



The Study of Zodiac Culture on the Development and Management of Cultural Brands in Jingdezhen Ceramics

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Abstract

Background and Aim: Based on the Chinese zodiac culture, this paper explores the brand management of contemporary zodiac ceramics in Jingdezhen. The zodiac culture is one of the most widespread traditional cultures in China, intimately related to every Chinese individual and permeating various fields of Chinese cultural and artistic expression. Regardless of the occasion or form of expression, zodiac patterns exhibit distinct local characteristics and artistic styles. The zodiac accompanies individuals throughout their lives, serving as a symbol used for age counting while also imbuing auspicious meanings and hopeful aspirations. Belonging to the realm of excellent folk art, zodiac culture shines as a brilliant gem in the treasure trove of Chinese culture. Through the study of zodiac ceramics, it is hoped not only to gain a systematic understanding of Chinese zodiac culture but also to reflect the artistic charm of Jingdezhen ceramics. This endeavor aims to inspire ceramic artists and designers, fostering their enthusiasm for creation to produce better works. Consequently, it will lead to a new development for Jingdezhen's zodiac ceramics and ultimately establish a brand for zodiac ceramics.

Materials and Methods: This study adopts the methods of literature review and questionnaire survey to provide a theoretical basis and ideological foundation for the application of zodiac culture in ceramic product design. Relevant journals, academic papers, books, magazines, and online information related to zodiac culture and ceramics are reviewed and organized. Experts, enterprises, and designers are grouped for interviews, and surveys are conducted to understand the clear context of the development of zodiac ceramics and the market trends of ceramic cultural and creative products. In terms of expert selection, we will interview Professor Cao Chunsheng, a doctoral supervisor at Jingdezhen Ceramic University; Zhang Jinghui, president of Jingdezhen Sculpture Association, engaged in the production of zodiac products; and Yu Zhichao, founder of Ceramic Gift Brand, and product designer. We use interview forms and on-site visits to comprehensively understand the current development status and trends of the zodiac in Jingdezhen from academic, production, and design perspectives.

Results: The research findings indicate that zodiac culture is a significant component of traditional Chinese culture. Zodiac ornamentation is frequently utilized in the design and production of ceramics in Jingdezhen as a traditional cultural symbol in China. With the continuous attention to zodiac culture and the persistent pursuit of creative design, the development prospects of zodiac ceramic cultural and creative products will continue to expand, bringing forth more market opportunities and cultural value. The establishment of zodiac brands plays a crucial role in driving the development of zodiac culture. Building a zodiac ceramic brand is not only about product sales but also about cultural expression and the transmission of values. Establishing a zodiac ceramic brand is not only a commercial necessity but also a practical endeavor to inherit and promote traditional culture.

Conclusion: Zodiac ceramics serve as one of the carriers of the zodiac culture. By incorporating zodiac elements into ceramic brands, products can be endowed with richer cultural connotations, attracting cultural enthusiasts and collectors. There is a close connection between the promotion of zodiac culture and the management of zodiac ceramic brands, which mutually promote each other. Through the inheritance and promotion of zodiac culture, we can not only promote traditional culture but also provide new opportunities for creative industries and brand management. By combining creative design, cultural education, and marketing strategies, zodiac ceramic brands can achieve greater commercial success while playing a positive role in the inheritance of cultural traditions.

Keywords: Zodiac Culture; Jingdezhen Zodiac Ceramics; Brand Management

Introduction

The twelve zodiac animals are symbolic representations of the twelve Earthly Branches, tightly intertwined with China's oldest and most mysterious Yin-Yang and Five Elements concepts since their inception. They are also reflected in various aspects such as worship, diet, character formation, and



literature. Throughout history, Chinese people have continuously explored the meaning of life. Birth and death constitute a cycle of life, and only through this cycle can everything achieve eternity. The zodiac acts as a bridge between Yin and Yang, serving as a common home for people's birth and return. It can be said that people's highest life ideals are embodied in the zodiac (Li, 2019; Yang, 2018).

As history has evolved, zodiac culture has gradually merged with the folk beliefs of mutual generation and mutual restraint, manifesting in aspects such as marriage, life, and fortune. Each zodiac animal has rich legends, forming a conceptual framework that becomes a philosophical representation in folk culture, such as zodiac compatibility in marriage, temple prayers during zodiac years, and so on. In modern times, more people regard the zodiac as a mascot for the New Year, symbolizing entertainment and cultural activities.

Ceramics, as an important product of ancient civilizations, are highly renowned and recognized worldwide. Focusing on Jingdezhen ceramics, we explore and research the development and application of the zodiac in ceramic art within the unique cultural context of the zodiac.

Creative products inspired by zodiac culture utilize the unique craftsmanship and techniques of Jingdezhen ceramics to visualize, concretize, conceptualize, and modernize the understanding of zodiac culture. In the context of the new era, we aim to integrate ceramic craftsmanship and contemporary styles into designs with the help of artists and designers, ensuring the sustainable development of zodiac culture with distinct aesthetic characteristics of the times and pioneering new techniques and crafts.

