

Reconsideration, Revitalization and Innovation toward Art and Culture Management in Museum from Xianghu Kiln Archaeology

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Abstract

Jingdezhen Xianghu Kiln is an important producer of bluish white porcelain in the Song Dynasty in China. So far, there are nearly 100 dragon kiln sites and ancient kiln industry remains in Yingtian Village. However, archaeologists and community residents ignored Xianghu Kiln culture and even destroyed ancient kiln sites. This study collects and reorganizes Xianghu kiln records and historical context in order to understand the value and significance of Xianghu kiln; analyzing the cultural value of Xianghu Kiln in Yingtian Village in Song Dynasty in order to obtain the methods of protecting and managing the cultural space of Xianghu Kiln; and combined with the relevant policies of Chinese governments at all levels, formulated plans for the management of cultural space in Xianghu Kiln in Yingtian Village in order to put forward new ideas for the management of cultural space in Yingtian Village. This study adopts qualitative and participatory research methods on archaeological sites to gain valuable experiences from five aspects: policy, handicraft, ancient kiln, museum, and community archaeology, and forms a community management model toward ancient kiln sites “protection-research-dissemination-revitalization” as the research conclusion, linking the government, researchers, artists, and community residents to jointly protect and develop ancient kiln cultural resources, revitalizing and spreading the ancient kiln culture.

Keywords : Xianghu Kiln in Song Dynasty; Yingtian community; Xianghu Kiln Museum; community archaeology; bluish white porcelain

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Introduction

Xianghu Kiln is of great significance to Jingdezhen---the “porcelain capital of the world”. Within Yingtian Village, there are a large number of sites of Xianghu Kiln in Song Dynasty. However, the sites of Xianghu Kiln have been damaged to varying degrees at present. The archaeology’s consistent practice of “emphasizing Hutian and undervaluing Xianghu” in the study of bluish white porcelain buried the cultural value of Xianghu kiln, and the residents of Yingtian community had insufficient knowledge about the culture of Xianghu Kiln, which resulted in the culture of Xianghu Kiln faded out of people’s vision for a time.

(1) The basic information of Yingtian Village

Jingdezhen belongs to Jiangxi Province, China, and located on the shore of Poyang Lake, the largest fresh water lake in China, which is the transition zone between Mount Huang, Mount Huaiyu and Poyang Lake plain. The terrain is high around, low flat in the middle. The whole territory is crisscrossed by rivers, the Changjiang River passes through the city from north to south, and the South River is its main tributary from west to east.

Xianghu Town is a township level unit under the jurisdiction of Fuliang County, Jingdezhen City, located in the southeast of Fuliang County, 10km east of the downtown of Jingdezhen, adjacent to Wuyuan County, Shangrao City in the east, and Jingdezhen Changjiang District, Jingdezhen City in the west (the site of the ancient Hutian kiln).

In the middle of the Tang Dynasty, the Ning family of Qingyang, Anhui, moved here. Therefore, the land is extensive, surrounded by mountains on all sides, and mountains and rivers are interdependent. The south river is shallow, with towering ancient trees and clear rivers, which is known as the “Xiangshan and beauty lake”. In the Northern Song Dynasty, due to the development of porcelain production and grain transport, Xianghu gradually derived into a commercial market. In 1994, Xianghu Town was set up, covering an area of 252 square kilometers, There are 14 administrative villages, including Chenjiafan, Changyuan, Bei’an, Lantian, Qiancheng, Xi’an, Xianghu, Gutian, Yingtian, Shuangfeng, Jinkeng, Dong’an, Ling’an and Dongkou, and the town government is based in Qimailing. (Liu Lulu, 2019) Although the Xianghu area has a splendid porcelain making history for more than 300 years from the Five Dynasties to the Song Dynasty, ceramics are not the pillar industry in this area at present, with one medium-sized ceramic enterprise in the area and more than 100 ceramic studios scattered throughout the community.



Figure 1: Geographic, traffic and population distribution map of Yingtian Village

Ye Jiabe drawn on October 4, 2022

(2)The history of Xianghu kiln in Yingtian Village

By understanding the natural situation of Xianghu Region, we know that there are abundant porcelain clay resources, and the natural environment is suitable for making ceramics. Since the Tang Dynasty, white porcelain and celadon have been made, forming a certain scale of ceramic workshops. From the Tang dynasty to the Five Dynasties (A.D.618-A.D.960), Xianghu Kiln began to use the porcelain making technology existed in Ding Kiln in the south, white porcelain of Xing Kiln in the north, the celadon of Yue Kiln and Longquan Kiln in the south. At that time, due to the differences in the production technology of raw materials, China formed a ceramic pattern of “south making celadon and north white”.

