A Systematic Literature Review on the Mechanism of International Talent Mobility in Artistic Ceramics under the Context of Intangible Cultural Heritage (ICH) Globalization

ABSTRACT

**Aims:** This study aims to systematically review and classify existing research on international talent mobility in the artistic ceramic industry within the context of intangible cultural heritage (ICH) globalization. It seeks to develop an integrative conceptual model based on four key mechanisms: platform development, policy support, incentive systems, and cross-cultural education.

**Study Design:** Qualitative systematic literature review.

**Methodology:** Using the PRISMA approach, a total of 178 academic records were initially retrieved from databases such as CNKI, Web of Science, Scopus, and Google Scholar with keywords including “ceramic cultural industry,” “intangible cultural heritage,” “creative talent mobility,” and “international cooperation.” After duplicate removal and title/abstract screening, 92 articles underwent full-text review, and 27 peer-reviewed articles were selected based on thematic relevance, theoretical rigor, and cross-cultural scope. Thematic coding and conceptual synthesis were applied to identify core dimensions informing the development of the proposed framework.

**Results:** The review identified four interrelated mechanisms influencing international mobility of ceramic creative talents: (1) platform development (e.g., artist residencies, institutional collaborations), (2) incentive systems (e.g., grants, recognition, intellectual property protection), (3) policy and institutional support (e.g., visa facilitation, cross-border agreements), and (4) cross-cultural education (e.g., globalized curricula, intercultural communication). These findings were synthesized into the Trans-regional and Multi-stakeholder Talent Mobility Framework. The review also highlights key research gaps, including limited empirical insights on long-term retention, adaptation processes, and the role of digital mobility platforms.

**Conclusion:** A holistic understanding of cross-border creative talent flow in the ceramic ICH sector requires coordinated efforts across education, policy, and industry. The proposed model provides a theoretical basis for future empirical research and practical strategies to foster sustainable talent integration. Heritage cities such as Jingdezhen may benefit from context-specific policies that align cultural diplomacy with creative economy development.

*Keywords: international talent mobility，intangible cultural heritage, artistic ceramics*

1. Introduction

Artistic ceramics, as both a form of intangible cultural heritage (ICH) and a vital component of cultural and creative industries (CCI), play a dual role as a cultural symbol and an economic asset. They not only reflect regional identity and historical craftsmanship but also serve as exemplary cases of how traditional culture can be revitalized through industrial innovation. As the internationalization of ICH accelerates and cultural industries increasingly engage in cross-border collaboration, new challenges and opportunities emerge regarding the development, selection, and international mobility of creative talents in the ceramic sector. This has become a pressing issue for both scholars and policymakers seeking to promote sustainable cultural exchange and global talent integration.

This paper aims to conduct a systematic categorization and critical review of existing literature to examine the research trajectories, theoretical underpinnings, and practical mechanisms that influence international talent mobility in the context of ICH globalization. The overarching objective is to construct a conceptual framework that can inform both academic inquiry and policy formulation, particularly in regions where ceramic heritage is actively integrated into contemporary cultural industries.

To clarify the scope of this study, several key concepts are defined. “Intangible cultural heritage (ICH)” refers to traditions, skills, and knowledge passed down through generations, officially recognized by bodies such as UNESCO. “Cultural and creative industry (CCI)” denotes the sector that transforms cultural resources into economic outputs through creativity and innovation. “Artistic ceramics” refer to ceramic products that combine aesthetic, cultural, and utilitarian values. “Creative talents” are professionals with cross-disciplinary expertise in areas such as art, design, culture, and communication. Lastly, the term “mobility mechanism” refers to institutional, structural, and informal processes that enable the movement of such talents across geographic and cultural boundaries.

Structurally, the paper is organized into five chapters. Chapter 1 introduces the background, research purpose, and core concepts. Chapter 2 analyzes the global development context and relevant theoretical frameworks. Chapter 3 synthesizes and categorizes representative literature. Chapter 4 constructs an integrated model of international talent mobility based on key dimensions identified in the literature. Chapter 5 concludes with theoretical implications, policy recommendations, and suggestions for future research.

