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Triangulating Craft Knowledge: Surveys, Interviews and Artefact Analysis of Yunnan Folk Pottery

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ABSTRACT

Although Yunnan folk pottery has a rich tradition of ethnic culture and skill, its evolution diverged with modernisation. Some historic crafts, including Jianchuan Black and Jianshui Pu Pottery, have been revitalised via innovation, but others confront market contraction transmission issues. Balancing handcraft preservation, market adaptation and technolog innovation is essential for Yunnan folk pottery's sustainable development. This study us qualitative technique, principally case study methodology, with phenomenology and ethnogra methodologies. A multi-dimensional inquiry is conducted using questionnaire surveys, in-d interviews and artefact analysis. The study examines Shangri-La Black Pottery, Dali Tile Jianshui Purple Pottery and Baoshan Han Pottery, using 103 survey responses, 12 in-d Practitioner interviews and over 100 pottery artefacts to evaluate craftsmanship and ma adaptability. This study proposes the Triangulation Interaction Model to explore Yunnan pottery revitalisation methods. Research shows that practitioners' identities impact creativity craftsmanship, market demand shapes product forms and technology improvements imp efficiency but also impact traditional craftsmanship transmission. Higher education practitio and institutions have promoted craft innovation, while changing customer expectations have to cultural originality and high-end personalisation in ceramics. These findings suggest ways policy optimisation, market adaptation and digital transformation to sustain Yunnan traditi pottery in modern society and boost its global competitiveness and cultural influence.

1. INTRODUCTION

Yunnan Province occupies a distinctive position in the history of Chinese ceramic production due to its long-standing engagement with pottery-making and its complex multi-ethnic social composition. Over time, sustained interaction among diverse ethnic communities has shaped locally specific ceramic practices, resulting in pottery forms that reflect cultural exchange, environmental adaptation and regional identity. These conditions have positioned Yunnan folk pottery as a material expression of historical continuity and humanistic values embedded within everyday life (Zhang & Pollard, 2022).

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In recent decades, however, the conditions supporting traditional pottery practices in Yunnan have undergone substantial transformation. Economic development, urban expansion and technological change have altered production environments and consumption patterns, leading some pottery traditions to decline or disappear from public visibility. Sustaining the continuity of these practices therefore requires approaches that extend beyond preservation alone and actively engage practitioners, institutions and markets in adaptive strategies (Hong & Kim, 2021). At the same time, existing evaluation methods for cultural industries, including pottery, often prioritise measurable economic outputs while insufficiently accounting for cultural, social and experiential value, limiting their effectiveness in informing craft revitalisation efforts (Miłaszewski, 2021).

Yunnan folk pottery represents a critical repository of cultural heritage, technical skill and ethnic identity, yet many traditional techniques are increasingly challenged by rapid modernisation, evolving market expectations and the introduction of industrial production technologies. While certain craft traditions, such as Jianchuan Black Pottery and Jianshui Purple Pottery, have achieved partial revitalisation through innovation, others continue to face declining commercial viability, weakened intergenerational skill transmission and limited capacity to adapt to contemporary consumer demands. These uneven outcomes highlight structural differences across pottery traditions that cannot be explained through cultural, economic, or technological factors in isolation.

Although the body of literature on Chinese traditional crafts has expanded, much of the existing research remains fragmented. Studies frequently address cultural preservation, market development, or technological innovation as separate concerns, offering limited insight into how these dimensions interact within lived craft ecosystems. As a result, there is currently no comprehensive, empirically grounded framework capable of explaining the interrelated roles of practitioner identity, market dynamics and technological change in the revitalisation of Yunnan folk pottery (Ma & Roosli, 2025). Furthermore, few empirical investigations conduct comparative analysis across multiple ceramic traditions while simultaneously integrating practitioner perspectives, artefact-based evidence and user-related considerations.

To address these gaps, there is a pressing need for analytical models that capture the dynamic relationships between tradition, innovation and market adaptability within contemporary craft contexts. Developing such models is essential for informing policy formulation, guiding revitalisation strategies, supporting cultural sustainability and enhancing the global competitiveness of Yunnan folk pottery in a rapidly evolving socio-economic landscape (White & Adu-Ampong, 2024).