Zodiac art is one of the most vibrant art forms, embodying the essence of Chinese civilization for thousands of years and inheriting the unique ideological spirit of the Chinese nation. In the Chinese calendar, the twelve zodiac animals, including Rat, Ox, Tiger, Rabbit, Dragon, Snake, Horse, Goat, Monkey, Rooster, Dog, and Pig, rotate cyclically, forming a well-known traditional culture passed down through generations. From ancient times to the present, every individual in the Chinese nation has had a zodiac sign accompanying them since birth, remaining unchanged throughout life. The zodiac has become a symbol of birth and life, a mascot for everyone, with each zodiac sign imbued with different symbolic meanings, expressing good wishes and spiritual aspirations. Due to its convenience for counting years and its association with blessings, the twelve zodiac signs have maintained their vitality and been passed down through generations, prevailing despite changes in dynasties and social systems, and remaining popular to this day.

The widespread use of zodiac-themed artworks reflects people's fondness for this subject. On one hand, it stems from the close connection between zodiac signs, birth years, and individuals, carrying numerous auspicious meanings and aspirations. On the other hand, it arises from the unique status of the twelve zodiac animals in China. Today, as artworks featuring zodiac themes retain their traditional folk characteristics, it is worth considering how they can preserve national traits while meeting both global and ethnic demands and satisfying contemporary aesthetic preferences. Due to the diverse and colorful representations of zodiac elements, which possess distinct folk cultural and visual symbolic features, there are endless possibilities in artistic forms, graphic constructions, and expressive techniques. This favors ceramic practitioners in creating ceramics that are identifiable and unique.

Objectives

1. To study the background and related culture of the Chinese zodiac culture.
2. To analyze the form and aesthetic expression of ceramic art in the twelve zodiac animals, as well as how to better integrate it with ceramic products.
3. To create a modern zodiac ceramic product brand management plan through Jingdezhen ceramic art.

Literature review

1. Wu Yucheng's book "Zodiac and Chinese Culture" provides valuable insights and learning for contemporary zodiac design. Summarizing, it offers the following points: rich regional characteristics; popular aesthetic concepts; reliance on inner emotions; and it points out that the artistic image of the twelve zodiac signs is the essence of traditional culture and the richness of excellent folk art. It embodies certain inherent social concepts, behavioral habits, aesthetic features, and modeling principles of the nation (Wu, 2003).



2. Duanmu Danqing's article "Reflections on the Design of China's Twelve Zodiac Images" discusses the design of traditional zodiac images, which are diverse and colorful, offering valuable insights and learning for contemporary zodiac design. In summary, it has the following characteristics: rich regional features; and popular aesthetic concepts; it serves as a repository for inner emotions, and it serves an educative purpose. It also points out that zodiac artistic images represent the essence of traditional culture and condense excellent folk art. They embody specific social concepts, behavioral habits, aesthetic characteristics, and modeling principles inherent to certain ethnic groups, and one can perceive the artistic value of zodiac sculptures.

3. He Yihai's article "A Brief Analysis of the Influence of Zodiac Culture on Folk Culture" (Journal) elaborates on the long-standing tradition of Chinese folk culture, where the zodiac culture occupies an irreplaceable role. It outlines the various impacts of zodiac culture on various aspects of Chinese culture, such as its influence on art, folk customs, personality, and age counting.

4. In Cheng Ming's journal article "A Brief Discussion on the Value Orientation of the Zodiac Culture," traditional folk culture, namely the zodiac culture, is succinctly elaborated upon. It is pointed out that although the origin of the twelve zodiac signs has not been definitively determined, the ideological content of zodiac culture has evolved over thousands of years and can be observed in many folk customs. The imagery of the twelve zodiac signs has deeply rooted itself in people's hearts. This constitutes a splendid cultural heritage within the folk culture.

Summary: By reviewing a large body of literature on zodiac culture and zodiac ceramics, I have gained a comprehensive understanding of the management theories and the basic aspects of zodiac culture needed for this paper. This thorough grasp of relevant background knowledge provides a solid theoretical foundation for the subsequent writing of the article.

Conceptual Framework

The conceptual framework of this chapter is illustrated in Figure 1.

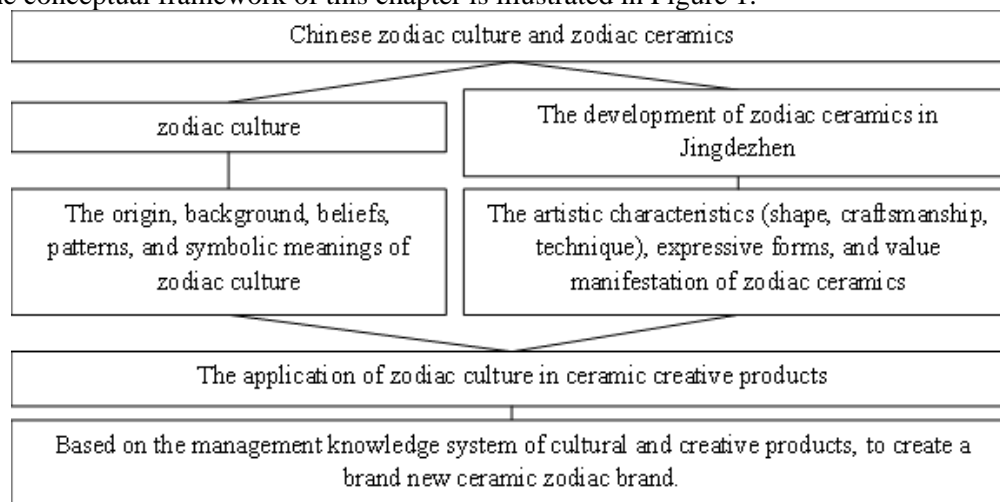


Figure 1. Conceptual Framework

Note: Constructed by the author

Methodology

1. Document Analysis Method

By reviewing and summarizing relevant journals, academic papers, books, magazines, online information, etc., related to zodiac culture and ceramics, this method provides a theoretical basis and ideological foundation for the application of zodiac culture in ceramic product design.