2. Development Context and Theoretical Foundation

**2.1 Global Cultural Exchange and the Evolution of the Ceramic Intangible Cultural Heritage (ICH) Industry**

In the context of accelerating globalization and intensified cross-cultural interactions, Intangible Cultural Heritage (ICH)—particularly traditional crafts such as ceramics—has assumed a new role as a medium for intercultural dialogue and soft power expression. Chinese ceramics, with Jingdezhen as a globally recognized center, are experiencing a renaissance. Under the dual impetus of UNESCO’s advocacy for safeguarding ICH and China’s "Belt and Road" Initiative, ceramics are increasingly showcased on international platforms, facilitating both cultural transmission and economic exchange.

These developments have elevated the strategic importance of the ceramic ICH industry within global cultural and creative sectors. The integration of traditional craftsmanship with contemporary artistic and technological innovations has broadened the appeal of Chinese ceramics in the global market. As a result, the ceramic industry is no longer limited to preservation but is becoming a dynamic force in international cultural entrepreneurship.

**2.2 Demand and Trends in International Talent Mobility**

As the global ceramic industry continues to evolve, there is a growing demand for highly skilled creative talents who possess a hybrid set of competencies: artistic innovation, cultural literacy, market awareness, and cross-cultural communication ability. These individuals are not only practitioners of craft but also cultural intermediaries capable of navigating global creative economies.

International talent mobility in this field is primarily facilitated through mechanisms such as artist-in-residence programs, bilateral cultural exchanges, joint exhibitions, international ceramic biennales, and academic collaborations. These platforms enable the circulation of knowledge, skills, and cultural perspectives, contributing to the global visibility and revitalization of ceramic ICH.

However, despite these positive trends, several challenges persist. Structural barriers—including visa policies, unequal access to resources, and institutional rigidity—often hinder smooth talent flows. In addition, cultural adaptation issues and mismatches between talent capabilities and local industry needs can lead to underutilization or attrition of international professionals. Addressing these issues requires more inclusive, flexible, and supportive systems for managing global creative talent mobility.

**2.3 Theoretical Frameworks**

To better understand the dynamics of talent flow, innovation, and cultural adaptation in the international ceramic Intangible Cultural Heritage (ICH) context, this study draws upon three interrelated theoretical frameworks: Creative Class Theory, Cross-Cultural Management Theory, and Social Network Market Theory. These frameworks provide a multidimensional perspective on how talent mobility, intercultural communication, and social capital influence the development and global dissemination of ceramic ICH.

Firstly, Creative Class Theory (Florida, 2002) emphasizes the pivotal role of creative individuals in driving economic and cultural advancement. Florida argues that regions which promote diversity, openness, and innovation are more likely to attract and retain creative professionals. In the ceramic ICH field, cultivating an environment that supports experimentation, multicultural collaboration, and continuous professional development is essential for sustainable innovation. This theory suggests that fostering a vibrant ecosystem encourages creative practitioners—such as ceramic artists, designers, and curators—to contribute to both heritage preservation and cultural renewal.Secondly, Cross-Cultural Management Theory (Hofstede, 2001) offers a framework for understanding how national cultural differences influence communication styles, work behavior, and group dynamics. In international ceramic collaborations, recognizing and managing these cultural dimensions—such as power distance, individualism vs. collectivism, and uncertainty avoidance—enables more effective interaction among diverse stakeholders. Such cultural awareness is critical for facilitating mutual understanding, preventing conflict, and enabling smoother knowledge transfer across institutions and communities.Finally, Social Network Market Theory (Potts et al., 2008) conceptualizes creative industries as ecosystems where value creation is embedded in networks of social relationships rather than purely market mechanisms. This theory highlights that talent mobility and innovation are influenced by trust, reputation, shared cultural norms, and institutional affiliations. In the context of ceramic ICH, the success of transmission and revitalization efforts largely depends on the strength and connectivity of these social networks, including mentorships, collaborative platforms, and cross-border institutional ties.