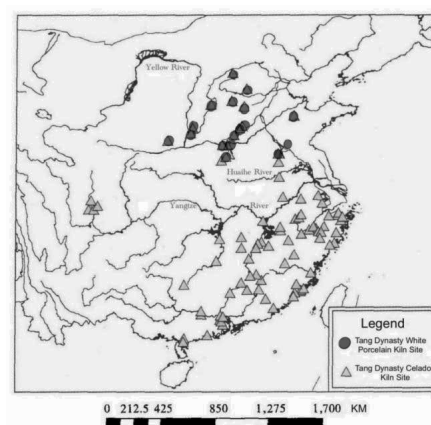


Figure 2: The Porcelain Industry Pattern of “south making celadon and north white”

from the Tang Dynasty to the Five Dynasties

Ye Jiabei drawn on August 2020

It is recorded in the Qing Dynasty document Nan Kiln Notes:

“The fame of Jingde pottery lies in the Song Dynasty, probably because the potters made the era name “Jingde” at the bottom of the ware, the kiln of Jingdezhen is known throughout the world. More than twenty miles from Jingdezhen, there used to be the Xianghu, Yingtian, Hutian kiln and so on. Today’s old porcelain with under-glazed body or with copper inlaid edge, which is the product of Xianghu, Yingtian and Hutian Kilns. Later, since the three kilns located in the remote mountains, and the transportation was not convenient, soon fell into decline.”

This paragraph explains that the Xianghu Kiln was earlier than the Jingdezhen Kiln, and had an influence on the Jingdezhen Kiln, so that the emperor gave a name. It also shows that the reason for the decline of Xianghu Kiln is its remote location, and the central kiln of bluish white porcelain moved to the urban area. In my opinion, the archaeological value of Xianghu Kiln is mainly lies in the following aspects: first of all, the bluish white porcelain gradually entered Changnan Town (the former name of Jingdezhen) from east to west, and Xianghu area in the east was one of the earliest areas to accept the Fanchang Kiln’s bluish white porcelain firing technology. Secondly, Huaertan area of Xianghu Town is a transport wharf of Xiaonan River in Song Dynasty, and there are a lot of broken porcelain deposits on the hill behind the wharf, which can clarify the historical context through archaeological excavation. Thirdly, there are hundreds of undiscovered dragon kilns in the Xianghu area, whether exist unknown types, decorations, or glaze varieties, which need to be further archaeological discovery.

In the Song Dynasty, Changnan Town was given the name “Jingdezhen” (A.D.1004) by Emperor Zhenzong for the town people tribute exquisite bluish white porcelain to the court, which broke the porcelain industry pattern of “south making celadon and north white”, and made Jingdezhen a famous producing area of famous porcelain in the whole country. Later, for the Yuan dynasty set up the Fuliang Porcelain Bureau in Jingdezhen (the first official kiln in the real sense in China. Before the Yuan Dynasty, the official kiln was authorized by the royal family to produce porcelain not only for the royal family, but also for civilian. After the Fuliang Porcelain Bureau, the Imperial ware and kiln factories in the Ming and Qing Dynasties were all directly established by the royal family, with officials appointed as leaders, and the ceramic products were only for the royal family to use) laying a solid foundation.

(3) Current situation of Xianghu Kiln site

Xianghu area ancient site has a wide area, belonging to administrative regions across the baihuwan, lantian, yingtian, xianghu village. The ancient site mainly focused on hilly terrain, and the lush vegetation makes the kiln site relatively hidden. The parts that show on the surface are often saggar and broken porcelain pieces, while the kiln tunnels for firing bluish white porcelain are often hidden in the stratum. However, due to the government departments did not pay enough attention to Xianghu Kiln, and the villagers did not fully understand the cultural value of ancient sites, which resulted in a large number of ancient kiln sites were destroyed in the process of land construction. At the same time, some antiquities traders were eyeing the rural land that being developed on the ancient kiln site, they bought relatively complete Xianghu Kiln bluish white porcelain at a low price, so that these porcelains can circulate into the antique market. In the process of circulation, in order to pursue economic interests, some people labeled Xianghu Kiln utensils with better appearance and glaze color as Hutian Kiln and sold them. As a result, the collector has a one-sided understanding of the gap between Hutian Kiln and Xianghu Kiln, instead of standing on the academic level of archaeology to realize that it should be a whole.

What is more distressing is that some villagers in Xianghu area secretly dug the ancient kiln site, because their target was relatively complete ancient ceramic ware, instead of professional kiln site archaeology and protection, which is also one of the important reasons for the serious destruction of Xianghu Kiln site. In the field investigation of ancient kiln sites in Xianghu area, saggar, porcelain pieces and kiln bricks are often scattered everywhere.