2. Field Investigation Method

The focus of this thesis is on zodiac ceramics; therefore, it requires on-site visits to museums, relevant enterprises, and factories. Visiting museums is necessary to understand the application of zodiac elements in ceramics. Additionally, visits to relevant enterprises are conducted for market research and analysis, exploring how zodiac ceramics evolve and trends based on market demand. Ultimately, through extensive analysis of actual cases of zodiac ceramics and interviews with relevant



individuals, the development trajectory and changes in artistic forms of zodiac ceramics are summarized and generalized.

3. Questionnaire Survey Method

We conducted group interviews with experts, enterprises, and designers, and designed questionnaires to obtain a clear understanding of the development trajectory of zodiac ceramics and trends in the ceramic cultural and creative market. In selecting experts, we interviewed Professor Cao Chunsheng, a doctoral supervisor at Jingdezhen Ceramic University; Zhang Jinghui, President of Jingdezhen Sculpture Association, who is engaged in the production of zodiac products; and Yu Zhichao, founder of the Porcelain Capital gift brand and product designer. We utilized interview forms and on-site interviews to comprehensively understand the current development status and trends of the zodiac ceramics industry in Jingdezhen from academic, production, and design perspectives.

A questionnaire survey was conducted on the design style and marketing of zodiac ceramics, with a plan to gather research data on the market situation and product design of zodiac ceramics from 50 people in the Taoxichuan Cultural and Creative District of Jingdezhen and the Jingdezhen Ceramic Museum in China through two channels: questionnaire distribution and online survey.

Results

1. The cultural background of the Twelve Chinese Zodiac Animals

1.1 Concept of the Chinese Zodiac

The concept of the Chinese Zodiac is widely known among the general public. Everyone has their zodiac sign. However, the origin and significance of the Chinese Zodiac are often not fully understood. Some people may share folk stories or myths, but these are merely stories and legends without scientific basis or evidence. Many articles on the Chinese Zodiac still incorporate old customs and may contain elements of legend or superstition, leaving much of the research on the zodiac signs with significant gaps.

The Chinese zodiac originally represents a concept of time, closely associated with years, months, and days. Following ancient Chinese customs, the use of the Heavenly Stems, Earthly Branches, and the Sexagenary cycle has been widespread for recording historical time sequences since the advent of written records. This system consists of ten Heavenly Stems, twelve Earthly Branches, and sixty Sexagenary cycle combinations. The ten Heavenly Stems symbolize the ten symbols used by ancient people to record yearly changes, while the twelve Earthly Branches represent the twelve segments of a day (each equivalent to two hours in ancient China). Within each segment, the most representative animal of that period is chosen to symbolize it. By combining China's zodiac animals with the unique twelve Earthly Branches, the Chinese zodiac system was formed. Additionally, the Sexagenary cycle, pairing the Heavenly Stems and Earthly Branches, completes a cycle of sixty years.

The culture of the Chinese zodiac is imbued with spiritual and auspicious meanings based on the characteristic traits of the twelve zodiac animals. It represents a highly concentrated cultural concept that encompasses both material and spiritual aspects of life. Not only does it reflect societal culture, but it also showcases the genesis, evolution, and development of Chinese folk culture. At the same time, it portrays a grand panorama of zodiac culture, offering abundant historical materials for the inheritance and promotion of traditional Chinese culture. Over millennia, the pervasive influence and penetration of zodiac culture have permeated people's lives, spreading worldwide. The spirit of the zodiac inspires individuals to adopt a diligent, courageous, and optimistic attitude toward life, encouraging them to actively face life's challenges.

1.2 Origin of the Zodiac

There is a culture that encompasses people of all ages and genders from the moment of birth, and that is the zodiac culture. As one of the most traditional Chinese cultures, the twelve zodiac signs have undergone a long history and contain the cultural characteristics and connotations of various periods and ages. To study their origin, one can only meticulously search through historical records from various dynasties. There are countless legends about the origin of the twelve zodiac signs. Adhering to the principles of science and seeking truth from facts, this article extensively searches historical records from various dynasties as well as relevant physical materials. There are three relatively scientific

theories about the origin of the twelve zodiac signs: the totem worship theory, the gan-zhi calendrical theory, and folk legends. What is the totem worship theory? Almost all primitive tribes have their totems, which are inseparable from the social survival of the time (Wang, 2017).