To visualize the interconnection between these theoretical frameworks and their relevance to this study, Table1. below maps the key dimensions each theory contributes to understanding ceramic ICH in the global context:

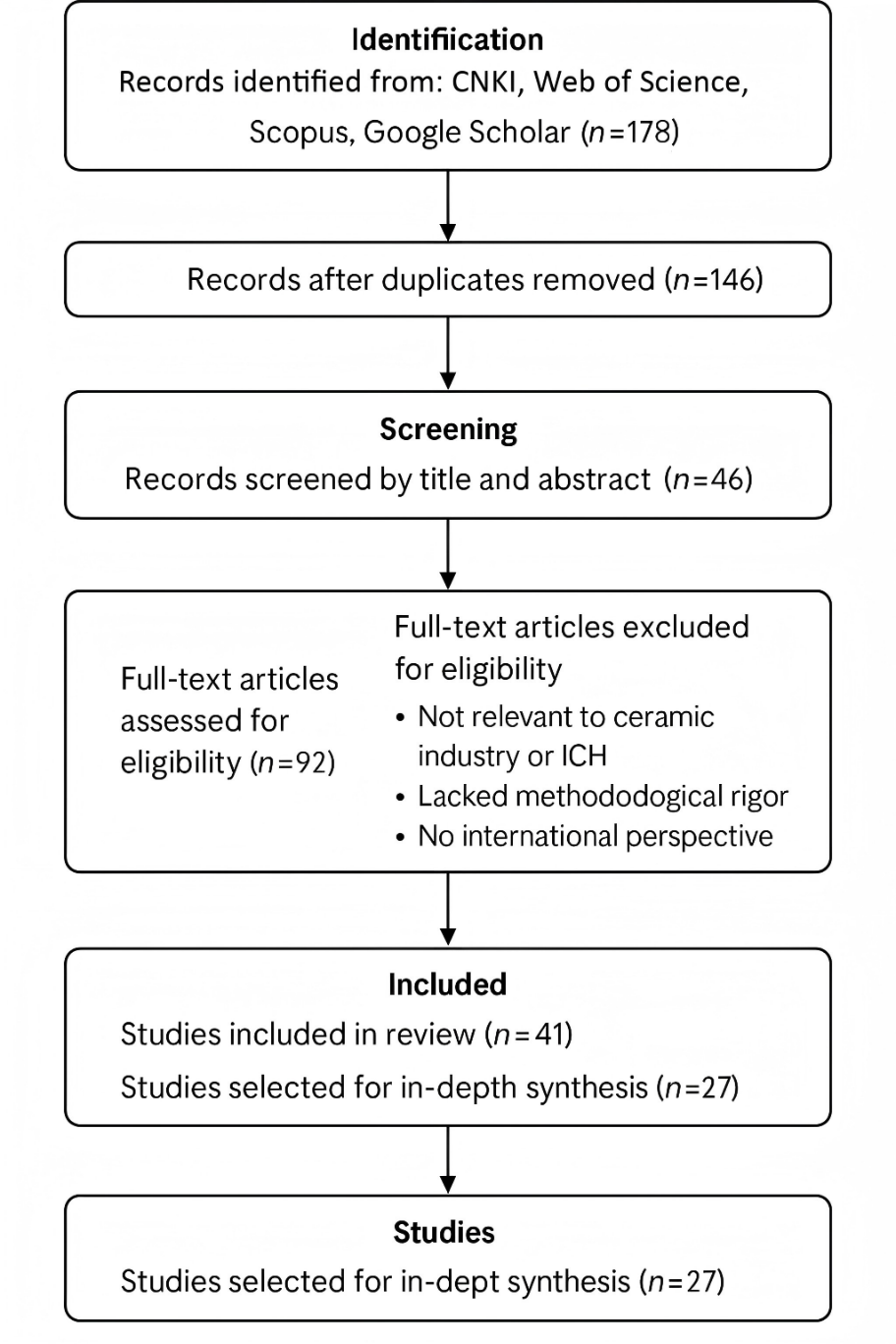
**Table 1: Integration of Theoretical Frameworks in the Study of International Ceramic ICH**