*Figure 3: Bluish white porcelain scattered everywhere in Xianghu ancient kilns
Ye Jiabei Shot on August 25, 2020*

Ajam Sayan, a Thai ceramic expert, applied the concept of community archaeology in Thailand, which is an independent study combining archaeology, conservation and community development of ancient Kiln sites in Thailand (สายันต์ ไพรัชญจิตร, 2543). Community archaeology in Thailand mainly combines the protection of ancient kiln sites with community development, which has made a new breakthrough on the basis of western community archaeology theory and practice. Compared with China's public archaeology theory, community archaeology advocates the participation of residents in ancient kiln site communities in archaeological excavation, so that community residents can build confidence on their local culture from childhood and consciously participate in the protection and development of ancient kiln site. The management of community archaeology has solved several problems: firstly, the participation of community residents in kiln site archaeology is conducive to building cultural confidence of ceramic culture among community residents. Secondly, puts forward strategic suggestions to the government for protecting and developing ceramic culture. Thirdly, help improve the local economy by training community residents, establishing private museums and ceramic workshops, and developing cultural tourism. In this study, Ajarn Sayan's community archaeological experience was introduced into the Chinese ancient kiln site community, and the community residents were mobilized to participate in the protection and management of the ancient kiln site.

2. Research objectives

- (1) Collects and reorganizes Xianghu kiln records and historical context in order to understand the value and significance of Xianghu kiln.
- (2) Analyze the cultural value of Xianghu Kiln in Yingtian Village in Song Dynasty in order to obtain the methods of protecting and managing the cultural space of Xianghu Kiln.
- (3) Combine with the relevant policies of Chinese governments at all levels, formulated plans for the management of cultural space in Xianghu Kiln in Yingtian Village in order to put forward new suggestions for the management of cultural space in Yingtian Village.

3. Research methodology

This study is based on the qualitative research of Xianghu kiln culture and Yingtian village community, by studying the culture and history of Xianghu kiln in Yingtian village, drawing lessons from Thai community archaeology and ancient kiln site protection cases, interviewing with Yingtian Village government, enterprises, leaders of Xianghu Kiln Museum,

as well as research experts and villagers, we can get the historical context and cultural value of Xianghu Kiln, and the methods of managing ancient kiln sites. Then the cultural space management method of the ancient kiln site community is applied to the Xianghu Kiln Museum, cultural tourism, cultural landscape of Xianghu Kiln in Yingtian village and so on.

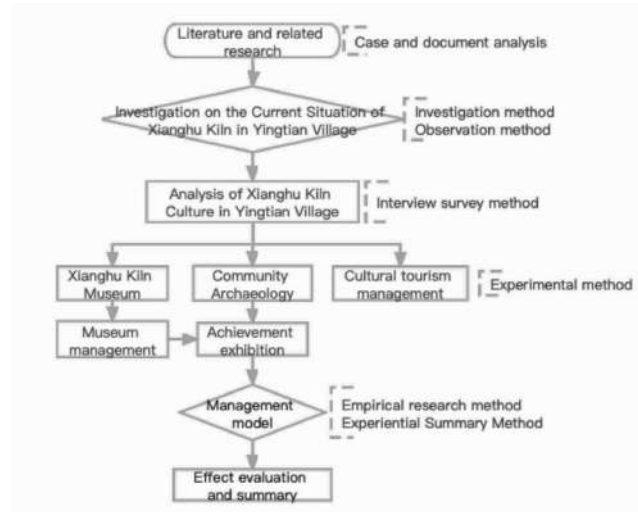


Figure 4: Research method

Painted by Ye Jiabei in January 10, 2021

(1)Literature and related research

Using case and literature analysis, we took the protection cases of ancient kiln sites in Ban Bo Suak, Sukhothai-Si Sachanalai, Mae Nam Noi, wiang bua, San Gam Paeng and other places in Thailand as the experience support of this research. By consulting the relevant documents of archaeology, community archaeology, cultural heritage convention, cultural heritage protection policies in China and Thailand, museology, cultural tourism and cultural landscape, we can understand the existing research condition in this field at domestic and abroad, as well as the collection of the relevant literature of Xianghu Kiln and bluish white porcelain, grasp the history of Xianghu Kiln, and provide a theoretical basis for interviews and observations.

(2)Investigation on the current situation of Xianghu Kiln in Yingtian village

Adopt the methods of investigation and observation to collect the actual or historical situation materials of Xianghu Kiln in Yingtian village in a purposeful, planned and systematic way. According to the research purpose and outline of this study, sensory and auxiliary tools were used to directly observe the study object to obtain information. We comprehensively



used historical methods, observation methods and other methods to investigate Yingtian Village, Xianghu Kiln site, combing the relevant knowledge information.

(3) Cultural analysis of Xianghu Kiln in Yingtian Village

We use the methods of interview and investigation to obtain experience, analyzing, synthesizing, comparing and summarizing the data collected in the investigation, so as to analyze the regular knowledge.