2. LITERATURE REVIEW

2.1 Tradition, Sustainability and Innovation in Folk Pottery

Chinese folk pottery has long been recognised as an important component of intangible cultural heritage, functioning as a medium through which social history, spiritual beliefs and ethnic identity are materially expressed. Within Yunnan, this significance is amplified by the province's multi-ethnic composition, where diverse communities have developed distinct pottery forms, surface motifs and firing techniques shaped by local belief systems, environmental conditions and cultural practices (Zhang et al., 2022). These regionally specific characteristics collectively contribute to Yunnan's rich and heterogeneous ceramic landscape.

Despite this cultural wealth, traditional pottery practices increasingly face structural pressures associated with modernisation. Existing studies indicate that skill transmission is weakening as younger generations pursue alternative livelihoods, while market limitations and regulatory constraints further restrict the sustainability of small-scale craft production (Wang, 2012). Environmental protection policies and rapid urban expansion have also intensified competition for raw materials and increased production costs, placing additional strain on artisans operating within informal or family-based systems.

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In response to these challenges, recent scholarship has shifted attention towards innovation-oriented strategies aimed at sustaining traditional crafts without severing their cultural foundations. Design integration, technological adaptation and cross-sector collaboration are frequently proposed as mechanisms for enhancing cultural sustainability and market relevance. Studies emphasise the potential of incorporating contemporary design thinking into traditional craftsmanship, particularly through partnerships involving higher education institutions, museums and creative industries (Zhou et al., 2023; Xie, 2024; Guo & Ahn, 2021). Such collaborations have been shown to expand aesthetic possibilities, improve visibility and facilitate access to new markets.

However, the literature also reveals that innovation-led interventions remain uneven in their outcomes. While certain pottery traditions have benefited from institutional support and creative re-positioning, others continue to experience declining participation and limited economic viability. In Yunnan, often described as a "museum of ceramic history," centuries-old practices coexist with contemporary socio-economic transformations that constrain artisan engagement and regional distribution (Chen, 2022). These conditions underscore the need for research approaches that move beyond descriptive documentation to critically examine how cultural preservation, innovation and market forces interact within actual craft ecosystems.

2.2 Characteristics and Industrial Characteristics of Yunnan Folk Pottery Based on Feature Cognition

In many Yunnan communities, pottery production extends beyond technical craftsmanship to form an integral part of everyday life and cultural ritual. Ceramics are frequently embedded in social practices associated with festivals, hospitality and symbolic exchange, where handcrafted vessels function as markers of abundance, continuity and communal identity. The integration of pottery traditions across multiple ethnic groups has resulted in forms and narratives that enhance both cultural meaning and perceived value among producers and users alike (People's Daily Online, 2023).

Feature cognition provides a useful analytical lens for understanding these complex craft attributes. In the context of Yunnan folk pottery, feature cognition refers to the ability to identify and interpret distinguishing characteristics such as form, surface treatment, production technique, cultural symbolism and market function. These features collectively shape how pottery is classified, differentiated and evaluated within both local and external contexts. As illustrated in Figure 1, feature cognition in Yunnan folk pottery integrates ethnic and regional customs, cultural connotations, diversity of skills, production methods, industrial characteristics and market demand, offering a structured framework for understanding the evolution of traditional craftsmanship.

Yunnan folk pottery exhibits a wide range of traditional techniques, including embossing, carving, tiling, tapping and floral stacking, each reflecting specific ethnic and regional identities. These techniques have developed through long-term adaptation to geographic conditions, resource availability and cultural exchange. While traditional methods continue to inform production practices, many artisans have gradually incorporated contemporary elements to enhance aesthetic appeal and functional performance. This hybridisation has produced ceramic works that combine inherited artistic value with new stylistic expressions (Yu et al., 2025).

At the industrial level, Yunnan pottery production remains predominantly small-scale and family-oriented. Such production structures play a critical role in preserving local skills and embodied knowledge, yet they also impose constraints on output capacity and distribution. As consumer demand for high-quality ceramic products increases, pottery-producing families often cluster within specific villages, forming small-scale industrial agglomerations. These clusters facilitate knowledge exchange and early-stage market access through close social networks, particularly during initial phases of commercialisation.