|  |  |  |
| --- | --- | --- |
| **Theoretical Framework** | **Key Focus Area** | **Application to Ceramic ICH Context** |
| Creative Class Theory | Talent attraction and retention | Encouraging diverse, open, and innovative environments that support creative ceramic professionals |
| Cross-Cultural Management | Intercultural dynamics and coordination | Managing cultural differences to enhance collaboration in international ceramic projects |
| Social Network Market Theory | Social capital and relational networks | Strengthening artist and institutional networks to facilitate knowledge flow and cultural exchange |

**2.4 Literature Search and Screening Process**

To construct a comprehensive understanding of existing scholarship and systematically identify research gaps, this study adopted the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) methodology to conduct a structured literature review. The search process unfolded in four sequential stages. First, an initial search was carried out across major academic databases including Web of Science, Scopus, CNKI, and JSTOR. This phase employed a combination of targeted keywords such as “ceramic ICH,” “cultural heritage mobility,” “creative talent migration,” “Jingdezhen,” and “cross-cultural exchange,” resulting in the retrieval of 178 relevant publications. Following this, a deduplication process was conducted to eliminate repeated entries, yielding 146 unique records for further examination. In the next stage, titles and abstracts were screened to assess each work’s relevance to the central research questions. This screening phase resulted in a refined list of 92 studies deemed potentially suitable for inclusion. A full-text review of these shortlisted articles was then performed, applying inclusion criteria such as empirical grounding, thematic relevance, and methodological rigor. This step led to the selection of 41 studies for in-depth consideration.

Ultimately, 27 high-quality core articles were retained as the final literature pool. These works collectively form the theoretical and empirical foundation of this research, providing critical insights into the intersection of artistic ceramics, international talent mobility, and the globalization of intangible cultural heritage.



**Fig.1. Systematic Literature Selection Process**

3. Literature Synthesis and Classification

**3.1 Selection Criteria and Methodology**

To ensure scholarly rigor and thematic relevance, this study adopted a systematic and interdisciplinary approach to the literature review, drawing from fields such as cultural heritage studies, creative industries, higher education, and international talent mobility. A total of 30 peer-reviewed journal articles published between 2002 and 2024 were selected for synthesis based on four principal inclusion criteria. First, topical relevance was emphasized; all selected works directly address one or more of the following domains: ceramic arts, the internationalization of intangible cultural heritage (ICH), creative education models, or global talent mobility within cultural and creative sectors. Second, theoretical con7tribution was prioritized, with preference given to studies offering robust conceptual frameworks, analytical models, or theoretical mechanisms, rather than purely descriptive or historical narratives. Third, empirical depth was a key consideration; studies grounded in fieldwork, case analysis, or mixed-method research were selected for their ability to reveal complex patterns, institutional dynamics, and talent mobility pathways. Fourth, geographic representativeness was taken into account to facilitate cross-cultural comparison, ensuring the final sample included both Chinese and international case studies from Asia, Europe, and North America.

Following article selection, a qualitative thematic synthesis was conducted. Through open coding and thematic clustering techniques, four overarching thematic categories were identified, forming the analytical backbone of this chapter and providing a structured lens for interpreting the research findings.

**3.2 Thematic Categories**

The systematic review identified four major thematic categories that structure the scholarly discourse on international talent mobility in the context of ICH ceramics: (1) transmission and global circulation, (2) innovation in the ceramic industry chain, (3) talent development and education models, and (4) incentive systems and mobility mechanisms. Each theme reflects a distinct but interconnected domain shaping the transnational ecosystem of artistic ceramics.