"Tribal worship is a comprehensive religious phenomenon that combines various forms of worship in primitive societies." Totem worship is prevalent among various primitive tribes around the world and is one of the earliest culturally rich phenomena to appear in human society. It has played a significant role in the development and progress of human society. The twelve zodiac signs, as a form of totem worship, originated from the continuation, development, and further symbolization of primitive ritual activities. As mentioned by Li Zehou in "The Course of Beauty," "It is merely a symbol and sign of the materialization of conceptual consciousness activities, integrating social values and content into natural forms." Some scholars believe that totem worship did not disappear with the end of primitive society. As an ideology, it possesses relative independence (Li, 2009).

The "Heavenly Stems and Earthly Branches" originate from the culture of Yixue (Yi Jing), which is the oldest classic of Chinese culture. It represents the source and essence of Chinese culture, embodying the spirit and wisdom of the Chinese nation. The ideology of Yixue is the mainstream and dominant theme of traditional Chinese thought and culture, with profound and far-reaching influences on the development of traditional Chinese culture. It is the most commonly used method of chronological reckoning in ancient calendars. Specifically, it pairs heavenly stems with earthly branches, such as Jiazi, Wuxu, and Xinhai, which constitute the astronomical calendar system in Chinese history. This system completes one cycle every sixty years, commonly referred to as "one Jiazi." The Heavenly Stems and Earthly Branches are not only endowed with the significance of chronological reckoning but also imbued with rich symbolism and meanings by people (Figure 2).



Figure 2. "Heavenly Stems and Earthly Branches Chart"
Note: Retrieved from <https://image.baidu.com/search/detail?ct>

1.3 Zodiac Symbolism and Beliefs

We know that the twelve zodiac signs are my country's traditional folk culture and have a long history. They are often used together with the twelve earthly branches to commemorate the year and are closely connected with people's production, life, food, clothing, housing, and transportation. Good wishes. She is a meeting point for ancient people to seek the relationship between humans and nature and is the worship and love for animals. People hope that they can have strong vitality like these twelve animals and that they can live in harmony with nature and complement each other in the process of conquering and transforming nature.

Among the traditional Chinese festivals, there are not only the Spring Festival, Lantern Festival, Dragon Boat Festival, Mid-Autumn Festival, and other festivals with unique cultural connotations, but also the zodiac year with the most Chinese characteristics left by the ancestors. Countless dynasties have changed, and there have been ups and downs of prosperity and decline, but the tradition of Chinese

people celebrating the zodiac year has never changed. The Year of the Zodiac has gone beyond the scope of traditional festivals and has been sublimated into a unique cultural complex, becoming a beautiful scenery in Chinese culture and shining brightly in the forest of world cultures. (Chang, 2004)

For example, in traditional Chinese culture, the dragon is a monster that symbolizes auspiciousness and majesty and is a god worshiped by all ethnic groups. Later, after a long period of development, the dragon gradually became the proper name of the supreme ruler. In the feudal era, emperors wore dragon robes (Figure 3), sat on dragon chairs, and slept on dragon beds. Even their bodies were regarded as dragon bodies by people all over the world. The births and appearances of the legendary Emperor Yan, Emperor Huang, Yao, Shun, and the founder of the Han Dynasty, Liu Bang, have also been processed and exaggerated by later generations, and are related to dragons. They are considered to be of the dragon species, that is, they are born to be emperors, and even their children are called dragon sons. Today, we also often mention the saying that the descendants of the dragon are the descendants of the dragon. This statement is a national symbol. The display of common cultural psychology is an innate cultural phenomenon shared by the entire nation.



Figure 3. Chinese Qing Dynasty dragon robe
Note: Retrieved from National Palace Museum

Nowadays, with the influence of Western culture on traditional Chinese culture, the zodiac culture as one of the national symbols has also been impacted to a certain extent. We should fundamentally pay attention to the traditional Chinese zodiac culture and regard it as an indispensable and important aspect for the Chinese nation to stand in the world. Starting from ourselves, the traditional zodiac culture should be rooted in the body and mind of every Chinese son and daughter, rising to the level of a national symbol, only in this way can the zodiac culture be better carried forward and spread, and can it be conducive to the further development of the zodiac culture.

2. The artistic characteristics and value of twelve zodiac ceramics

The classification of twelve zodiac ceramics can be interpreted from different perspectives, and this article mainly focuses on style as the main classification basis. It can include tradition, folk customs, cartoons, personalization, etc. The different styles reflect the different interpretations of zodiac themes by creators and also meet the aesthetic needs of different consumers.

2.1 Classification of Zodiac Ceramics

Traditional category (remarkable expression and characteristics):

Traditional zodiac ceramics pay great attention to the expression of animal expressions and characteristics in modeling, and most of them use realistic techniques to make the works have strong vitality and expressive power. The color combinations are also rich and colorful. Traditional glazes or hand-painted pigments are usually used to give the works bright and bright color effects. Traditional zodiac ceramics are generally made by hand, and craftsmen need to spend a lot of time and energy on

drawing, polishing, and glazing to ensure the delicacy and quality of the work. We also pay great attention to the expression of symbolic meaning in pattern matching and usually use patterns, symbols, and cultural elements related to the zodiac to increase the cultural connotation and value of the work (Figure 4).