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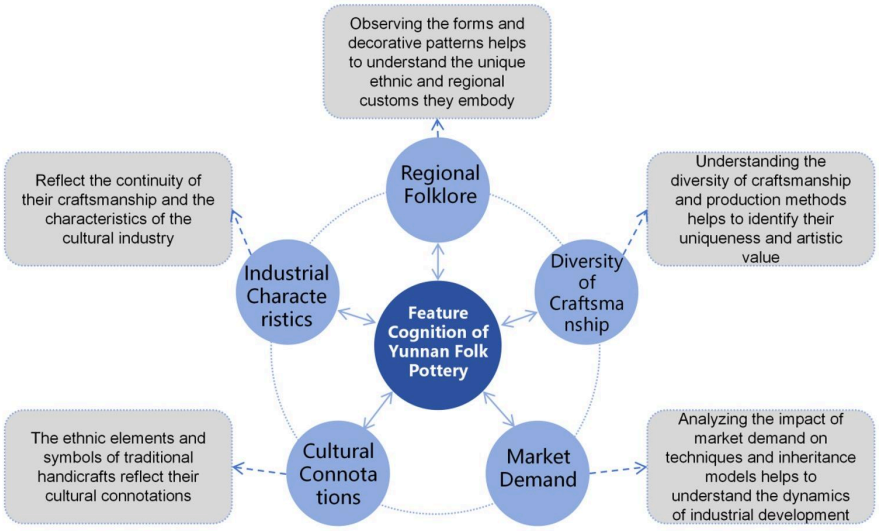

Fig. 1. Cognitive Characteristics of Folk Pottery in Yunnan
Source: Developed by researcher

Nevertheless, existing research suggests that small-scale clustering alone is insufficient to sustain long-term industry growth. Limited production capacity, restricted market reach and dependence on informal distribution channels hinder broader expansion and competitiveness. Studies examining ceramic workshop distribution in Central and South China demonstrate that while spatial clustering supports early development, it simultaneously reinforces economic and market constraints when scaling mechanisms are absent (Zhang, Deng & Tian, 2021). These findings highlight the structural tension between cultural continuity and industrial development, reinforcing the need for analytical models that integrate practitioner identity, production features and market dynamics.

3. METHODOLOGY

The study was grounded in an interpretivist paradigm, which views knowledge as socially constructed, context-dependent and shaped by human experience. This approach was appropriate because pottery craftsmanship in Yunnan is deeply intertwined with ethnic culture, local history and community identity. Using an interpretivist lens enabled the researcher to explore the nuanced meanings embedded in traditional practices and to understand how artisans interpret issues of heritage preservation and transformation. To achieve this, the research employed both comprehensive quantitative and qualitative design consisting of a literature review; field observations, semi-structured interviews and visual analysis through triangulation to ensure data credibility and validity. Overall the approach mirrors an interpretivist paradigm in that it treats pottery technique as embedded in a broader cultural-ecological system, shaped by human practices, environment, history and social change. Zhou, Zou et al. (2023) found that pottery techniques in Shiwan evolve under the influence of cultural ecology and innovation.

3.1 Multi-Dimensional Survey

A survey questionnaire is structured around four main dimensions: first, gathering information about practitioners' identity and background through demographic variables like age, gender, education and ethnicity; second, studying the industry and market conditions by collecting data on pottery types, production scale and sales channels; third, expanding the collection of information about the impact of modern technology on the pottery industry by investigating the process technologies of moulding, decorating, firing and raw materials; and finally, gathering information about the impact of policies aimed at developing cultural and creative industries on practitioners. Ensuring the anonymity and true representation of the

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data respondents, the questionnaire was distributed and recovered on the Questionnaire Star platform. Links were sent through the social media groups of the industry associations in the seven main regions of the case, as well as the Yunnan Arts and Crafts Association.

3.2 In-Depth Interview

This study utilised in-depth interviews as the principal qualitative data gathering method, aimed at elucidating the questionnaire survey findings and thoroughly examining practitioners' experiences in the sector, the transmission of their abilities and the influence of legislation. The primary objectives encompass comprehending the personal experiences of pottery practitioners and their perceptions of industry changes, investigating the challenges of transmitting NRL skills in contemporary society and the potential for innovation and evaluating the effects of social, economic and policy factors on Yunnan's pottery industry. Interviewees were chosen through purposive sampling to ensure industry representation, resulting in a total of 12 participants. This group included provincial and municipal National Heritage Institutions (NHIs), provincial arts and crafts masters, university graduates who returned to inherit their skills and innovations, individuals who studied abroad, Master of Arts and crafts and business owners, as well as practitioners of folk handicrafts. Many participants possess multiple identities. The interviews were carried out at the interviewees' places of employment. The interviews were semi-structured and incorporated open-ended questions to guarantee flexibility and depth. Data were gathered through face-to-face interviews, each lasting between 45 minutes and 2 hours. The interviews were recorded and transcribed using audio and video recordings, along with on-site notes.

