

Problems and Countermeasures of the Development of Jingdezhen Ceramics Expo Industry

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Abstract: Jingdezhen ceramics culture is extensive and profound. It is the representative of China's porcelain capital and is also known as China's "Oriental Pearl". With the improvement of economy and living standard, people's pursuit of spiritual enjoyment is getting higher and higher. As an emerging industry in China, expo industry has gradually emerged and become an important form and mainstream trend; at the same time, it also brings a series of problems and challenges. The purpose of this paper is to put forward the corresponding countermeasures for the problems encountered in the development of Jingdezhen ceramics expo industry. This article will take countermeasures to the problems arising from the development of Jingdezhen ceramics expo industry from the aspects of content, form and social education. Experiments have shown that the color rendering and temperature of the device can make people feel very different.

1. Introduction

Influenced by social development, social education, social aesthetics, and the public, the exhibition industry has experienced a slow development process in exhibition design. With the continuous improvement of economy, the potential of global ceramic trade is gradually enhanced, and the volume of import and export is also increasing day by day. As a national important tourist city, a national famous landscaping city and other key industrial zones, as well as a provincial cultural relics protection unit, the first of a national historical and cultural town[1-2]; at the same time as the "One Belt and One Road" strategic starting point city - east, middle and west, the house surrounded by mountains - Foshan - the economic center of ceramics. Further, Jingdezhen has a unique geographical advantage and unique long-term, rich and diverse and renewable resources provide good conditions for the development of the ceramic industry.

In the 21st century, China's museum industry has developed rapidly, and museum exhibition design has taken on a new look. Many experts have also put forward constructive suggestions. For example, Liu Feng, secretary of Jingdezhen Municipal Party Committee, believes that museums and exhibition activities should not only be accurate and interesting in the language and content of

exhibitions, but also emphasize that exhibitions and trading activities should have strong logic. We should reasonably solve the mutual relationship between transaction content and exhibition form; we should keep in mind the concept of "people-oriented"; And we should adhere to the plastic arts and design concept with Chinese cultural characteristics [3]. Li Dan also believes that museums and exhibition centers, from their inception, should focus on serving visitors and exhibitors, emphasizing that they are cultural institutions that serve society. From this point of view, today's exhibition design concept pays more attention to the human factors, emphasizes "people-oriented", serves the people, serves the society.

This paper has a direct impact on the level of formal design of the exhibition industry from the aspects of content research and display design, such as the one-sided management understanding, the delay of work cycle, and the careless study of formal design in the development of Jingdezhen ceramic exhibition industry. We put forward the methods and countermeasures of artistic quality and service of works. In addition, we should improve the diversity of exhibition contents, the autonomy of curatorial ability, the originality of exhibition and the flexibility of exhibition form, so as to realize the unity of thought and art and improve the social function of museums [4].

2. Status Quo of Jingdezhen Ceramic Expo Industry

2.1 Problems in Jingdezhen Ceramic Expo Industry

With the development of the ceramic expo industry, the scale of related activities such as the Porcelain Expo has increased, the content is rich, the popularity is loud, and the development trend of the industry is remarkable. Jingdezhen has become one of the largest distribution centers of ceramic products in China [5-6]. However, the development of depth also faces many problems.

(1)The subject is not clear

From the perspective of vertical development, the theme positioning of the Ceramic Expo Industry Expo is not clear. It is only a generalization of the functions of the exhibition, does not really reflect the macro strategic direction of the exhibition, and has little guiding significance for content, display, culture, etc. In addition, exhibitions and activities under the same theme are frequently similar, and there is no new idea.

(2)Marketization operation is not in place

The government leads the unified management, and the functions of exhibition companies and exhibition halls are weak, resulting in a low degree of marketization and low economic benefits.

(3) Poor exhibition marketing

The advantage fades and the attraction is unclear. Marketing channels are also undiversified. As a series of industries sponsored by the government, related activities and marketing are also under the responsibility of the government, and the participation of other participating agencies is not strong. The application of new media technology is not sufficient, and the marketing target is unclear. The ceramic expo industry is highly professional, and corresponding marketing activities should be carried out for the professional ceramic expo market.

2.2 The Developmental Direction of Jingdezhen Ceramic Expo Industry

The Jingdezhen ceramic expo industry has a wide influence in Jingdezhen, and even has played a leading role in the whole Jiangxi province. It is a successful industry, but in order to maintain its success, it must exert its economic, social and cultural roles as much as possible, and it must continue to reform.