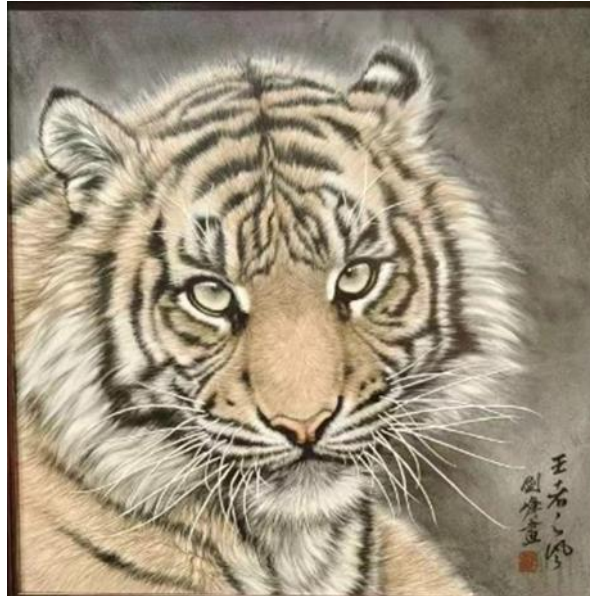


Figure 4. Hand-painted zodiac porcelain plate

Note: Draw by author

Cartoon type (cute, lively, and vivid):

Cartoon zodiac ceramics is an emerging style compared to traditional zodiac ceramics, and its style characteristics and connotations are also different. The image of cartoon zodiac ceramics is mainly characterized by cartooning and has a high degree of visualization. This style of zodiac ceramics not only has cute expressions but also has lively and vivid movements. Its design is characterized by simplicity and clarity, and the patterns are clear and easy to understand, which is more in line with modern people's aesthetic requirements for life. As shown in Figure 5, a group of ceramic works for the Year of the Pig are designed by Professor Zhang Jinghui based on the yoga forms in people's daily lives. They use ceramic monochrome glaze for decoration. The products are rich in color, vivid, and lifelike. The image representing blessing is created so that the product can be well integrated with the space.



Figure 5. Yoga pig

Note: Created by the author

Folklore (rich folk tales):

Traditional folk culture is an important part of Chinese history and culture. It contains rich folk stories, legends, customs, and other elements, which are often integrated into the design of zodiac ceramics. First of all, in terms of the design concept, zodiac ceramics often use traditional folk culture as a source of inspiration and are designed with traditional Chinese folk stories, myths, and legends, or traditional folk handicrafts as themes. Secondly, in terms of patterns and colors, zodiac ceramics often also adopt traditional folk culture elements. For example, patterns that incorporate traditional Chinese painting, paper-cutting, New Year pictures, embroidery, and other techniques are decorated with different color combinations, implying good luck, happiness, and health. In addition, the patterns and colors of zodiac ceramics are often adjusted according to local folk culture, making them more characteristic of Chinese culture.

The tiger pillow is a traditional folk handicraft in my country (Figure 6). It is mainly prepared for newborn babies and symbolizes good luck and peace. "Tiger" is the king of beasts and a mascot respected by the Han people. In the Han Dynasty, tigers were painted on doors, which meant to ward off evil spirits and calm down. Tiger pillows not only ward off evil spirits and calm down but also wish children a tiger-like head and long life. It conveys the characteristic culture of the place and symbolizes good luck, happiness, and contentment. It is the mascot of China.



Figure 6. Handmade tiger pillow

Note: Created by the author

Figure 7 is based on the image of the traditional tiger pillow, recomposing and color-matching the porcelain plate. The porcelain plate is decorated with five tigers, which means five blessings. The Chinese have always followed the design concept of "if there is a picture, there must be the intention, and if there is the intention, it must be auspicious". This is a typical case of using ceramic carriers to inherit and innovate folk culture. Traditional folk culture is an integral part of zodiac ceramic design. It can inject more cultural connotation and historical value into zodiac ceramics, and can also attract more people's attention and love.

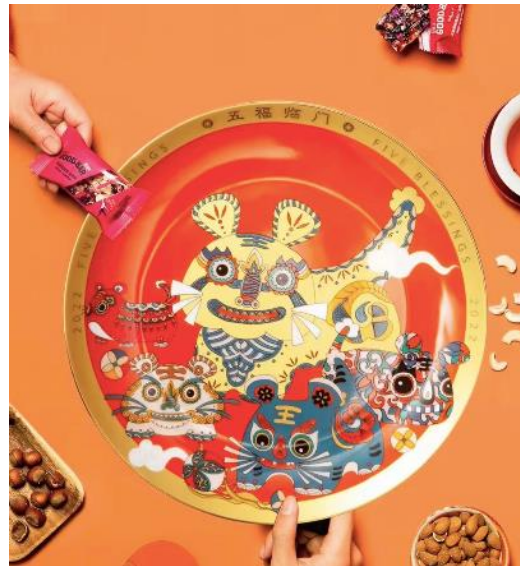


Figure 7. Zodiac Year of the Tiger Appreciation Plate

Note: Created by the author

Personal style category (unique style and creativity):

In terms of design, designers can create unique zodiac ceramic works based on their style and creativity. For example, some designers may prefer a simple, modern style, and they may design zodiac ceramic works with smooth lines and simple shapes; while other designers may prefer a retro, romantic style, and they may design zodiac ceramic works with smooth lines and simple shapes. Gorgeous, finely carved zodiac ceramic works.