**3.2.1 Transmission and Global Circulation of ICH Ceramics**

This thematic strand focuses on the mechanisms through which traditional ceramic knowledge—particularly Jingdezhen porcelain—has been internationally disseminated. Studies by Zheng (2024) and Sun (2024) illustrate how platforms such as UNESCO heritage listings, Belt and Road cultural diplomacy, and digital curation significantly enhance the global visibility and legitimacy of Chinese ceramic heritage. Core dissemination mechanisms identified in the literature include participation in international ceramic biennales and museum collaborations, the embedding of cultural narratives in curatorial and exhibition design, and the strategic use of digital storytelling, social media, and online archives to engage broader transnational audiences. Importantly, these studies argue that the global circulation of ICH ceramics involves not only heritage preservation but also cultural translation—reconfiguring tradition in ways that are meaningful and resonant within contemporary, globally networked contexts.

**3.2.2 Innovation in the Ceramic Industry Chain**

The second category captures the evolving transformation of the ceramic sector from a localized, craft-based tradition to a hybridized and innovation-driven industry. The reviewed literature reveals an increasing convergence of artisanal skills with digital fabrication technologies, artificial intelligence, and global design markets. Jiang et al. (2024), for instance, explore how AI-enabled pattern recognition and automated production systems have optimized porcelain manufacturing in Jingdezhen. Meanwhile, Li (2024) investigates the integration of traditional Chinese motifs with algorithmic aesthetics in product design. Additional studies emphasize the critical role of design thinking, creative incubation spaces, and interdisciplinary collaboration in revitalizing and scaling the ceramic industry. As summarized in Table 2 (Comparative Focus of Studies on Ceramic Innovation), these works collectively demonstrate how tradition is being recontextualized through digital art, material innovation, and commercial scalability.

**Table 2. Comparative Focus of Studies on Ceramic Innovation**

|  |  |  |  |
| --- | --- | --- | --- |
| **Author** | **Innovation Focus** | **Methodology** | **Key Insight** |
| Jiang et al. | AI in production logistics | Case study | Automation enhances scale and precision |
| Li (2024) | Digital aesthetic integration | Design analysis | Tradition recontextualized via digital art |
| Kim (2023) | Material science and ceramics | Lab-based research | New materials enhance sustainability and function |

Note: This table summarizes key contributions to innovation in the ceramic industry chain, showing how different studies approach technology integration and design transformation.

**3.2.3 Talent Development and Creative Education Models**

This thematic stream investigates the educational infrastructures and talent cultivation models that underpin the global development of ceramic artistry. Scholars such as Wu and Zhu (2024) underscore the importance of applied universities and international artist residencies in equipping students with the intercultural competencies and technical skills required for global participation. Feng et al. (2017) highlight the role of vocational training pathways that blend localized craftsmanship with global design standards. The literature also points to the growing need for curriculum reform, experiential learning, and stronger collaboration between academic institutions and the ceramic industry. Overall, these studies advocate for a multilayered talent ecosystem that not only addresses local cultural preservation but also aligns educational outputs with international labor market demands in the creative economy.

**3.2.4 Incentive Systems and Talent Mobility Mechanisms**

The final thematic category examines the institutional, motivational, and technological factors that facilitate or constrain the international mobility of creative talents in the ceramic field. At the policy level, Niu et al. (2017) analyze how visa facilitation, cultural funding schemes, and strategic career support mechanisms have been employed to attract and retain skilled cultural workers. Wu (2025) explores the effectiveness of performance-based rewards, professional recognition mechanisms, and cross-border institutional collaborations in promoting sustainable engagement among international ceramic artists. Additional studies highlight the significance of mobility-supportive infrastructure, including digital platforms that enable virtual residencies and online exhibitions, especially in post-pandemic contexts. As summarized in Table 3 (Multilevel Incentives for Talent Mobility), the literature collectively emphasizes a multi-scalar approach—combining policy, institutional, personal, and technological incentives—to ensure a more inclusive and adaptive framework for global talent circulation.