(1) Identify the features

The first is the maternal status of the porcelain industry. Porcelain, the same as "china" in English [7-8], at least in the eyes of foreigners, one of the representatives of this ancient Canadian market was made in Changnan, the ancient city of Jingdezhen, China. In addition, kaolin is produced in Gaolin Village, Jingdezhen, which is rich in porcelain. Jingdezhen is home to many ancient kilns and ruins, with more than 2,400 workshops alone. Their unique porcelain culture has been integrated into People's daily life, and the "Porcelain Capital" deserves its name. This does not exist in any porcelain producing area in the world, and it is also ignored by many emerging "porcelain capitals" in China.

(2) Accurate positioning

In recent years, the number of small and medium-sized enterprises in Jingdezhen has continued to increase, with various forms of management and control. The spread of inferior porcelain has brought a bad reputation to Jingdezhen porcelain to a certain extent [9-10]. With the development of high technology, ceramic materials are becoming more and more refined, and the quality of ceramic production has been significantly improved, which has caused the traditional Jingdezhen ceramic market to fall into a state of shock. Therefore, As the father of the porcelain industry, Jingdezhen must rely on traditional soft power to seize the first-line demand in the international market.

(3) Change the way of operation

We can make use of the relative culture of porcelain to carry out exhibition marketing, create an atmosphere and highlight the charm through cultural banners and artistic performances, etiquette activities and theme forums. We can also apply culture to theme design, selection of exhibits and so on. Curators can divide exhibition areas according to the direction of cultural differences; In terms of management, the government guides relevant enterprises to intervene rather than participate in direct management, so as to obtain relatively good benefits[11-12]; Organize professional expositions with different themes; combine physical exhibitions and virtual exhibitions, hold physical exhibitions, pay attention to the role of virtual exhibitions, fully understand the market and industry information of the ceramic expo industry, and better maintain relationships with customers. The door of the market is opened, the channels are broadened, and the cost is lowered at the same time.

2.3 Chain Algorithm of Jingdezhen Ceramic Expo Industry

(1) The industrial chain refers to a series of joint development ties formed by the most competitive and potential enterprises and various aspects of the related industries. The enterprise acts as the core of the industrial chain in the region and acts as a link with other industries to form a strategic relationship. The specific formula shows:

$$CCD = f(SCD, ECD, VCD, RCD) \quad (1)$$

Among them, CCD refers to the closeness of the industrial chain of the enterprise, SCD refers to the linkage of the supply and demand chain, ECD refers to the linkage of the enterprise chain, VCD refers to the linkage of the value chain, and RCD refers to the linkage of the space chain.

(2) In order to apply the theoretical algorithm to the actual enterprise operation, it is necessary to add an initialization stage on this basis. The algorithm formula is as follows:

$$CCD = CCD_{default} + CCD_{update} = CCD_{default} + f(SCD, ECD, VCD, RCD) \quad (2)$$

Among them, CCD default indicates the default value; CCD update represents the updated value.

3. Development of Jingdezhen Ceramic Expo Industry

3.1 Content Research

Jingdezhen Ceramic Museum and Jingdezhen International Ceramic Exhibition Center need to strictly examine and check their exhibition themes, display structures, main exhibits, decorative exhibits and special requirements of auxiliary exhibits during the activities, and formulate reasonable plans. The outline of the exhibition determines the height and social impact of the exhibition.

3.2 Formal Design

If the content design of the display is compared to scientific research activities, then the formal design is an artistic creation activity based on scientific research activities.

Form design must obey the needs of theme and content, and cannot simply pursue the beauty of form without content design. Content and form designers should assist each other in completing the display design. Content designers should help form designers by:

(1) The content designer shall submit as complete and detailed exhibition information as possible to the form designer. These background information must involve the design outline of the exhibition, the exhibition process, the internal environment of the exhibition, the creation background of the exhibition, the specific conditions of decoration and auxiliary materials, and other design considerations;

(2) Content designers should also assist form designers to understand the theme and display requirements of the exhibition, the accurate grasp of these information is very helpful to carry out the relevant work, such as the purpose of the exhibition, the theme, the style of the exhibition, the main exhibits, the background materials of the exhibits, the decorative details of the exhibits, etc.;

(3) In addition, the content designer should also provide the formal designer with relevant exhibition suggestions and professional assistance in exhibition arrangement, lighting and color matching, etc.

