

Original Paper

Research on the Multimodal Communication Mechanism of Ceramic Collaborative Discourse among “Yangjingpiao” and Generation Zs

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Abstract

World Capital of Ceramics, Jingdezhen, with its unique charm, is attracting increasingly more young people, which also boost the global promotion of the city and its ceramic culture. This study investigates the multimodal communication mechanisms of ceramic collaborative discourse among “Yangjingpiao” (foreign artists and designers residing in Jingdezhen) and Generation Zs, aiming to explore how this emerging cross-cultural group co-constructs meaning and identity through ceramics in the context of globalized cultural production. Employing a combination of qualitative and quantitative approach that integrates multimodal discourse analysis and social media data analysis, the research examines the ways in which verbal, visual, tactile, and digital modes interact within collaborative practices. The findings reveal that the synergy between embodied making and social media platforms facilitates a distinctive form of intercultural dialogue, wherein traditional craftsmanship is recontextualized through youth-driven aesthetics and participatory culture. Ultimately, this research suggests that the collaborative discourse indeed revitalizes heritage craft practices but also offers new insights into the intersection of digital media and intergenerational cooperation in contemporary art worlds.

Keywords

multimodal communicative, ceramic discourse, Yangjingpiao, Generation Z, social media

1. Introduction

Jingdezhen, the World Capital of Ceramics, has long been a global center for ceramic production. In recent years, the city has witnessed a significant demographic transformation: an increasing number of young people from around the world are drawn to its rich material culture and creative atmosphere.

Among these newcomers, two groups stand out: “Yangjingpiao”, a term referring to foreign artists, designers, and makers residing in Jingdezhen, and Generation Zs, the digital-native generation known for their global connectivity and distinctive aesthetic sensibilities. Their convergence within Jingdezhen’s ceramic ecosystem has created new forms of cross-cultural collaboration that challenge traditional boundaries of craft, culture, and communication.

While existing literature has explored cultural mobility, heritage revitalization, and the broader “Jingpiao” (Jingdezhen drifter) phenomenon, limited attention has been paid to how these groups actually communicate and co-create meaning through their collaborative practices. In particular, the multimodal nature of this communication, spanning verbal, visual, tactile, and digital modes, remains largely underexamined. Understanding these communicative mechanisms is crucial, as they not only shape the collaborative process but also reflect broader shifts in how heritage crafts are being reinterpreted by younger, globally connected generations.

To address this gap, this study focuses on the multimodal communication mechanisms underlying ceramic collaborative discourse among Yangjingpiao and Generation Zs. By examining how different modes interact within their collaborative practices, the research seeks to uncover the communicative dynamics that enable intercultural dialogue and meaning-making in contemporary ceramic production. The findings offer new perspectives on the intersection of heritage craft, digital media, and intergenerational cooperation, with implications for understanding cultural transmission in an increasingly globalized and digitally mediated world.

2. Literature Review

2.1 Studies on “Jingpiao”

The concept of “Jingpiao” is explored through various dimensions, highlighting its significance within different social and cultural contexts. Zhu et al. (2015) take “Jingpiao” artists as the research focus, and comprehensively elucidate this unique cultural and social phenomenon from four major aspects: the origin of “Jingpiao” artists, their historical background, role, and contributions, an overview of their development, and the new pattern of their development, which identifies the definition of “Jingpiao” from “Beipiao” and other city drifter groups. Zhu and Wu (2019) analyze the current situation and dilemmas of Jingdezhen’s ceramic industry, then expound how the “Jingpiao” phenomenon has boosted the development of the city’s ceramic industry, which affirms the contributions made by “Jingpiao” artists to the transformation and upgrading of Jingdezhen’s ceramic industry.

Liu (2022) examines the self-realization and alternative pursuits of self-employed craft workers, highlighting how government-led initiatives and economic transformations influence their work stability and social dynamics. The study underscores the complex interactions between individual agency, community, and state interests in shaping the livelihoods of “Jingpiao”.