**Table 3. Multilevel Incentives for Talent Mobility**

|  |  |
| --- | --- |
| **Level** | **Examples** |
| **Policy Level** | Visa facilitation, funding grants |
| **Institutional** | Artist residencies, joint degree programs |
| **Personal** | Recognition,professional development, income |
| **Technological** | Digital platforms enabling virtual mobility |

Note: This table outlines key incentive structures across four levels that influence the international mobility of creative talents in the ceramic sector.

**3.3 Identified Research Gaps and Limitations**

Despite a growing body of scholarship on intangible cultural heritage (ICH) and creative industries, several critical limitations persist within the current literature, particularly regarding the international mobility of talent in artistic ceramics. This study identifies four major research gaps that warrant closer attention.

First, there is a limited focus on the mechanisms of cross-cultural mobility. While many studies investigate talent cultivation within national or regional contexts, few delve into the institutional, socio-cultural, and psychological factors that facilitate or hinder international mobility, especially in the highly specialized domain of ceramic ICH. This omission restricts our understanding of how global exchanges in craftsmanship occur and are sustained. Second, existing literature tends to concentrate on short-term mobility models such as exhibitions, workshops, or artist residencies. However, strategies for long-term talent retention—including institutional integration, stable career pathways, and sustainable funding—are largely underexplored. Without addressing these deeper systemic issues, it is difficult to foster enduring engagement with ICH practices at the global level. Third, the research landscape remains fragmented across sectors. Contributions often emerge independently from the fields of education, heritage policy, or industrial design, without forming cohesive, interdisciplinary frameworks. This disconnect inhibits the development of comprehensive strategies that link educational institutions, cultural enterprises, and government agencies to support talent mobility in an integrated and sustainable manner.Fourth, with the advent of digital technologies and hybrid models of cultural exchange, new forms of virtual mobility have emerged—including online exhibitions, digital residencies, and remote training programs. Nevertheless, current studies have yet to fully examine how these evolving digital infrastructures are transforming the dynamics of talent circulation in ceramic ICH sectors.

To summarize these observations, the literature review reveals that although considerable progress has been made in documenting international engagement with ceramic ICH, several gaps remain. These include the lack of intercultural reception analysis in global ICH dissemination, the limited inclusion of traditional craftspeople in digitally driven innovation frameworks, weak linkages among education, industry, and policy, and insufficient attention to long-term retention and digital mobility models.

**Table 4. Overview of Literature Themes, Contributions, and Gaps**

|  |  |  |
| --- | --- | --- |
| Thematic Area | Key Contribution | Main Gap Identified |
| ICH Transmission | Cultural diplomacy, digital curation | Lack of intercultural reception analysis |
| Industry Chain Innovation | AI, digital design, new material use | Limited focus on traditional craftsman's integration |
| Talent Development | Cross-border education, vocational training | Fragmented industry-academia-government collaboration |
| Talent Mobility & Incentives | National incentives, institutional support | Neglect of long-term retention and digital mobility trends |

**3.4 RESEARCH INNOVATIONS AND CONTRIBUTIONS**

**3.4.1 Research Innovations**

In response to gaps in the existing literature, this study introduces several key innovations that enrich and extend current understandings of international talent mobility within the context of intangible cultural heritage (ICH), with a specific focus on the field of artistic ceramics.

Firstly, the study applies a novel cross-cultural analytical lens to investigate institutional, socio-cultural, and psychological mechanisms shaping mobility pathways for ceramic artists. In contrast to previous research that concentrates on domestic training models, this study emphasizes how intercultural adaptation, global competence, and policy-driven incentives collectively influence creative migration—particularly between China and prominent international cultural hubs.