In terms of production, the ceramicist's style will also be reflected in the creation of ceramic works. For example, in terms of shape, the ceramicist may pay more attention to the expression of feel and texture; in terms of the use of glazes and colors, the ceramicist may create unique color combinations based on their aesthetics and preferences. In terms of decoration, the personal style of Zodiac Ceramics will also be reflected. Some potters may choose to decorate the surface of zodiac ceramics with patterns, text, and other details to add unique artistic charm to the work.

There are also many such concise, exaggerated, and general works in Jingdezhen's zodiac ceramics. The picture below shows the work of Liu Yuanchang, a master of Chinese arts and crafts (Figure 8). He is accustomed to using minimalist lines and blocks to express his works, making his works grand, realistic in shape, smooth in lines, rich in glaze color, and full of vitality and movement.



Figure 8. Liu Yuanchang zodiac tiger

Note: Created by the author

2.2 The development status of Jingdezhen zodiac ceramics

As the birthplace and important production area of Chinese ceramics, Jingdezhen has a long history of ceramic culture. In recent years, with the rise of the cultural and creative industry, the Jingdezhen ceramics industry has also begun to move towards a diversified and personalized development path, among which the zodiac cultural and creative ceramics have attracted much attention. With the continuous development of China's economy and the enhancement of cultural confidence, Jingdezhen's ceramic industry has also achieved further development. After the 1950s, Jingdezhen zodiac ceramics began to be promoted throughout the country and the world. Especially before the traditional Chinese Spring Festival every year, to welcome the arrival of the new zodiac year, a large number of ceramic practitioners will create zodiac-themed ceramics, which has become a traditional Chinese tradition as the one important representatives of culture.

Although zodiac cultural and creative ceramics are widely used in traditional Chinese culture, with the development of society, people's aesthetic concepts and consumption habits are also constantly changing. Many consumers do not understand zodiac culture and traditional ceramic products, and lack understanding of these the recognition and trust of similar products have also restricted the performance of Zodiac Cultural and Creative Ceramics in the market.

To deal with these problems and challenges, the Jingdezhen Zodiac Cultural and Creative Ceramics industry needs to strengthen innovation and differentiated competition. First of all, we must focus on product design and research and development, develop more personalized and fashionable products, highlight the connotations and characteristics of the zodiac culture, and create a personalized and differentiated product image. Secondly, strengthen market research, increase sensitivity to consumer needs and market trends, and adjust product structure and sales strategies to meet the diversified and personalized needs of consumers (Figure 9) Ceramic design with the zodiac rabbit as the element, this is a travel tea set that is easy to carry when going out. While matching the zodiac culture, it must be functional and in line with modern people's lifestyles. This is also the important meaning of the combination of zodiac culture and ceramics.



Figure 9. Year of the Rabbit Zodiac Tea Set

Note: Created by the author

3. Zodiac Cultural and Creative Ceramics Brand Management and Application

3.1 Integrated development of zodiac culture and cultural and creative ceramics

As an important part of traditional Chinese culture, zodiac culture has a long history, and far-reaching influence, and is widely used in various aspects. Cultural and creative ceramics are an



emerging industry in recent years, with high artistic value and market value. The integration and development of zodiac culture and cultural and creative ceramics can not only inherit and promote traditional Chinese culture, but also inject more cultural elements and innovative inspiration into cultural and creative ceramics to promote the development of the cultural and creative industry.

With the country's emphasis on and support for the cultural industry, cultural and creative products have become an important direction for the development of the cultural industry. As one of the traditional Chinese cultures, zodiac culture has rich cultural connotations and historical value. Combining zodiac culture with modern minimalist design can break traditional design rules and achieve the perfect combination of culture and fashion. This innovative design can not only meet the needs of consumers but also improve the added value and market competitiveness of products. It can also promote the transformation of my country's industrial entities from "Made in China" to "Created in China". Therefore, the application of zodiac culture in cultural and creative products is of great significance and value.

3.2 The original intention of building a brand

The brand is an important symbol of high-quality development, and strengthening brand building is an important way to meet people's needs for a better life. President Xi Jinping emphasized the need to promote the transformation from Made in China to Create in China, China's speed to China's quality, and China's products to China's brands. With the fundamental purpose of meeting the people's growing needs for a better life, China will solidly carry out actions to create Chinese brands and provide strong support for high-quality economic and social development. Improve the brand cultivation and development mechanism, integrate brand creation into the construction of modern industrial systems, create and upgrade agricultural brands, strengthen and upgrade industrial brands, strengthen and refine service industry brands, and promote the formation of several high-quality brands with great influence and a strong driving force. Encourage enterprises to implement brand strategies, guide them to work hard to improve the quality of products and services, and promote enterprises to integrate Chinese cultural elements into brand building to create Chinese boutiques and "century-old stores." Strengthen brand protection, severely crack down on illegal activities such as trademark infringement, effectively maintain the market order of fair competition, and actively create a good environment for brand development.

I have been involved in the exhibition, development, and sales of ceramic cultural and creative products since 2017, and zodiac cultural and creative products are the category that I am most concerned about and interested in in the field of cultural and creative products. As people have been involved in cultural creation for longer and longer periods, zodiac ceramics have become an important part of traditional Chinese culture and a cultural form that is most easily accepted and recognized by Chinese people. By establishing a zodiac ceramic brand, we can promote the inheritance of zodiac culture. As a communicator of culture, brands can convey the unique meaning and symbolic meaning of the zodiac to a wider audience and promote traditional Chinese culture.