Wang et al. (2024) carry out a qualitative study focusing on the barriers faced by the “Jingpiao” community in Jingdezhen’s art tourism sector, identifying key factors such as economic challenges, infrastructure deficiencies, human resource limitations, and governmental attitudes that hinder the growth of art tourism. The findings suggest that addressing these obstacles is crucial for the sustainable development of Jingpiao-driven cultural industries.

Zou and Li argue that we-media has reshaped the creation and dissemination of ceramic art in Jingdezhen, broadened the creative vision of the “Jingpiao” group, integrated markets, exhibitions and livestreaming, and formed a mutually empowering relationship between “Jingpiao” and ceramic art, thus strongly promoting the innovative development of Jingdezhen ceramic art.

2.2 Studies on Ceramic Discourse

The ceramic discourse encompasses a broad range of cultural, social, and artistic dimensions, as evidenced by recent literature. Pérez (2007) highlights how female ceramic artisans in Oaxaca have redefined their roles within their communities through their craft, transforming ceramic production from a household activity into a form of political and economic agency. This shift involves a reimagining of motherhood and responsibility, illustrating how ceramic discourse can serve as a medium for social negotiation and identity formation.

The artistic and cross-cultural aspects of ceramics are also prominent in scholarly discourse. Wang et al. (2018) argue that under the Belt and Road Initiative, constructing the ceramic culture discourse system is crucial for enhancing China’s cultural soft power. The study clarifies its connotation, necessity, and pathways, emphasizing that ceramic culture, as a globally recognized Chinese cultural symbol, can effectively promote international communication and help tell China’s stories to the world. Zhu (2023) holds that under the background of New Liberal Arts, the construction of a ceramic discourse system should return to the realistic logic of ceramic research, get rid of over-reliance on Western academic systems, and build a disciplinary, academic and public cultural discourse system with Chinese characteristics from the perspective of interdisciplinary integration and new knowledge production, so as to enhance the international communication power of ceramic culture.

On an international level, the discourse power of Chinese ceramic culture has experienced shifts. Sun et al. (2024) analyze how dissemination modes, content, and key actors influence the global perception of Chinese ceramics, noting a decline in discourse power compared to historical prominence but also exploring strategies to enhance its international influence.

The translation and promotion of ceramic culture are crucial for fostering cross-cultural understanding. Ou (2023) maintains that under the sociological turn in translation studies, the innovative translation of ceramic cultural discourse should fully consider the social attributes of target readers and give play to translators’ creativity, so as to break the “other-construction” situation of Chinese ceramic culture in Western-dominated translation and enhance its international discourse power and acceptance.

2.3 Studies on Multimodal Communication

The concept of multimodal communication covers the integration of multiple sensory channels to facilitate more effective and nuanced interactions across various contexts. Liu et al. (2019) point out that in the context of media convergence, multimodal communication has become an important strategy for positive energy communication. By integrating diverse symbols and sensory forms such as images, videos, H5 and VR, it can optimize communication interfaces, enhance audience experience, and effectively improve the communication effect of positive values. Peng (2021) holds that multimodal communication, which integrates text, image, sound, video and virtual scene, can effectively break the limitations of single-modal transmission in the new media era, and provide a practical path for the innovative expression and cross-cultural dissemination of Huxiang culture.

Under the background of digital times and AI technology, Lu (2023) argues that multimodal communication driven by generative AI has become the core form of intelligent communication, which integrates text, images, audio, video and interactive scenes, reshaping content production and communication logic, and has become a key factor in forming multi-dimensional competitive advantages in the digital era. Yong (2025) proposes that multimodal technologies such as 3D scanning, VR/AR, and motion capture serve as critical links in the digital transformation of intangible cultural heritage. By integrating technical preservation, cultural representation, and industrial application, multimodal communication effectively preserves the authenticity of heritage while creating immersive, interactive experiences that revitalize traditional culture for contemporary audiences. Li and Jin (2026) take Digital Dunhuang as a case to systematically demonstrate the key role of multilingual and multimodal communication in the digital preservation, immersive experience, and global dissemination of cultural heritage, while identifying gaps in language coverage, interface consistency, and cross-cultural depth, thus providing an actionable framework for the global, multimodal, and cross-linguistic communication of cultural heritage.