Table 1. In-Depth Interviews with Interviewees

No	Interviewee	Location	Status	Place of Interview
1	Liu Chuandao	Western Yunnan Han Chinese pottery	Municipal Non-Genetic Inheritors	Interviewee's home workshop
2	Sun Chaozong	Western Yunnan Han Chinese pottery	Folk Craftsmen	Interviewee's family workshop
3	Yipan	Dai pottery in southwest Yunnan	Provincial Non-Genetic Inheritors	Interviewee's village pottery workshop
4	Yang Shuxing	Western Yunnan Han Chinese pottery	Provincial Arts and Crafts Masters and Entrepreneurs	Interviewee's enterprise production area
5	Hu Wensen	Western Yunnan Chinese Glazed Pottery	Provincial Ceramic Craft Master	Interviewee's studio
6	Xiao Chunkui	Jianshui wood-fired pottery	Provincial Ceramic Craft Masters, Provincial Government Stipend, Provincial Arts and Crafts Masters, Overseas Study Experience	Interviewee's studio, kiln
7	Xu Ronghong	Jianshui Purple Pottery	Provincial non-genetic heirs, provincial ceramic craft masters, provincial arts and crafts masters	Interviewee's studio

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8	Sun Nuo Jiangcai	Northwest Yunnan Shangri-La Black Pottery	State-level Inheritance Successor	Interviewee's family workshop
9	Rutong Enzhu	Northwest Yunnan Shangri-La Black Pottery	Provincial Non-Genetic Inheritance	Interviewee's family workshop
10	Lhagang Shobha	Northwest Yunnan Shangri-La Black Pottery	Returning entrepreneurs after university graduation	Interviewee's family workshop
11	Gao Jinfu	Western Yunnan ceramic tile cat	Provincial level non-genetic heirs, provincial level arts and crafts masters	Interviewee's family workshop
12	Dong Zhiming	Western Yunnan Jianchuan black pottery	State-level non-genetic heir, President of Jianchuan County Haimen Black Pottery Association	Interviewee's family Workshop and training center

3.3 Tangible Product of Physical Collection

The physical collection is a crucial component of this study, which seeks to examine the craft features and market evolution of various pottery kinds through tangible data. The primary objectives encompass the documentation of materials, moulding, decorating and firing processes of pottery; the comparison of similarities and differences between traditional methods and contemporary innovations; an emphasis on the designers and producers of various pottery types, the contexts of their production, the users, the technical processes employed and the functional and artistic characteristics inherent to these pottery types. The physical verification of the questionnaire and interview data was also conducted. The data collection methods encompass physical acquisition, photographic documentation for organisation and archiving, 3D scanning of products to capture intricate details through high-definition imagery; technical analysis, contrasting pottery techniques across various regions; and interviews, coupled with an exploration of the product's creation context through dialogues with artisans. A total of 255 pottery items from the seven case regions were gathered and acquired during the fieldwork, with 128 physical items kept for data analysis following preliminary screening.

Table 2. Distribution of Physical Collections

No	Subjects	Amount	Descriptions
1	Subject 1: Western Yunnan Han Chinese Pottery	36	Daily local utility pottery, part of tourism pottery and folklore pottery.
2	Subject 2: Dai pottery in southwest Yunnan	18	Utility pottery, a small number of handicrafts and works of art
3	Subject 3: Yunnan Zhongning Glazed Pottery	15	Utility and creative pottery, partly decorative and folklore pottery
4	Subject 4: Jianshui Purple Pottery, South Yunnan	15	Crafts and artworks, partly utilitarian ceramics
5	Subject 5: Northwest Yunnan Shangri-La black pottery	21	Utility pottery, partly decorative and cultural pottery
6	Subject 6: Western Yunnan pottery plastic tile cat	9	Mainly decorative, a small amount of practical and cultural creations
7	Subject 7: Western Yunnan Jianchuan black pottery	14	Utility and cultural creation
	Total	128	