According to the principle of similarity, we selected the people related to this study: bluish white porcelain research experts, local government and enterprise leaders, community residents. In terms of the selection of specific interviewees, the bluish white porcelain research experts mainly chose experts who have participated in the archaeological investigation of Xianghu Kiln and bluish white porcelain culture research, for example, an exclusive interview was conducted with Jiang Jianxin, director of Jingdezhen Ceramic Archaeological Research Institute; Chen Yuqian, Professor of Jingdezhen Ceramic University; and Wu Jiquan, the operator of the remnant porcelain collection store, through whom we can understand the history and value of Xianghu kiln culture, Professor Chen Yuqian put forward his hope for this study: "This study can transform the research of bluish white porcelain from 'reproduction' to 'reconstruction'." Another interview was conducted with Cheng Qianjin, the head of Xianghu Town Cultural Station; Fang Shisheng, the chief of Yingtian Village; Professor Ye Jianxin, curator of Xianghu Kiln Museum, Xu Zhijun, the chairman of Xu Kiln (the 23rd generation of Xu family in Yingtian Village); and Qiao Sheng, the head of Seeing Mountain Riding Park, through whom we can learn about the existing situation and problems of Xianghu Kiln in Yingtian Village and get suggestions for tourism development of Xianghu Kiln Cultural Park in this region, Professor Ye Jianxin proposed: "We should protect these sites, preserve these cultural heritage for future generations, leave nostalgic memories for the community residents, and establish a platform for the display and dissemination of these cultural relics that have been sleeping in the soil for thousands of years. Through the joint efforts of universities, research institutions and enterprises, we should create a platform that can study and disseminate the culture of Xianghu kiln, so that the buried culture can bloom its glory again." Through visiting community residents, we can learn about the traditional customs of Yingtian Village, as well as suggestions for community archaeological survey and Xianghu Kiln Museum, the villagers, such as Fang Dabo, agreed with the development of Xianghu Kiln, but they were unwilling to occupy their own land or contribute money. In this regard, government departments should coordinate and introduce corporate financial support.



(4) Community archaeology, museum management, cultural tourism management practice

In accordance with the existing theoretical and practical needs of community archaeology, the experimental method is adopted to put forward a practice plan, and scientific instruments and equipment are used to determine the causal relationship between conditions and phenomena by observing, recording and measuring the changes of accompanying phenomena through purposefully and step manipulation under natural conditions.

This research used multidisciplinary theories, methods and achievements to conduct a comprehensive research on a subject. It is a multi-disciplinary research based on the management of cultural resources, including community archaeology, museum management, cultural tourism management, and cultural landscape design.

(5) Community archaeology management model and effect evaluation

By using empirical research and experience summary methods, the specific situation of community archaeology, museum management, cultural tourism management and other practical activities was summarized, analyzed and summarized. The effect of the experiment was evaluated through interviews with community residents and tourists, collection and analysis of basic data, estimation of comprehensive costs and expenses, and estimation of operating income. Making it systematic and theoretical, and upgraded it to a management experience model for other projects.

4. Research results

Through the study in policy, intangible cultural heritage (handicraft protection), museum management, ancient kiln site protection and community archaeology, valuable experience of Xianghu Kiln community archaeology and museum management in Yingtian Village was obtained.

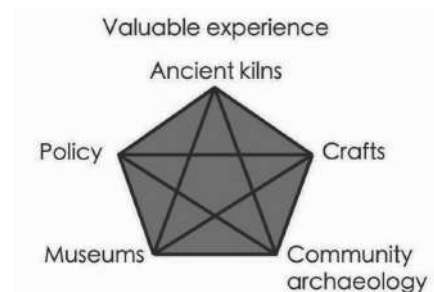


Figure 5 : Valuable experience

Painted by Ye Jiabei in October 6, 2022

- (1) The cultural space management of ancient kiln site cannot be separated from the support of government policies. The community management method system of ancient kiln site generated in this study can help the government to formulate relevant policies.
- (2) The ancient kiln site is a tangible cultural heritage, corresponding to the cultural landscape; the blue and white porcelain making process is an intangible cultural heritage, corresponding to the community residents; the community archaeology and community museum play a role in protecting and displaying the ancient kiln site and the findings of the community archaeological investigation, and the community museum is also a place for handicraft learning.
- (3) The policy is macro, while the ancient kiln site is objective. The community museum as the core of cultural space management (Francis P.M. Manamon, 2017), connects the community archaeological investigation, handicraft revival and community cultural tourism at ancient kiln sites. Communities with these five aspects can apply the cultural space management experience of ancient kiln site community in this study.
- (4) The following valuable achievements were concluded from the analysis of the Thai (world) and Chinese cases, in terms of five aspects: policy, ancient kiln sites, handicraft heritage, community museums, and community archaeology.
- (5) Through interviews with community residents and researchers, the cultural tourism development will be carried out with the Xianghu Kiln Museum as the core, and the Xianghu Kiln Cultural Park will be built. The community residents will be the main participants, and the government will introduce enterprises and investors to participate in the joint development of cultural tourism resources.