3.3 Cultural and Educational Exchanges

Exhibits are the medium and carrier of culture and education of the museum and exhibition center, as well as the display of the continuous vitality and attraction of the museum and exhibition center. Therefore, in real life, museums and exhibition centers have the function and attribute of carrying out socialized education with displays and exhibits, which also greatly promotes the promotion of exhibition activities. Museums and exhibition center, however, there are a lot of difficulties, such as the unbalanced development of the Midwest, causing the pavilion and the exhibits at the center and the resource allocation problem, in addition, visitors of museums and exhibition centers come from different backgrounds and have different views on educational activities in museums and exhibition centers, as well as different requirements and acceptance levels of education. Therefore, it is the common pursuit of museums and exhibition centers at home and abroad that we need to do a good job on how to effectively combine the actual conditions of museums and exhibition centers to carry out reasonable educational activities while meeting the various requirements of visitors and exhibitors as much as possible. Educational activities based on the needs of visitors and exhibitors can not only optimize the educational function of museums, but also maximize the learning efficiency of museums to audiences.

4. Color Rendering and Color Temperature Experiment

4.1 Recommended Lighting Parameters of the Exhibition

First, let's study the color temperature parameters of the light source. We should know that different color temperatures will lead to completely different colors, so the visual effect of lighting on porcelain with different colors will be vary, then different exhibits have different requirements for color temperature. Ceramic products are not sensitive to light. Light source with color temperature of 4000K-6500K is selected for the whole length, as shown in Table 1:

Table 1: Recommended value of illumination for museum exhibits in China

Exhibit Category	Illumination recommended value(lx)	color temperature
Insensitive to light: metal, stone, glass, ceramics, jewelry, enamel, enamel, etc.	<300	<6500k
Sensitive to light: bamboo, wood, rattan, lacquer, bone, oil paintings, murals, corner products, natural leather, taxidermy, etc.	<180	<4000k
Particularly sensitive to light: paper paintings, textiles, prints, gummy paintings, dyed leather, herbarium, etc.	<50	<2900k

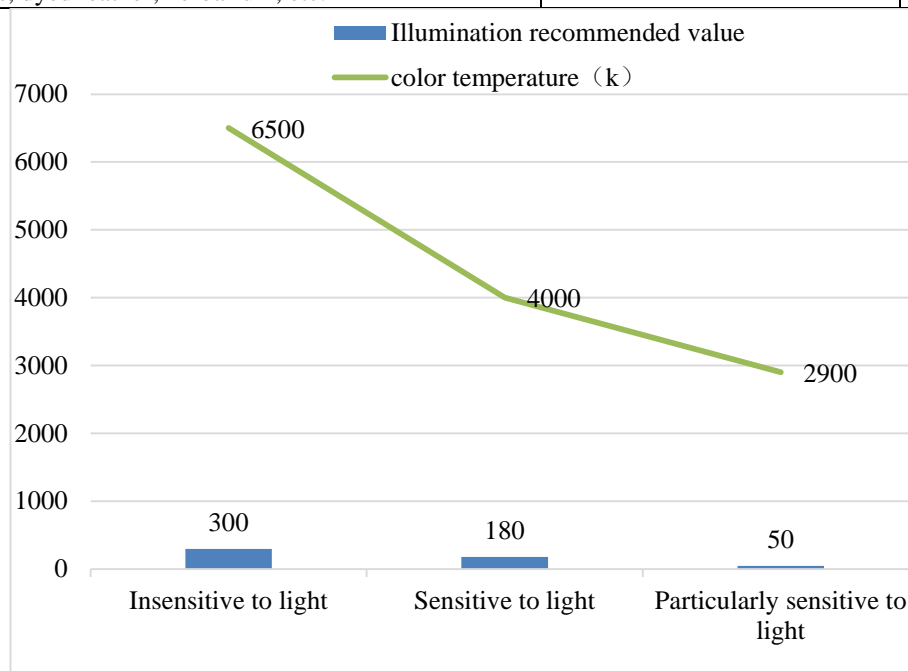


Figure 1: Recommended value of illumination for museum exhibits in China

As shown in Figure 1, the color rendering and color temperature of the appliance will bring people a very different feeling. As a non-luminous utensil, ceramics usually choose a light source of 4000k--6500k.