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4. ANALYSIS AND FINDINGS

4.1 Integration of Data Collection Tools

By employing a combination of questionnaire surveys, in-depth interviews and physical collection, this study has formed a triangulation data validation system, with each of these data collection tools providing a complement to the others in order to guarantee the dependability of the results. This study made use of three primary instruments for the collecting of data. In order to assist in the analysis of industry trends and market dynamics pertaining to Yunnan folk pottery, a certain percentage of quantitative data was obtained through the questionnaire survey that was administered. Additionally, the in-depth interviews that were conducted provided in-depth practical experience in order to compensate for the shortcomings of the questionnaire data and provide the study with greater explanatory power. Finally, the physical collection provided physical evidence for cross-checking the authenticity of the data. As a result of the combination of the three elements, a robust research framework is established for the investigation of the relationship between Yunnan folk pottery practitioners, technology and products, as well as the data analysis of the current situation of Yunnan folk pottery, the impact brought by technological innovation and the impact of the policies on the protection of non-heritages and the development of cultural and creative industries. Additionally, this framework serves as a scientific foundation for the path of the preservation and revival of Yunnan folk pottery.

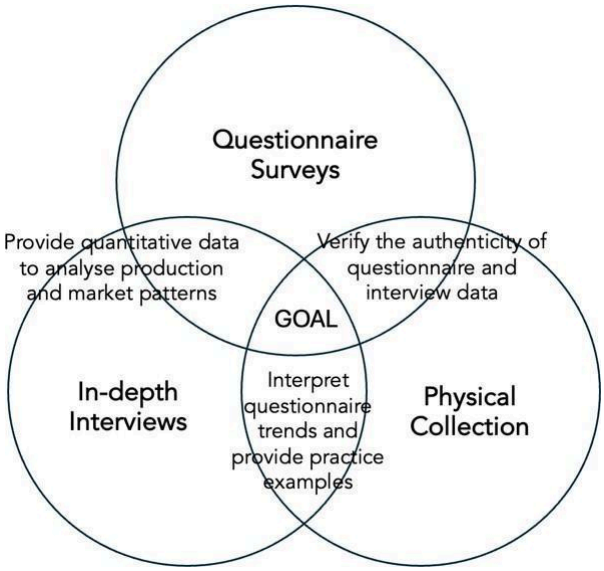

Fig. 3. Embodiment of Data Collection Tool
Source: Developed by researcher

4.2 Reliability Evaluation Results of Yunnan Folk Pottery Value through Multi-Dimensional Survey of the Yunnan Pottery Industry

Reliability analysis is a method that is used to investigate the extent to which responses to quantitative data are reliable and accurate. This method is particularly useful when it comes to analysing attitude scale questions. The analysis of the alpha coefficient is also included in the reliability analysis. If the alpha coefficient is higher than 0.8, it indicates that the reliability is high. If the alpha coefficient is between 0.7 and 0.8, it indicates that the reliability is good. If the alpha coefficient is between 0.6 and 0.7, it indicates that the reliability is acceptable. If the alpha coefficient is less than 0.6, it indicates that the reliability is not good (The SPSSAU Project, 2025).

The findings of the reliability analysis of the questionnaire in this study, which was performed using SPSSAU analysis, show that the value of the reliability coefficient is 0.733, which is greater than 0.7, thus demonstrating that the quality of the study data's reliability is excellent. The value of the dependability coefficient of the study data is also greater than 0.7, which

indicates that the quality of data reliability is excellent and may be used for further analysis in a complete manner. As shown in Figure 3, the reliability coefficient obtained in this study supports the internal consistency of the questionnaire data.

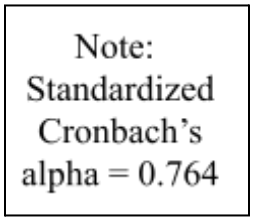

Fig. 4. The reliability coefficient is 0.733, which is more than 0.7, indicating strong study data reliability.