Project/Content	Thailand/World	China	Valuable experience
International/National policies	1.Convention Concerning the Protection of the World Cultural and Natural Heritage and Convention on the World Intangible Cultural Heritage (UNESCO, 1972); 2."Culture-nature Tour"project (ICOMOS, 2017).	1.Convention Concerning the Protection of the World Cultural and Natural Heritage and Convention on the World Intangible Cultural Heritage (UNESCO, 1972); 2."Culture-nature Tour"project (ICOMOS, 2017).	1.This study is carried out under the auspices of national strategy and can be supported by local governments. 2.This will help to promote the project to the world in the future, and to connect with ancient kiln site communities and handicraft conservation institutions outside China.

Protection of intangible cultural heritage(Handicraft inheritance and development)	1.management experience of OTOP(BuranBenjarong Workshop in SamutSakhon, Thailand,Grand-mother's hand-weaving community workshop in SaenSuk area, ChonBuri Prefecture); 2..management experience of SACICT(-SACICT International Art Center, Ayutthaya, Thailand,SACICT Thai Handicraft Exhibition at Bangkok International Convention and Exhibition Center).	In 2003, Jingdezhen began to apply for the world Intangible cultural heritage, and in 2006, "Jingdezhen Handmade porcelain Technology" became a national intangible cultural heritage project(2006).	1.Management experience of Thailand OTOP and SACICT, as well as research and development experience of handicraft products. 2.The inheritance experience of Jingdezhen's bluish white porcelain production techniques, from "reproduction" to "reconstruction".
Museum management	1.Management experience of community museums Ban Bosuak(สายันต์ไพเราะบุญจิตร(2547); 2.Exhibition design of Southeast Asian Ceramics Museum, Bangkok University.	1.Exhibition design of ceramic specimens in Henan Provincial Museum; 2.Exhibition design of Changsha Kiln Museum.	1.Touchable display of ancient ceramic specimens; 2.The indoor restoration model of the ancient kiln site (Yi Xiaoli, 2014); 3.Ancient ceramic restoration experience.
Ancient kiln site protection	1.Protection and management at the government level (Mea Nam Noi Kiln) 2.Research Institution support and management (Wiang Bua Kiln, Payao House) 3.Community (temple) management mechanism (Ban Bosuak of Nan province and Chiang Mai Wat Pa Tung Sankam Cooking Ceramic Museum).	1.Archaeological Park model of kiln site: Dayao--Dragon Kiln National Archaeological Site Park of Golden village (Xi Yueting, 2013); 2.Cultural tourism model: Yaoli Scenic Area of Jingdezhen; 3.Museum exhibition mode (Archaeological site Restoration Exhibition of Qingshan Kiln of Hubei Provincial Museum, Exhibition of Hushi kiln of Wuhan Municipal Museum)	1. ancient kiln protection mode Research of institution-led, community-participated; 2. Cultural tourism experience of ancient kiln sites (Yi Xiaoli, 2014); 3. The experience of the ancient kiln archaeological site Park on the cultural landscape of the dragon kiln.

Community Archaeology	1. Archaeological experiences in Western communities 2. Community archaeological practice in Ajarn.Sayan, Thailand- (สายันต์ไพเราะบุญจิตร,2546)	1.Public archaeological experience; 2.Management experience of Aihe town(Xinhuanet,2019)	1.Community archaeological experience in Thailand,Community archaeology in Ban Bosuak,The Family Museum,Revival of ancient 2.Artists participate in the cultural revival of the countryside.
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(6) According to the Ajarn Sayan Thailand ancient kiln site management method and case analysis, he in Ban Bosuak of Nan Province protect ancient kiln practical experience with the sheriff Manus (สายันต์ไพเราะบุญจิตร,2547). The method has been changed from government protection to community protection and management of ancient kiln sites. This study refers to the community archaeology method of Ajarn Sayan to protect and manage the Xianghu Kiln site with the community residents as the center.

Based on case experiences of ancient kiln sites in Thailand, as well as the practice of community archaeology of ancient kiln site of Xianghu Kiln and museum management practice, we summarized the community management model of “protection-research-dissemination-revitalization”. First of all, the protection of ancient kiln sites requires the joint participation of the government, research institutions and community residents. The government needs to do a good job in top-level design, coordinating resources of all parties and guaranteeing funds. Research institutes should conduct archaeological surveys on ancient kiln sites and develop conservation strategies. Community residents need to participate in the process of archaeological investigation and specific implementation of protection and management. Secondly, research on ancient kiln sites mainly relies on research institutions and community residents, so research institutions can start from tangible and intangible cultural heritage to study the cultural value and spiritual connotation of ancient kilns. At the same time, the community residents are trained in the intangible cultural heritage inheritance activity, so that the community residents can master the porcelain making skills. The dissemination of ancient kiln culture requires community management institutions to implement cultural tourism development under the planning of the government. After participating in the protection and research of ancient kilns, community residents gradually

move from cultural confidence to cultural consciousness. The revival of ancient kiln culture requires design, we should introduce designers to participate in cultural tourism planning, complete the visual design of ancient kiln site parks, develop cultural and creative products, and encourage community residents to inherit intangible cultural heritage skills at the same time of developing the creative economy. Such as the production and operation of cultural and creative products, the organization of other folk cultural experiences in the community, the opening of home stay and restaurants, etc. This study also visually upgraded Xianghu Kiln Museum and Yingtian Community, making designs from Logo, application, ancient kiln site cultural landscape, community public space, museum exhibition and others, and also made creative design of Xianghu Kiln bluish white porcelain products.