Taken together, the existing literature reveals three gaps: research on “Jingpiao” focuses largely on socio-economic dimensions rather than digital communication practices; studies on ceramic discourse remain centered on historical and artistic perspectives, with limited attention to contemporary cross-cultural collaboration; and multimodal communication research has yet to be systematically applied to ceramic collaborative discourse among Yangjingpiao and Generation Zs. To address these gaps, this study integrates multimodal discourse analysis and community of practice theory to investigate how these groups co-construct meaning and identity through multimodal practices on Xiaohongshu.

3. Theoretical Basis

This study is grounded in two complementary theoretical perspectives: Multimodal Discourse Analysis (MDA) and Community of Practice (CoP) theory, providing a comprehensive framework for examining how ceramic collaborative discourse is produced and negotiated among Yangjingpiao and Generation Zs.

3.1 Multimodal Discourse Analysis

Multimodal discourse analysis emerged from the broader field of social semiotics, with foundational contributions from Kress (1996) and van Leeuwen (2001). Central to this approach is the recognition that meaning is not confined to language alone but is distributed across multiple semiotic modes, including image, sound, gesture, spatial arrangement, and materiality. Each mode offers distinct affordances for meaning-making, and the interplay among them, often referred to as multimodal synergy, constitutes the full complexity of communication.

Within this framework, modes are understood as socially shaped resources for making meaning, rather than merely channels of information transmission. Kress (2010) emphasizes that modal choices reflect the interests, identities, and social positions of communicators. In the context of creative practices, scholars have extended MDA to examine embodied knowledge, material interaction, and the role of objects in communicative processes, which is particularly relevant for studying ceramic practices, where tactile engagement with materials and tools constitutes a significant mode of expression.

For this study, MDA provides the analytical lens for identifying and interpreting the multiple modalities mobilized in ceramic collaborative discourse. These include: (1) verbal modes, such as spoken conversations and written exchanges in studios or on social media; (2) visual modes, encompassing photographs, videos, and aesthetic forms shared on digital platforms; (3) tactile modes, referring to embodied knowledge, material manipulation, and the sensory dimensions of ceramic making; and (4) digital modes, involving the affordances of social media platforms that shape how content is created, circulated, and engaged with. By attending to how these modes interact, MDA enables a nuanced understanding of how meaning is co-constructed in collaborative practices.

3.2 Community of Practice Theory

Community of practice theory was developed by Lave and Wenger (1991) in their study of situated learning and apprenticeship. Challenging conventional models of learning as individual knowledge acquisition, they proposed that learning is fundamentally a process of social participation within communities where practitioners share common endeavors. Wenger (1998) later elaborated the concept, defining a community of practice by three structural dimensions:

First, joint enterprise. Members are bound by a collectively negotiated understanding of what they are doing. This enterprise is not static but continuously redefined through interaction. For Yangjingpiao and Generation Zs in Jingdezhen, the joint enterprise can be understood as a shared commitment to ceramic

practice, to the reinterpretation of traditional craftsmanship, and to the exploration of cross-cultural creative exchange.

Second, mutual engagement. Members develop relationships through sustained interaction. This engagement encompasses not only explicit collaboration but also everyday encounters, shared workspaces, and the negotiation of roles and identities. In the context of this study, mutual engagement occurs both in physical spaces, such as studios, kilns, and workshops, and in digital spaces, where participants interact through social media platforms.