4.3 Interview Coding and Thematic Analysis Using NVIVO

Yunnan ceramic product categories and attributes were summed using NVIVO software's three-level coding findings. Information on product composition was gathered from 12 in-depth interviews and categorised into 'product components', 'product categories' and 'product craft and creative features' during the coding process. Extracting product composition information from 'product components and subordinate nodes of 'product category' and 'product technological and artistic characteristics' was systematic. Each respondent's statement was tagged and data was coded for completeness and correctness using frequency statistics. The coding results demonstrate practitioners' understanding of product kinds, representative works and craft aspects in pottery production, offering a clear data presentation framework. Scientifically traceable statistical findings of product types and attributes are presented (see Table 3). Distribution of Physical Collections). The product types include a wide range of useful and artistic pottery, including flowerpots, tea sets, glazed pottery and tile cats, with different regional and national features. The ceramic works showcase both conventional and new techniques in many places. Hu Wensen's 'Glazed Ceramic Tea Set' is known for its glossy glaze, Yang Shuxing's 'Beauty Vase' features colourful carvings and Lutong Enzhu's 'Ghee Tea Jar' is a unique ceramic artwork. The 'Ghee Tea Jar' by Lutong Enzhu represents the Eight Treasures of Tibet through traditional decoration. Product characteristics in Yunnan ceramics include rough, plain, wood-fired, glazed gloss and other forms of craftsmanship, reflecting Yunnan regional craft and material variances.

4.4 Technical and Technological Practice

The systematic summary of the techniques and craftsmanship methods used in Yunnan pottery were created utilising the three-level coding findings that were generated by the NVIVO software. In the process of coding, the contents that were relevant to the pottery production process were extracted from the 12 in-depth interviews and organised into the node of "technical elements" and its subordinate nodes, which included "raw material sources," "moulding process," "decorative process," "firing process," and "pottery production process." In addition, "decoration process," "firing process," "equipment and tools used," and other secondary nodes were also incorporated. In order to guarantee that the information is both extensive and accurate, every single piece of data is thoroughly categorised and enumerated. The coding results provide a visual representation of the technical procedures that pottery makers in Yunnan employ during the production process. These results also show how traditional craftsmanship and contemporary methods are combined.

4.5 The Impact of Contemporary Environment on Yunnan Folk Pottery Artefacts

Three-level coding using NVIVO software was used also summarise the impact of modern surroundings on ceramic product sales, kind and performance. Statistical results indicate a reduction in conventional product sales, as reported by Liu Chuan Dao, while tourist hotels purchased newer, more profitable products. Respondents reported that Yipan's pottery has evolved from cooking utensils to flower pots, while Yang Shuxing has elevated traditional household utensils into high-end handicrafts.In terms of performance, respondents reported increased durability and refinement (e.g. Sun Nuo Jiangcai) and stressed the need for both practicality and aesthetics (e.g. Xiao Chunkui and Dong Zhiming). The data was methodically summarised using NVIVO coding to ensure accuracy and traceability.

Table 3. Distribution of Physical Collections

Interviewed number	Interviewee Name	Components	Product Descriptions	Characteristics
P1	Liu Chuan Dao	Flower pots, water tanks, tea	Large Vat	Rough earthenware
P2	Sun Chaozong	Tea set, Wine set	Antique Tea Set,	Plain Pottery
P3	Yiban	Cookware, Flowerpot	Traditional Cookware	Jog wheel craft
P4	Yang Shuxing	Vases, Tea Cans	Beauty Bottle	Painted and engraved
P5	Hu Wensen	Glazed Ceramic Ware	Glazed Ceramic Tea Set	Glaze
P6	Xiao Chunkui	Household Goods, Tea Ware	Chai Roasted Tea Set	Wood-fired
P7	Xu Ronghong	Decorations, Tea Ware	Chai Roasted Artwork	Wood-fired
P8	Sun Nuo Jiangcai	Hot Pot, Tea Pot	Carved Dragon Head Hot Pot	Inlaid Porcelain Tiles
P9	Rutong Enzhu	Fondue Pot, Ghee Tea Pot	Ghee Tea Pot	Treasures Decoration
P10	Lhagang Shobha	Tea Cups, Coffee Cups	Tibetan Beast Relief	Tibetan Cultural Decoration
P11	Gao Jinfu	Tile Cats	Five Blessings Cat	Combined Tile Cats
P12	Dong Zhiming	Roasted Tea Pot, Tile Cat	Roasted Tea Canister	Hammered texture

4.6 Physical Collection Study of Pottery Craft Techniques: Materials, Processes and Design Evolution Across Seven Regions

For this section, the research team selected five items from each of the seven cases, totalling 35 representative products, for further data analysis after a preliminary evaluation, practitioner insights, user assessments and the researcher's thorough evaluation. As shown in Figure 5, BSHP1–6 represent the final five Baoshan Traditional Han Chinese pottery production samples, while BSHP-0 represents the sieved-out sample. DHDP1–6 represent the final five Dehong Dai slow-wheeled pottery samples, whereas DHDP-0 represents the sieved sample. HNGT1–6 contain the final five Huaning glazed pottery samples, while HNGT-0 represents the sieved sample.