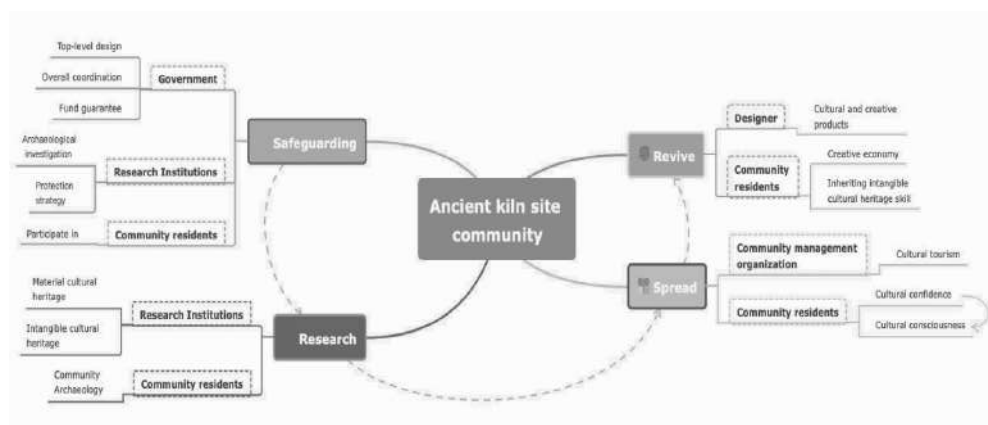


Figure 6: Community management model of ancient kiln site

Painted by Ye Jiabei in July 14, 2022

5. Conclusion

(1) To clarify the historical context and cultural value of Xianghu Kiln for Yingtian Village. Through the investigation of Xianghu Kiln site in Yingtian Village, the life and production mode of the residents in Xianghu Kiln area in Song Dynasty was summarized from some specimens and cultural sites. Through the analysis of the typical product specimens of Xianghu Kiln, the aesthetic and cultural characteristics of Xianghu Kiln in Yingtian Village were concluded. Through the interviews with government, enterprise leaders, research experts and community residents, we can draw a conclusion that people are the core of development. On the one hand, we should retain native residents, encourage returnees and attract new residents. On the other hand, the community museum is used as a platform



to record nostalgia memories, spread rural culture, inherit intangible cultural heritage, and develop cultural and creative economy.

(2) To offer cultural management methods for the preservation and development of the ancient kiln site community.

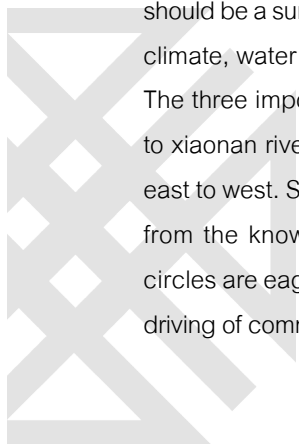
(3) Getting the management solutions for the Xianghu Kiln Museum and cultural tourism, obtaining the support of the community residents, cooperating with the government, enterprises and research institutions, and participating in the community archaeological survey, community museum and cultural tourism projects, so as to revive and disseminate the Xianghu Kiln culture.

6. discussion

Based on the research process and results, several important issues are worth discussing:

(1) History and cultural value of Xianghu Kiln:

In any case, the biggest obstacle to the archaeology of bluish white porcelain of Xianghu Kiln in Song Dynasty is the Chinese ceramic archaeology influenced by the concept of traditional ceramics, which is driven by commercial interests. According to the existing excavation data, Hutian Kiln, 5km away from Xianghu Town, its center is the ancient kiln site of Yangmei Pavilion (called "Sheng Mei Pavilion" in ancient times). In the early 1950s, the famous archaeologist Mr. Chen Wanli visited here, which was taken seriously by the Jiangxi Provincial government and established Hutian Kiln as a major historical and cultural sites protected at the Provincial level. Japanese scholars Fuji Koyama and Bueller Nagaya visited the site in 1965, their archaeological excavations have established Hutian Kiln as the center of bluish white porcelain kiln in Jingdezhen. However, the academic circle ignored an important problem -- the concept of the central kiln site should not refer to a point, but should be a surface, and according to the general knowledge of geography, the soil, geology, climate, water quality and other natural conditions in a certain region are relatively stable. The three important ancient kiln sites of Xianghu, Jinkeng and Hutian, which are adjacent to Xiaonan River basin, should be regarded as a whole with a diameter of about 8km from east to west. So western archaeology emphasizes the process of discovering the unknown from the known and continuously exploring the truth. However, the current academic circles are eager to equate bluish white porcelain with Hutian Kiln, which can only show the driving of commercial interests behind, as well as the academic attitude of ignoring the truth.