Third, shared repertoire. Over time, communities develop a reservoir of resources that become part of their collective practice. These resources include language, symbols, tools, narratives, aesthetic sensibilities, and ways of doing things. In this study, the shared repertoire comprises ceramic techniques, visual and tactile vocabularies, digital practices (such as posting and commenting), and the shared symbolic significance of Jingdezhen itself as a cultural place.

Wenger's later work emphasizes the centrality of identity formation within communities of practice. Participation is not merely about acquiring skills but also about constructing one's identity and sense of belonging. Moreover, the recent study has extended the framework to address digitally mediated communities, recognizing that shared practices can now be sustained across geographical distances through online platforms, a consideration directly relevant to the digital modalities examined in this research.

Multimodal discourse analysis and community of practice theory operate at complementary levels of analysis, together offering a robust foundation for this study. MDA provides the micro-level analytical toolkit, which enables a detailed examination of how meaning is generated through the interaction of verbal, visual, tactile, and digital modes within specific instances of collaborative practice. This lens is essential for uncovering the mechanisms of multimodal communication that constitute ceramic collaborative discourse. CoP theory provides the meso-level interpretive framework. It situates these multimodal practices within the social structures and processes of the group, explaining how joint enterprise, mutual engagement, and shared repertoire shape and are shaped by communicative acts. This perspective illuminates the social and identity dimensions that underlie the collaborative discourse. Together, the two theories allow this study to address not only the question of how meaning is multimodally constructed but also who participates in this construction, how they organize their interactions, and how identities are negotiated through practice. This integrated framework ensures that the analysis remains attentive to both the fine-grained details of multimodal communication and the broader social context of cross-cultural, intergenerational collaboration in contemporary ceramic practice.

4. Analysis of Ceramic Collaborative Discourse Among “Yangjingpiao” and Generation Zs

This section analyzes the multimodal features, collaborative practices, and identity constructions evident in social media content created by Yangjingpiao and Generation Zs on Xiaohongshu (Little Red Book). Some analyses are drawn on real cases documented in media reports and platform observations. Six representative cases—three Yangjingpiao artists and three Generation Z Jingpiao creators—are examined to illustrate the patterns observed across the broader community (Four of them have real account on Xiaohongshu, and the other two are based on reports and interview videos on Xiaohongshu).

4.1 Multimodal Features in Social Media Content

Case 1: @Opbeni—A Former Corporate Professional Turned Ceramic Artist

Opbeni is a ceramic artist in Jingdezhen who actively shares her work on Xiaohongshu. Her profile bio reads: “闲人/什么都会一点/拍立得 陶瓷 绘画 针织...”, a self-positioning that emphasizes authenticity and hands-on craft over artistic pretension.

Opbeni’s content exemplifies several multimodal strategies:

Visual modes: Her videos and posts feature close-up shots of her hands painting intricate blue-and-white patterns on ceramic surfaces. The visual aesthetic emphasizes traditional Chinese motifs, such as the “鹿鹤同春” (deer and crane) pattern symbolizing vitality, rendered in the classic blue-and-white palette. The imagery appeals to Xiaohongshu users’ appreciation for both traditional craftsmanship and visual beauty.

Verbal modes: Her captions often blend personal narrative with technical insight. In one post, she describes her journey: “I resigned because ordinary, stable work felt boring; I wanted to do something I truly enjoy”. This narrative of leaving corporate life for creative pursuit resonates with the platform’s young, aspirational audience.

Digital modes: Opbeni uses hashtags such as #景德镇, #陶瓷, #陶瓷相机 and #手作陶瓷 to increase discoverability. Her collaboration with Lomography, designing two instant cameras with blue-and-white porcelain patterns, demonstrates how ceramic creators on Xiaohongshu leverage brand partnerships to expand their reach.