JSPP1–6 contain the final five Jianshui Purple Pottery samples and JSPP-0 represents the sieved sample. XGBP1–6 represent the final five Shangri-La Black Pottery samples, while XGBP-0 represents the sieved sample. The final five Dali Wacat samples are DLTC1–6, while DLTC-0 represents the sieved sample. JCBP1–6 represent the final five Jianshui purple pottery samples.

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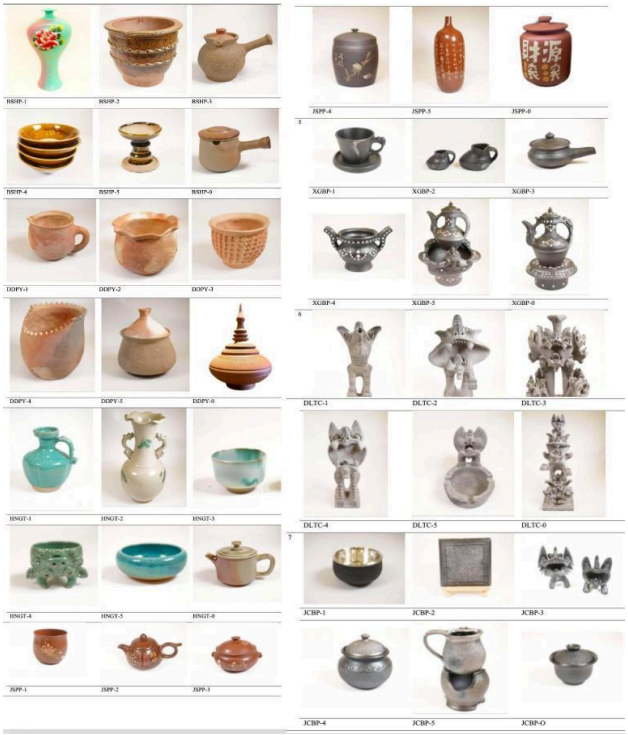

Fig. 5. Selection of Representative Pottery Samples for Analysis
Source: Developed by researcher

BSHP-0 was eliminated because a practitioner replicated items from other provinces, thereby removing its form, cultural and regional characteristics. The designer-made Dai pottery DHDP-0 was removed because its folk relevance was weaker than its artistic attributes. Huaning artisans produced several chai-burnt teapots similar to HNGT-0 across multiple regions in Yunnan. Although HNGT-0 was made by a Huaning practitioner, its wood-fired characteristics are common to many Yunnan pottery sites and therefore lack the distinctive features of Huaning glazed pottery.

JSPP-0 employs Jianshui purple pottery production techniques and materials; however, it lacks a strong cultural connection to the local context and is instead regarded as a cultural and creative product comparable to those from other regions. XGBP-0 and XGBP-5 share similar production processes, moulding and decorative functions, although their usage contexts differ. Likewise, JCBP-0 and JCBP-4 exhibit similarities to DLTC-0 in terms of workmanship, modelling and decorative approach. These conditions formed the basis for the final exclusion of the remaining samples.

4.7 Integrating and Comparing a Variety of Data Sources: Surveys, Interviews and Physical Examinations

Tabulating the data through these three primary sources: surveys, interviews and physical data; collectively illustrate the opportunities and challenges encountered by the Yunnan folk pottery industry regarding inheritance, technological advancement, product commercialisation and the influence of policy support. The results of the statistical analysis of the 103 responses that were obtained through the questionnaire survey provide an in-depth and comprehensive overview of the current conditions of individuals who are involved in Yunnan traditional pottery. This overview includes detailed statistics on a variety of factors, such as age distribution, educational background, occupational roles, technical craft preferences, market circumstances and supporting policy environments. Furthermore, twelve interviews were analysed in detail and the coding of the interviews was revised to provide a more thorough understanding of the participants' technical craftsmanship heritage, the ways in which they have adapted to changes in the product market, the significance of policy support and the routes of influence and innovation that are consistent with and provide further clarification of the results of the questionnaire. In order to substantiate and bolster the reliability of the findings, physical data were also gathered via a methodical assessment of

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thirty-five ceramic objects that had been screened at the third level. The assessment concentrated on the objects' material characteristics, technological capabilities and their suitability for the market. The specifics of this evaluation are outlined.