4.2 Color Rendering Index of Different Light Sources

Sunlight is the best light source for rendering effect, and the ceramic works displayed in sunlight are also the most natural. However, artificial lighting can give a completely different color and

effect. The most common incandescent lamp has a spectrum and it is closest to red, so it can illuminate orange-red exhibits, but it does not perform well in blue, green and other colors. As shown in the following table, as shown in Table 2:

Table 2: Color rendering index of different light sources

light source	incandescent lamp	fluorescent lamp			Tungsten halogen lamps	High pressure mercury lamp	HPS	Metal halide lamp	Sodium thallium indium lamp
		daylight color	White	warm white					
Color rendering index Ra	95-99	80-94	75-85	80-90	95-99	20-50	20-30	60-65	60-65

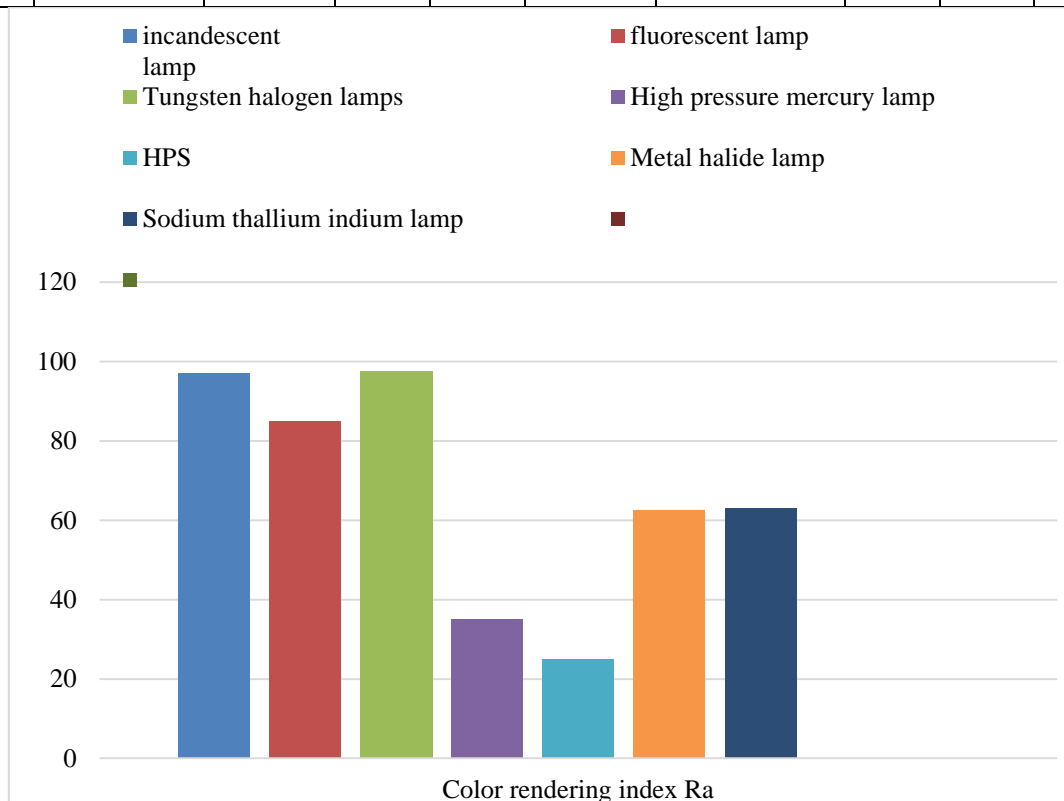


Figure 2: Recognition test results of set features

In particular, as shown in figure 2, from the Angle of the display, in fact, art ceramics exhibition has a high requirement for light and light source, especially rare secret-color porcelain of the Tang and Five Dynasties and the Song Dynasty Kilns and even Ru Kiln, etc., their demand for light and light source, can be hard to the different requirements of color and color temperature. So, as the exhibit designer should be comprehensive and meticulous to make the exhibition plan, and choose the most appropriate lighting and light source.

5. Conclusions

As an important window and platform to promote Jingdezhen ceramic culture and display ancient ceramic art, ceramic expo and ceramic exhibition industry have a variety of exhibition themes. In order to better plan the ceramic exhibition for Jingdezhen ceramic exposition industry, and let the audience have a more comprehensive and systematic understanding of ceramic culture,

this paper has carried out the in-depth research and systematic discussion from three aspects: content research of ceramic exhibition design, form design, social education activities. In addition, the paper also explains the standards that we should follow in the process of management, the basic steps of exhibition realization and the problems that should be paid attention to; In the concrete implementation process, attention should be paid to content design, form design, social education activities and so on, and the rich exhibition experience should be converted into theoretical research, and then promote it. Due to the limitations of the author's lack of practical experience, some views in the article are inevitably one-sided. Planning ceramic exhibition and promoting ceramic culture is our museum staff's responsibility and our luck. If we can theorize the experience of each exhibition, routinize the process of exhibition and systematize the theme of exhibition, the development of exhibition industry will be better and better.

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