3.3 Establishment of Zodiac Ceramics Brand

Brand positioning is the process of determining the brand's position in the market and its target audience. It needs to consider factors such as the brand's unique selling point, the brand's mission and vision, the brand's target market, and competitors. Brand positioning requires clear information to be conveyed by the brand and the brand's positioning slogan to ensure that the brand is unique and identifiable in the market (Qiao, 2005).

Brand planning is the process of determining the future development direction and goals of the brand. It needs to consider all aspects of the brand's market strategy, product line, marketing channels, brand communication, customer service, etc. Brand planning requires clarifying the long-term and short-term goals of the brand and establishing a complete plan to achieve these goals (Figure 10).

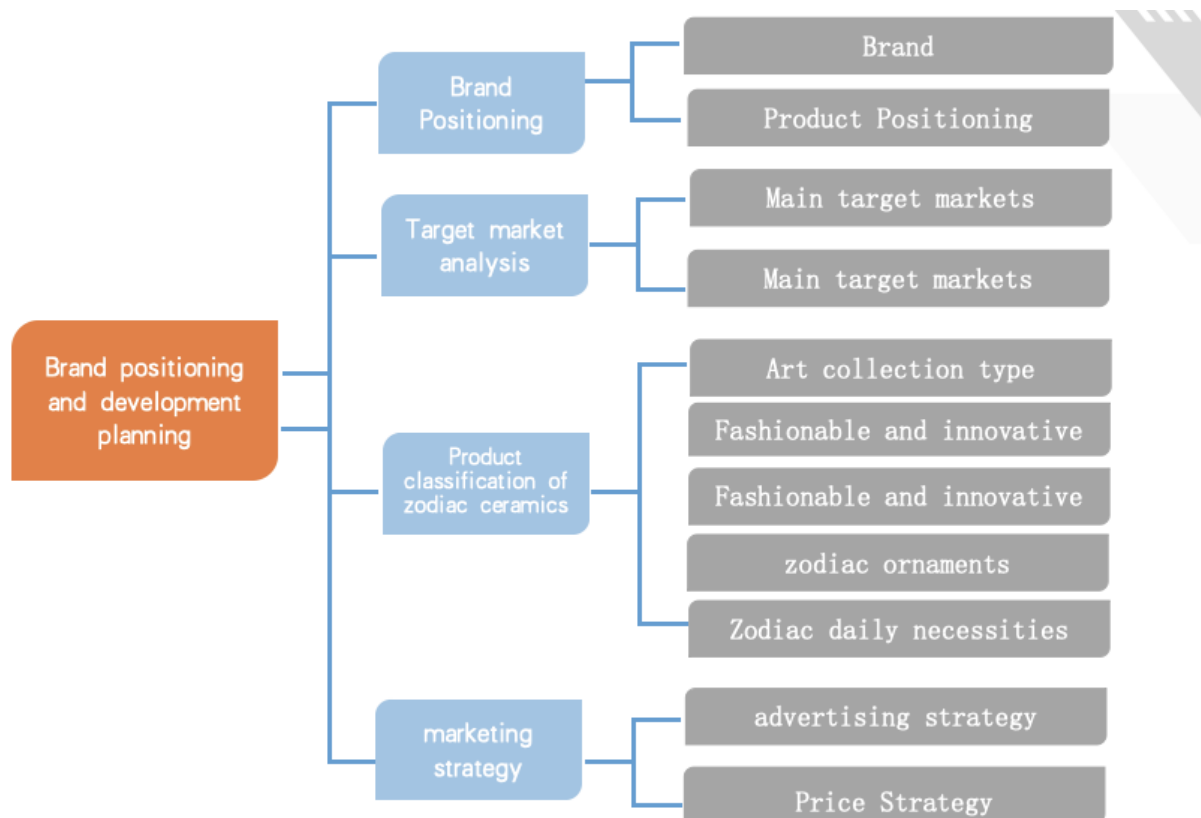


Figure 10. Brand positioning and development plan diagram
Note: Constructed by the author

Discussion

The twelve zodiac signs are originally a concept of time, which is closely connected with the year, month, day, and time. According to the customs of ancient my country, the heavenly stems, earthly branches, and Jiazi year marks are widely used to record the time sequence of history. As one of the most traditional Chinese cultures, the twelve zodiac signs have gone through a long history and contain the cultural characteristics of each period and the cultural connotations of each era.

From the analysis of the artistic characteristics of zodiac ceramics, in terms of formal expression, zodiac ceramics give people a strong visual impact with their unique shapes. Through the shaping of the images of zodiac animals, it shows the meticulous observation and perception of life in nature. The vivid and lifelike forms of these ceramic works are not only highly ornamental in art but also convey a unique understanding of life. In terms of craftsmanship, Zodiac Ceramics embodies the exquisiteness and innovation of ceramic craftsmanship. Ceramics itself is an ancient and complex craft, and zodiac ceramics have cleverly extended and innovated based on traditional crafts. By using exquisite carving techniques, rich glaze processing, and decorative techniques, each zodiac ceramic is presented Showing a high degree of craftsmanship. Zodiac Ceramics has formed a unique artistic style through in-depth exploration of zodiac culture and exquisite application of traditional ceramic craftsmanship.