5. CONCLUSION

The revitalisation and preservation of Yunnan folk pottery art rely on the proactive adaptation of artisans, strategic market guidance and balanced technological integration, with the harmonious development of these three dimensions establishing the basis for the craft's sustainable advancement. The growing engagement of young artisans and the integration of university education have facilitated a balance between intellectualisation and marketisation in the ceramic sector at the practitioner level. At the product level, fluctuations in market demand directly affect the viability and trajectory of craft skills, while the expansion of cultural and creative sectors has augmented the commercial worth of Yunnan pottery. The judicious and measured integration of contemporary industrial methods enhances productivity while reducing disruption to traditional processes, thus attaining a functional equilibrium between heritage and modernity. The paper provides a “practitioner - product – technology” interaction model, providing theoretical support for the sustainable development of Yunnan folk pottery and elucidating the methods by which traditional crafts evolve amid modernisation. In the future, the Yunnan pottery industry must adopt a model that adeptly balances inheritance and innovation to sustain long-term vitality in a progressively competitive market landscape. This study, however, has specific drawbacks. The focus is predominantly on folk pottery from the Yunnan region, encompassing notable examples such as Jianshui purple pottery, Huaning glazed pottery, Western Yunnan Han pottery, Western Yunnan Dai pottery, Jianchuan black pottery, Shangri-La black pottery and Western Yunnan ceramic moulded tile cats. The cessation of Nu pottery manufacture in the Nujiang region precluded fieldwork, leading to the exclusion of certain ethnic pottery specimens. Furthermore, Yunnan pottery constitutes merely one of numerous regional folk pottery traditions in China; other practices, such as Yixing Zisha pottery in Jiangsu, Qinzhou Nixing pottery in Guangxi and Rongchang Anfu pottery in Chongqing, demonstrate unique developmental paths. Therefore, although the results of this study had significant explanatory value for Yunnan folk pottery, they may not be generally applicable to other places. Subsequent research ought to encompass other provinces to facilitate cross-regional comparative assessments, thereby enhancing comprehension of the inheritance and innovation patterns that influence pottery traditions throughout China.

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*Ethics Approval and Consent to Participate : All procedures involving human participants followed standard ethical guidelines for social science research, and informed consent was obtained from all participants.

CONFLICT OF INTEREST STATEMENT

The authors agree that this research was conducted in the absence of any self-benefits, commercial or financial conflicts and declare the absence of conflicting interests with the funders.

AUTHORS' CONTRIBUTIONS

Authors' Contributions To ensure proper credit and accountability, the individual contributions of the authors are specified as follows:
Yu Jiarui: Substantial contribution to the conception and design of the work; and the acquisition, analysis, and interpretation of data.
Verly Veto Vermol: Conceptualization, methodology, and overall project supervision. Responsible for communication with the journal and ensuring the integrity of the final manuscript.
Salwa Ayob: Drafting the work and revising it critically for important intellectual content.
Nik Nor Azidah Nik Aziz: Final approval of the version to be published and agreement to be accountable for all aspects of the work.
Lin Tianqing: Provided technical assistance, data collection, and visualization support.

DECLARATION OF GENERATIVE AI IN THE WRITING PROCESS

During the preparation of this work, the authors used Quillbot in order to assist in language refinement, paraphrasing, grammar correction, and improvement of sentence clarity and readability. After using this tool, the authors reviewed and edited the content as needed and take full responsibility for the content of the publication.

ETHICS STATEMENT

This study was reviewed and approved by the Institutional Ethics Committee of Universiti Teknologi MARA (Approval No: REC/05/2024 (PG/MR/195). All procedures involving human participants/animal subjects were in fulfilment of the ethical standards of the 1964 Helsinki Declaration. Informed consent was obtained from all participants, and data anonymity was strictly maintained throughout the study.

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