Case 2: @白鸦工房 (Baiya Atelier)—Generation Z Aesthetics

Baiya Atelier is a ceramic studio founded by Nuts, a graduate of Tama Art University in Tokyo, who moved to Jingdezhen in 2020 to establish her creative practice. By 2025, the Baiya Atelier hashtag on Xiaohongshu had accumulated over 1.5 million views and nearly 30,000 discussions.

Visual modes: The studio’s videos emphasize natural textures and organic forms. Close-up shots highlight the tactile qualities of clay—fingerprints left on surfaces, subtle variations in glaze thickness, and the transformation from raw material to finished object. The aesthetic emphasizes authenticity over polish, resonating with Gen Z audiences who value handmade craftsmanship.

Verbal modes: Nuts describes her creative philosophy in Xiaohongshu posts, emphasizing that her work draws inspiration from nature. Rather than aggressive marketing, the studio cultivates a reputation for understated quality—at offline markets, they are known for selling out quickly and then simply sitting down to drink tea.

Digital modes: Baiya Atelier leverages multiple Xiaohongshu features, including live-streaming for product launches, hashtags such as #陶瓷, #手作陶瓷, #陶瓷艺术, and interactive engagement with followers. The studio's success demonstrates how Generation Z creators use the platform not only for promotion but for community cultivation.

4.2 Collaborative Practices and Intercultural Dialogue

Case 3: @马特 Matt—Exhibitions as Collaborative Spaces

Matt, an American ceramic artist who graduated from Alfred University's School of Ceramics, has been living and working in Jingdezhen since 2018. According to a news report, he held a solo ceramic art exhibition at Sanbao International Ceramic Valley in April 2021, where artists and “Jingpiao” from different countries gathered to exchange ideas.

Matt's collaborative discourse manifests through:

Exhibitions as collaborative spaces: Matt's solo exhibition served not only as a personal artistic showcase but also as a gathering point for the international creative community. The event brought together artists from different cultural backgrounds working in Jingdezhen, illustrating how physical spaces facilitate ongoing intercultural dialogue. On his Xiaohongshu account (@马特 Matt), Matt shares documentation of such similar events, extending the collaborative experience to digital audiences. His content features interactions with fellow artists, studio visits, and behind-the-scenes glimpses of exhibition preparations.

Community network building: Matt's long-term presence in Jingdezhen positions him within a network of foreign artists who have made the city their home. This network includes figures such as Japanese artist Takao Ayano and British artist Gateson, also featured in the 2021 Sanbao exhibition report. Through his Xiaohongshu content, Matt showcases these collaborative relationships, demonstrating how digital platforms can make visible the social infrastructure that sustains the Yangjingpiao community.

Cross-cultural bridge: Matt uses a mix of English and Chinese in his Xiaohongshu posts, sharing his experiences of living and working in Jingdezhen with both local and international audiences. His content about exhibitions, studio life, and interactions with local craftspeople exemplifies how Yangjingpiao artists use social media to facilitate cross-cultural understanding and collaboration.

Case 4: Takao Ayano and Gateson—Long-Term Yangjingpiao Collaboration (Based on news reports and interviews)

The collaborative discourse among Yangjingpiao extends beyond individual creators to encompass a broader community of international artists who have made Jingdezhen their long-term home. According to Jiangxi Daily's 2021 report on the Sanbao ceramic art exhibition, two notable figures exemplify this collaborative spirit:

Takao Ayano: A Japanese ceramic artist who has lived in Sanbao for eight years, establishing her “Mukai Kiln” studio specializing in Song dynasty Jizhou ware style ceramics. Her observation about Sanbao, “This is where I can create ceramic art freely, without anyone judging your work arbitrarily”, reflects the inclusive environment that enables cross-cultural creative practice.

Gateson: A British ceramic artist who has lived in Sanbao for seven years and named his company “Heqi Ceramics” (合器陶瓷), a pun on “harmony brings wealth.” His ability to “use chopsticks” and “use homophones for company names” symbolizes the cultural adaptation that characterizes long-term Yangjingpiao integration .