(2) Protection policies:

In the process of research, it was found that due to the different land properties, China and Thailand have very different cultural relic protection policies, according to Article 27 of Chapter III of the law of the people's Republic of China on the protection of cultural relics stipulate: "All archaeological excavations must be submitted for approval; Units engaged in archaeological excavations shall be approved by the administrative department for cultural relics under the State Council. No unit or individual may excavate cultural relics buried underground without permission." (Baidu Baike, 2022) The practice of community archaeology is difficult to realize under the current land policy in China. However, China has a vast territory and a long history, and as the only country that still exists among the "four Great ancient civilizations" in ancient times, with extremely rich cultural resources. Our government has great difficulty in the protection and management of cultural heritage and can only focus on the key and typical cultural resources for the protection and management of government actions. Archaeology believes that there shouldn't exist distinction between cultural heritages, only known and unknown by human beings. Therefore, some "secondary important" ancient kiln sites, such as Xianghu Kiln site, were not taken into account by government departments, which resulted in the cultural heritage precariously. Such cases are everywhere.

The archaeology of ancient kiln sites has its particularity. Unlike tombs and urban sites, traditional archaeological objects such as tombs are usually affected by strata, and large-scale excavation is needed to fully understand their original appearance. Ancient kilns are usually built on flat ground or hilly areas, and most of them need adjacent water. In particular, Dragon Kiln in southern China is usually built along the ridges of low hills, most copings have collapsed, and their ruins are mostly tunnels with depth about 0.3-1.2m. The hills where Dragon Kiln is built are mostly mountains with high vegetation coverage, and there are few natural disasters such as landslides and debris flows, and the crustal movement is relatively gentle. Therefore, this kind of ancient kiln site is extremely exposed on the surface, and its original appearance can be restored with a little cleaning on the site surface, need no large-scale excavation, which provides a feasible guarantee for community archaeology in Chinese ancient kiln site archaeology.

In the process of research, the question whether the production technique of Xianghu Kiln bluish white porcelain should be protected and inherited as an intangible cultural heritage has triggered a series of thoughts. Yingtian village Xianghu kiln has a history of



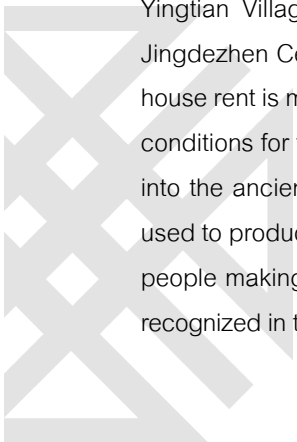
porcelain making from the mid Tang Dynasty to the mid Yuan Dynasty (AD.762-1307). The bluish white porcelain making technique, which was once very popular, has disappeared in the region for more than 700 years. Professor Bamoqubumo, an expert on Intangible cultural heritage in China, said in a lecture at Peking University:

“The fundamental properties of intangible cultural heritage are conventional, existing and vibrant, and intangible cultural heritage is a cultural phenomenon in its entirety, which is practical and constantly evolving.”

This view is also the current Chinese intangible cultural heritage academic consensus. Although the bluish white porcelain making technique of Yingtian village in Song Dynasty discussed in this study disappeared in Yingtian village, this technique has been inherited in Hutian Kiln along the Bank of Nan River, and later in Fuliang magnetic Bureau of Yuan Dynasty, imperial ware factory of Ming Dynasty, imperial kiln factory of Qing Dynasty, and even today. As part of Jingdezhen porcelain making craftsmanship, bluish white porcelain making techniques were listed in China's National Intangible Cultural Heritage list in 2019. Therefore, as an intangible cultural heritage, the bluish white porcelain production technique of Xianghu Kiln in Yingtian Village has not disappeared, but has been carried forward in a broader area. As a cultural source, this study will carry out contemporary transformation of the traditional bluish white porcelain handcraft of Xianghu Kiln in Yingtian Village in the Song Dynasty, and add new highlights to the cultural creative economy of the community.

(3)Protection strategy toward Xianghu Kiln in Yingtian Village:

Through the interview with the villagers of Yingtian Village, it is found that there is a new group, which is a new village group dominated by young ceramists. Most of these new villagers are between 22 and 38 years old, and most of them are migrants who start their own businesses after studying or graduating from Jingdezhen university, because of Yingtian Village is located between Jingdezhen urban area and Xianghu campus of Jingdezhen Ceramic University, only 3km away from Jingdezhen Ceramic University. The house rent is much cheaper than Xianghu Street opposite the school, which provides good conditions for young people to start businesses, these new villagers will inject new energy into the ancient kiln culture. Through interviews, most of the new villagers said that they used to produce bluish white porcelain products, but owing to the market is mixed, some people making second-rate as the first-rate. As a result, bluish white porcelain is not well recognized in the market. Therefore, in the cultural and creative economy section of Xianghu



Kiln, this study firstly discusses and puts forward the evaluation standard of bluish white porcelain, laying a foundation for the development of creative economy.