Secondly, the research shifts the focus from short-term engagements such as exhibitions and residencies to the sustainability of long-term involvement. It explores how mechanisms like integrated career planning, stable institutional support, and long-term affiliations can enhance continuity in global ICH transmission. This long-term perspective provides actionable strategies for building resilient and sustainable talent ecosystems.

Thirdly, this study bridges fragmented academic and professional discourses by proposing a multilevel collaborative framework that connects cultural institutions, higher education systems, and government agencies. This framework highlights the importance of intersectoral coordination in fostering holistic and sustainable international talent mobility, thereby addressing structural gaps identified in previous research.

**3.4.2 Theoretical and Practical Contributions**

The study further advances the field by incorporating the emerging dimension of hybrid and virtual mobility into its conceptual model, in response to the ongoing digital transformation of the creative industries. Global policy frameworks such as UNESCO’s Intangible Cultural Heritage Reports (2023) and UNCTAD’s Creative Economy Report (2022) emphasize the importance of transnational collaboration, inclusive cultural policies, and institutional support mechanisms—including visa facilitation, international agreements, and cultural diplomacy—in enabling the global circulation of artistic talent.

To expand the geographic and conceptual scope beyond Chinese and Anglophone contexts, the study draws on recent work by Comunian and England (2020, 2023), who explore how digital residencies, hybrid mobility schemes, and online cultural exchanges reshape the structure of international artistic collaboration. These findings reveal that virtual mobility fosters broader participation regardless of geographical limitations, offering new paradigms for global knowledge exchange and cultural interaction in a post-pandemic world.

By framing digital platforms not merely as tools but as core infrastructures that support intercultural learning, equitable resource access, and global networking, this research repositions them as fundamental to international mobility in the ICH ceramic industry.

Collectively, these innovations contribute to both theoretical advancement and practical policymaking. The study not only fills existing scholarly gaps but also offers concrete recommendations for cultural policymakers, art educators, and international institutions seeking to promote inclusive, sustainable, and globally integrated mobility strategies within the creative and heritage sectors.

4. Mechanism Dimensions and Model Construction

**4.1 Key Dimensions of Talent Mobility in International Cooperation**

Drawing from the findings of the literature synthesis, this section identifies four interrelated dimensions that collectively shape the international mobility of creative talents within the context of the ceramic industry and intangible cultural heritage (ICH). These dimensions form the building blocks of an integrated and functional talent mobility mechanism.