While these artists' individual Xiaohongshu accounts may not be publicly documented, their stories circulate on the platform through user discussions, media reposts, and related content tags. Their experiences represent the collaborative networks that underpin the Yangjingpiao community are increasingly visible through social media.

Case 5: From Digital Interaction to Face-to-Face Collaboration

The collaborative discourse among Yangjingpiao and Generation Z creators extends into the digital realm, where platform features facilitate community formation. As noted in coverage of Xiaohongshu's community initiatives, international users have increasingly used the platform to connect with Chinese audiences, with some moving “from the comment section to face-to-face” interactions.

This digital collaboration manifests through:

For bilingual interaction, Creators like Matt use both English and Chinese to engage diverse audiences, creating spaces for cross-cultural dialogue within comment sections.

As to community belonging, according to one international creator observed, these interactions help participants feel part of “the Xiaohongshu blogger family”, transforming individual content creation into collective identity formation.

And for the collaboration way, the platform enables real-world connections, with creators meeting followers in person during events, studio visits, and exhibitions, further strengthening collaborative networks.

4.3 Identity Construction through Xiaohongshu

Case 6: @马特 Matt—The Liminal Yangjingpiao Identity

Matt's long-term presence in Jingdezhen exemplifies the liminal identity characteristic of Yangjingpiao artists, positioned between foreign and local, newcomer and insider. His identity construction on Xiaohongshu includes:

Local belonging: The Jiangxi Daily report notes that artists like Matt have transformed from “short-term visitors” to “long-term residents”, drawn by Jingdezhen’s unique “ceramic magnetism”. His Xiaohongshu content reflects this deep integration, featuring not only his artwork but also his daily life in Jingdezhen, interactions with local craftspeople, participation in community events, and appreciation of local culture. Posts often show him visiting local markets, sharing meals with Chinese friends, and documenting the rhythms of studio life.

Cultural mediation: Through his bilingual posts, Matt positions himself as a cultural intermediary who can translate the Jingdezhen ceramic experience for international audiences while also sharing his perspective with local followers. His content bridges cultural divides, making the city’s ceramic traditions accessible to diverse viewers. By documenting his own learning process from mastering traditional techniques to developing his artistic voice, he models a path of cultural engagement that resonates with both aspiring artists and established practitioners.

Community identity: Matt’s long-term residency aligns him with other established Yangjingpiao figures such as Takao Ayano, whose eight-year presence in Sanbao represents a similar trajectory of deep integration. Ayano’s statement about finding creative freedom in Jingdezhen speaks to the inclusive environment that enables Yangjingpiao identity formation. Matt’s Xiaohongshu presence similarly conveys this sense of creative freedom and belonging, contributing to a collective narrative about Jingdezhen as a place where international artists can thrive.

Case 7: @文迪烧瓷厂—The “Restart Life” Narrative

A recurring narrative across Xiaohongshu ceramic content is that of “restarting life” through craft. This narrative resonates strongly with Generation Z audiences who valorize leaving conventional careers for creative fulfillment.

Wendi, a ceramic artist and homestay owner in Jingdezhen, exemplifies this identity construction. In podcast interviews, she describes Jingdezhen as attracting people who escape big cities, take a gap to become a “Jingpiao”. Her Xiaohongshu content documents not only her ceramic practice but also the lifestyle that accompanies it—running a homestay, making music, and participating in community events.

This construction of Jingdezhen as a site of alternative life paths, a place to “take a gap” from urban pressures, forms a central element of the identity narrative circulating on Xiaohongshu. Wendi’s content appeals to followers who aspire to similar lifestyle transformations, positioning Jingdezhen not merely as a location for ceramic production but as a space for personal reinvention.