The research results show that, as an artist to participate in the ancient kiln community, ancient kiln protection and management, spreading of ancient kiln culture, which helps connect government, business and individuals together. The artist has a good aesthetic taste, and unique vision in the reconstruction process of the ancient kiln site community, they also has some creative ideas on the protection and upgrading of the ancient kiln cultural landscape. Artists themselves have a certain social reputation, which makes it easier for government managers and entrepreneurs to gather on the ancient kiln site management platform. In China, some villages invite famous artists to settle down in their villages in the form of talent introduction to transform rural areas, from poverty alleviation by art to rural revitalization by art. For example, Mr. guoaihe, a master of Chinese ceramic art, settled in Qianhe village in Henan Province in the form of art poverty alleviation, and named this place “Aihe town”. He combined the village cultural heritage with his own strengths, and created a rural cultural landscape with large pottery pots, which became flower pots, guardrails, garbage cans, and cultural symbols such as benches, booths, signboards, and footpaths. The activity “art exhibitions of the day” here is a carrier of aesthetic education and public welfare, it gather more than 100 artists here, including creation, exhibition, auction and donation on the same day. All the money was used for the art education of school-age children in the community.

In this study, the famous artist Ye Jianxin was introduced into Yingtian Village, Xianghu Town, Jingdezhen city, the Xianghu Kiln Museum founded by him had assumed the functions of community museum, integrating community history, culture and Xianghu Kiln. On this platform, ceramic researchers, village and town government managers and entrepreneurs were gathered to study the academic value of Xianghu Kiln bluish white porcelain. Community archaeological activities were also initiated, gathering the youth and children in the community to participate in the ancient kiln site investigation activities, letting them find ancient specimens in their own land, through professional explanation to realize the wisdom of the ancients and the importance of cultural heritage. In this way, they consciously protect and spread the culture of Xianghu Kiln. Xianghu Kiln Museum displays the results of archaeological investigation in the community and becomes an important base for people to study Xianghu Kiln. At the same time, the cultural landscape of the ancient kiln site is protected and upgraded, in order to form a cultural tourism park integrating museums, cultural landscapes, homestays and restaurants.

7. Suggestions

7.1 Suggestions for application of results

(1) In order to encourage the residents of Yingtian Village to participate in the development of cultural tourism, villages and town governments can reduce or exempt taxes on community residents who set up home stay facilities, restaurants and workshops, and introduce research experts and artists to train community residents in tourism marketing, Xianghu Kiln culture, porcelain making skills and other aspects.

(2) In order to promote the development of blue and white porcelain culture and creative economy, the government should promote the evaluation standard of bluish white porcelain products, encourage producers to protect porcelain clay resources, improve product quality, concentrate on producing high-quality products, avoid vicious competition in the market, and maintain sound development of blue and white porcelain cultural and creative economy.

(3) In order to develop the creative economy of Yingtian Village, they can introduce artists and research experts to the village and set up studios for them. On the one hand, driving community residents to participate in the cultural and creative economy, and on the other hand, attract enterprises to settle in with the help of the social influence of artists and experts.

7.2 Recommendations for further research

(1) In order to realize that cultural tourism accurately drives the development of community economy, the next step will add quantitative analysis, set up questionnaires, and obtain relevant economic data to evaluate the value of cultural tourism. For example, the reward for community residents to participate in cultural tourism development, the compensation and reward amount of residents who relocate due to cultural tourism development, and the expected economic benefits of cultural tourism in all aspects.

(2) For the sound development of bluish white porcelain, the next step is to gradually develop the evaluation standard of bluish white porcelain products into the evaluation standard of ceramic cultural and creative products, so that the ceramic cultural and creative industry has a basis to rely on, form industry standards, and establish correct guidance for ceramic cultural and creative products.

(3) In order to promote the community protection and development management methods of ancient kiln sites, the results of this research are applied to the teaching practice of graduate students, which will play a guiding role in the revival and development of Qichun guan kiln pottery techniques in Hubei Province and the community archaeological practice

of the Song Dynasty ancient kiln site group in Jiangxia District, Wuhan City, Hubei Province. (4) In order to expand the influence of Xianghu Kiln Museum, this Museum as an open exchange platform, can cooperate with SACICT of Thailand in future exhibition projects, and invite Thai ceramic craftsmen to Xianghu Kiln to learn and experience the production skills of bluish white porcelain, and combine the Sangkalok ceramic production skills and Xianghu Kiln bluish white porcelain skills to create the cross-cultural ceramic works. We also plan to cooperate with the Ban Bosuak community in Nan, Thailand, and invite the residents of Yingtian Village in China to exchange life experience with the residents of Ban Bosuak, so that the residents from the same ancient kiln community can use their own skills to help the ancient kiln site community revive and spread culture under the cross-cultural background.

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