In the current global market, zodiac ceramics are showing various trends. Firstly, as a representative of traditional Chinese folk culture, zodiac ceramics are gradually entering the international market and receiving more and more welcome and attention from countries and regions. Its design philosophy and artistic style are gradually integrating into life and aesthetics around the world. Secondly, the design of zodiac ceramics tends to be innovative, no longer limited to traditional shapes and decorations, but more integrated with modern aesthetic and fashion elements. The current global market for zodiac ceramics presents a trend of diversification, innovation, and diversification, injecting new vitality and opportunities into the future development of the industry.



From the analysis of the brand building of Zodiac Ceramics, brand building is a comprehensive project, covering cultural inheritance, product design, marketing, and other aspects. Through the organic combination of brand image, product features, and market influence, it creates a unique A brand with unique charm.

Conclusion

First of all, this article deeply explores the origin of the ancient culture of the zodiac and conducts systematic research from the aspects of history, connotation characteristics, folk beliefs, etc. Understand the origin and development of the twelve zodiac signs, as well as their relationship with traditional Chinese culture and philosophical thought, and reveal their important status and symbolic significance in Chinese society. These studies were conducted systematically by sorting out literature, visiting museums, and investigating related cultural activities and customs.

Secondly, we have an in-depth understanding of the artistic language and style of the twelve zodiac ceramics, studied the twelve zodiac ceramic works of different forms and techniques, and explored the cultural connotations and value attributes contained in them from the characteristics of shape, decoration, color, and other aspects. In addition, it also provides an in-depth understanding of the skill inheritance and creative concepts of ceramic craftsmen and related practitioners and explores their unique features in ceramic art expression.

Finally, explore the innovative practices and development plans of Jingdezhen Ceramics in the zodiac cultural and creative industry, study the experience and cases in the zodiac industry's management model, marketing strategy, brand building, etc., and explore how to use it in conjunction with contemporary creative innovation design trends. Incorporate new technologies, materials, and design concepts into the ceramic industry to promote the innovation and development of zodiac ceramic art. We hope to provide useful guidance and inspiration for the innovative design of zodiac ceramics and the development of the cultural and creative industries. The market for zodiac ceramic products is also constantly diversifying, no longer limited to traditional ceramic markets, but also entering multiple fields such as gifts, decorations, cultural and creative products, expanding the sales channels and audience groups of products. Overall, the current global market for zodiac ceramics presents a trend of diversification, innovation, and diversification, injecting new vitality and opportunities into the future development of the industry (Xu, 2016).

Recommendation

1. Give full play to the government's guiding role with the rise of cultural and creative industries, Jingdezhen, as the porcelain capital of China, has rich ceramic cultural resources and a long historical tradition. Under the premise of giving full play to the guiding role of the government, Jingdezhen's cultural and creative industry has huge development potential.

First of all, the government should formulate supporting policies to provide strong support for Jingdezhen's cultural and creative industries. These policies can include preferential fiscal and taxation policies to reduce corporate tax burdens and encourage innovation and entrepreneurship; provide entrepreneurial financial support and set up special funds to provide start-up capital and development funds for cultural and creative enterprises; strengthen intellectual property protection, improve relevant laws and regulations, and crack down on infringements, to protect the creative achievements of ceramic cultural and creative products.

2. Jingdezhen Zodiac Cultural and Creative Ceramics Industry, as an extension and innovation of the traditional ceramics industry, has huge development potential. From the two perspectives of optimizing the market structure and telling the zodiac story well, we can explore its future development direction and prospects. (Chen, 2016)

Optimizing the market structure is one of the important directions for the future development of the Jingdezhen Zodiac Cultural and Creative Ceramics Industry. At present, many zodiacs cultural and creative ceramic products have emerged on the market, but the quality is uneven and they lack differentiation in brand and design. Therefore, to achieve sustainable development of the industry, it is necessary to improve product quality and design levels by optimizing the market structure.



3. As a characteristic cultural and creative industry, the key to the future development of the Zodiac Cultural and Creative Ceramics Industry lies in the innovation of design concepts and the establishment of brands. Innovation in design concepts is one of the core elements that promote the development of the zodiac cultural and creative ceramics industry. As consumers' demand for personalized and creative products continues to grow, traditional zodiac cultural and creative ceramics can no longer meet the diverse needs of the market. Therefore, the zodiac cultural and creative ceramic industry needs to continuously innovate design concepts and focus on integrating traditional culture and modern aesthetic elements to create unique and attractive products.

Innovation in design concepts can be carried out from many aspects, and unique zodiac cultural and creative ceramic products can be created by integrating multiple cultures. For example, we combine traditional Chinese culture with international popular elements and combine zodiac images with modern art styles to create zodiac cultural and creative ceramic works with an international perspective to attract a wider range of consumers. Secondly, innovation in design concepts can be achieved through technological innovation and material innovation. With the help of advanced ceramic production technology and the use of new materials, more sophisticated and creative zodiac cultural and ceramic products can be created. For example, the use of 3D printing technology and the discoloration effect of ceramic materials can add new possibilities to zodiac cultural and creative ceramics and enhance the added value and market competitiveness of products.

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