Case 8: @白鸦工房 (Baiya Atelier)—Generation Z Craft Identity

Baiya Atelier, founded by Nuts after graduating from Tama Art University in Tokyo, represents the Generation Z approach to ceramic practice. The studio’s identity construction on Xiaohongshu emphasizes:

Authenticity and handmade value: Unlike mass-produced ceramics, Baiya Atelier's content emphasizes the handmade nature of their work. Close-up shots of fingerprints on clay, subtle glaze variations, and the physical process of making communicate authenticity, a value highly prized by Gen Z consumers.

From commerce to creativity: Rather than aggressive marketing, the studio cultivates a reputation for understated quality at offline markets, they are known for selling out quickly and then simply sitting down to drink tea. This approach positions creative fulfillment above commercial success, resonating with Gen Z values.

Community cultivation: Baiya Atelier uses Xiaohongshu features such as live-streaming and interactive engagement not merely for promotion but for community cultivation. By 2025, the studio's hashtag had accumulated over 1.5 million views and nearly 30,000 discussions, demonstrating the scale of community engagement achievable through platform-native practices.

Case 9: The Collective Identity of Jingdezhen Creatives

Across the cases examined, a shared narrative about Jingdezhen itself emerges as a site of collective identity. Key elements of this collective identity include:

Inclusivity: The Jiangxi Daily report notes that since the 1980s-90s, Sanbao has attracted "over 3,000 domestic and international artists, creators, and designers", forming a "cultural highland" where diverse creative practices coexist. This narrative of inclusivity is reinforced through Xiaohongshu content, where creators from different backgrounds, "Yangjingpiao" and Generation Zs in above cases, all find space to share their work and experiences.

Community belonging: Wendi's description of the "Jingpiao" community as providing "solidarity that builds a sense of belonging" resonates across the cases. Matt's content depicting community gatherings, Gateson's integration symbolized by his company name pun, and Baiya Atelier's offline community engagement all contribute to this narrative of belonging.

From tradition to contemporary: Creators position themselves as both inheritors of millennia-old traditions and innovators pushing craft in new directions. Takao Ayano's deep engagement with Song dynasty Jizhou ware represents tradition; Matt's contemporary artistic practice represents innovation; Baiya Atelier's appeal to Gen Z aesthetics represents the ongoing evolution of ceramic culture. Together, they construct a narrative of Jingdezhen as a place where tradition and contemporary practice coexist and enrich each other.

The analysis of these cases reveals that Xiaohongshu functions as a multimodal space where ceramic collaborative discourse among Yangjingpiao and Generation Z Jingpiao is enacted. The platform's emphasis on visual aesthetics and lifestyle content aligns with the values of this community, making it an ideal space for the circulation of ceramic discourse. The collaborative discourse documented here demonstrates how traditional craftsmanship is being recontextualized through youth-driven aesthetics, international exchange, and cross-cultural participation in the digital age.

5. Conclusion

This study investigated the multimodal communication mechanisms of ceramic collaborative discourse among Yangjingpiao and Generation Zs on Xiaohongshu. By integrating multimodal discourse analysis and community of practice theory, the analysis of verified creators such as @马特 Matt, @白鸦工房, @Opbeni, and @文迪烧瓷厂, along with documented figures like Takao Ayano and Gateson, reveals that Xiaohongshu functions as a multimodal space where collaborative practices are enacted through the synergy of visual, verbal, and digital modes. The findings demonstrate that Yangjingpiao artists embody a liminal identity as cultural intermediaries bridging Eastern and Western ceramic traditions, while Generation Z Jingpiao construct identities centered on the “restart life” narrative, valuing authenticity and creative fulfillment. Together, these groups converge on a collective narrative of Jingdezhen as an inclusive creative hub. This study is limited by its reliance on publicly available content and a small case sample, and future research could extend these findings through ethnographic fieldwork, cross-platform comparisons, and longitudinal or quantitative analyses to further illuminate how traditional crafts are being reimagined through cross-cultural, digitally mediated collaboration.

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