improvements in the shaping and decorative design of daily-use ceramics. However, it maintained a cautious attitude toward foreign design concepts, which aligned with the traditional ideas of the Meiji Restoration and the spirit of embracing Western influences. As a result, the Japanese folk art movement, including subsequent modern daily-use ceramic creations, bears distinct national style marks, standing independently in the world of ceramics.

Liu Zongyue believed that briefly explaining the differences between art and craft would make it easier for readers to understand. The emergence of art is facilitated by the rise of individual consciousness, which has independently found two significant foundations. One is a personal stance that pursues the freedom of individuality to express beauty, thereby creating its value on its own. The second is practicality as a constraint, aimed at pursuing pure beauty.

Therefore, aesthetic quality is a characteristic of art, something to be admired rather than used. In summary, works of individually created appreciation are the essence of art. Thus, non-personal practical crafts have been relegated to a lower position, with such beautiful items being required to possess considerable artistic qualities. This inevitably leads to two notable outcomes: one is that beauty becomes the exclusive domain of geniuses, detached from the masses; the other is the separation of beauty from practical use in daily life. All works should make our lives more ordinary and healthier (Liu Zongyue, 1991). It follows that only normal beauty serves as the standard. This standard often implies a fundamental correction of pathological and abnormal modern beauty. Genius is an anomaly, an inevitable fate in modern times, but there must be a higher, more normal ideal than the abnormal. Unfortunately, this has been long. The health and normal standards of time are just extremely common sense.

In modern Japanese civilization, "artisan culture" is not only a direct manifestation and foundation for traditional craft culture but also an essential component of modern culture (Zhao Yunchuan, 1998). Inheriting and protecting excellent national traditional culture should not merely be about displaying certain traditional forms; instead, it should integrate with modern development and ultimately become a necessity for improving peoples living conditions. Only in this way can we develop a healthy and perfect modern civilization, enabling China to stand among the worlds advanced nations.

The strength of a nation can be judged from the content of the objects used by the nation. The goal of technology is to produce things with national characteristics, and such beauty will surely shine with the beauty of the nation (Liu Zongyue, 1980).

After the Japanese "Min'yoshi" movement advocated by Yanagi Soetsu, the Japanese ceramics industry has seen significant development, inherited tradition while innovating, earning worldwide recognition. Chinese scholars have also studied Japanese "Min'yoshi," but implementation has been challenging. From the above research, it is inferred that factor such as the

knowledge level of artisans, their ideological understanding, cultural differences, and historical wars may be reasons for the slow progress.

New knowledges

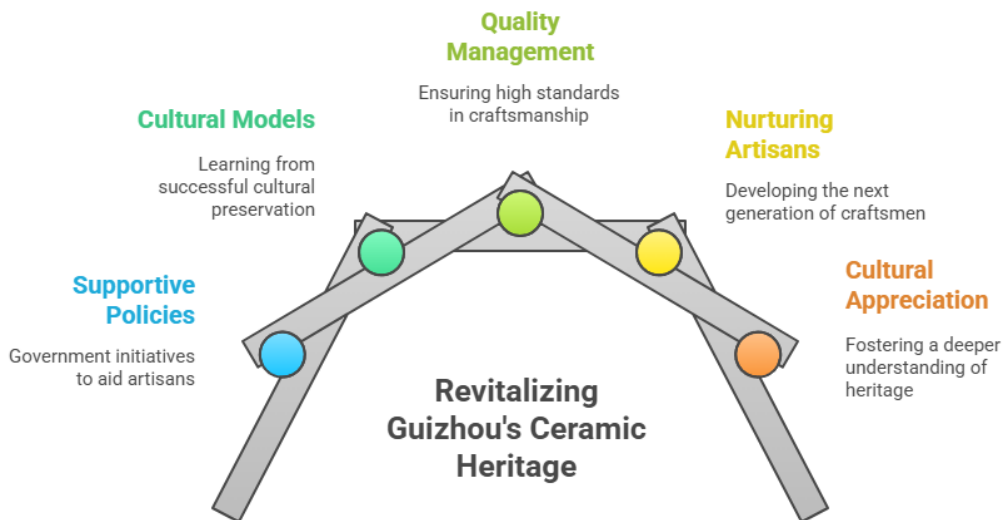


Figure 1: Best Practices for Managing the Quality of Cultural Heritage Folk Ceramics.

Conclusions

The folk ceramic cultural heritage of Guizhou is at a crossroads, facing significant challenges that threaten its survival. However, through the implementation of supportive policies, the adaptation of successful models from other cultures, and a commitment to quality management, there is hope for the revitalization of these traditional crafts. By nurturing the next generation of artisans and fostering a deeper appreciation for this cultural heritage, Guizhou can preserve its rich pottery traditions for future generations.

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