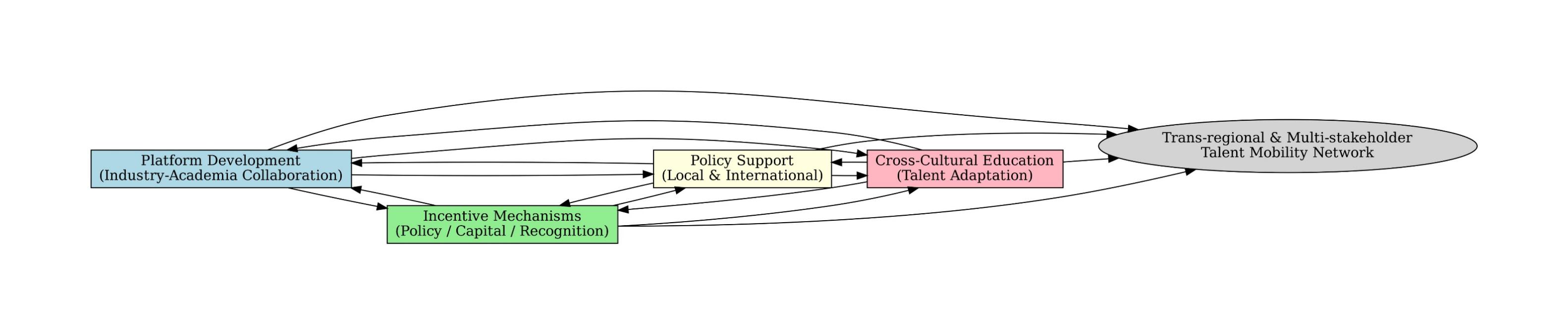
The first dimension, platform development, serves as the foundation for structured talent interaction, exchange, and co-creation. These platforms include both physical and virtual spaces that bring together artists, scholars, institutions, and policymakers. Common formats include artist-in-residence programs that allow practitioners to engage with local communities and gain intercultural experience while contributing to artistic innovation; international cultural expos and fairs, which function as transnational hubs for showcasing creative work, forging professional networks, and facilitating market entry; and academic or institutional partnerships—such as dual-degree programs, faculty exchanges, and joint research initiatives—that promote talent circulation and knowledge transfer between regions. An effective platform not only supports logistical coordination but also fosters trust, mutual recognition, and sustainable collaboration.The second dimension, incentive mechanisms, plays a critical role in attracting, motivating, and retaining creative talents within transnational networks. These mechanisms operate at multiple levels—individual, institutional, and policy-based—and include financial incentives such as grants, scholarships, and stipends for participation in international exchange programs. In addition, symbolic recognition through awards, fellowships, and curated exhibitions can enhance individual prestige and visibility. Protection of intellectual property (IP) rights further provides a legal safeguard that encourages creators to engage in cross-border innovation without fear of exploitation. A comprehensive and multi-layered incentive structure is essential to foster long-term engagement and cross-cultural commitment.The third dimension centers on policy and institutional support, which shapes the structural conditions under which international talent mobility can occur. This includes immigration and visa facilitation—such as fast-track artist visas or flexible residency options tailored to creative professionals—as well as cross-border agreements on cultural cooperation and mutual recognition of academic or professional qualifications. Government-funded subsidies or strategic investment programs are also important, especially in heritage-rich cities like Jingdezhen that seek to internationalize their local industries. When effectively aligned with national or regional cultural diplomacy agendas, these policies can enhance the depth, efficiency, and sustainability of international talent flows.

The fourth and final dimension concerns cross-cultural education and competence development, which is vital for preparing mobile talents to adapt and thrive in diverse environments. Education systems must integrate multilingual and multicultural training that enables communication and collaboration across cultural boundaries. Curriculum internationalization—such as incorporating comparative design studies, case-based learning, and globally co-taught courses—can further cultivate intercultural sensitivity and creativity. Additionally, cross-cultural adaptation programs, including mentorship schemes or intercultural mediation workshops, provide crucial social and emotional support for international talents adjusting to new cultural settings. Embedding intercultural competence within creative education ensures that mobile professionals are not only technically skilled but also culturally agile and socially integrated.

**4.2 Proposed Conceptual Model**

Based on the four dimensions outlined above, this study proposes a conceptual framework to understand and enhance international ceramic talent mobility in the context of ICH globalization. At the core of this model lies the concept of a cultural sharing platform, which acts as the central interface that integrates education, exchange, incentives, and institutional support. These subsystems include education and training programs as the input layer that equips talents with artistic and intercultural capacities; exchange and mobility programs as the transmission channels that enable interaction and cross-regional movement; incentive structures as the drivers that sustain participation and reward engagement; and policy and institutional frameworks as the enabling conditions that ensure structural feasibility and continuity.

These four components are dynamically interlinked and mutually reinforcing, forming a multi-stakeholder and cross-regional talent mobility network. Unlike linear or isolated processes, the model reflects the non-linear and interactive nature of mobility, where creative professionals continuously navigate physical, institutional, and cultural boundaries in iterative and reciprocal ways. By emphasizing systems-level integration, this conceptual model provides a strategic foundation for policymakers, educators, and cultural organizations seeking to develop inclusive, sustainable, and globally connected talent ecosystems in the ceramic cultural and creative sector.This model provides a flexible yet structured approach for policymakers, educators, and cultural institutions to coordinate efforts across national and sectoral lines. It also serves as a theoretical foundation for future empirical testing and policy design in the field of international cultural talent development.



**Fig. 2. Trans-regional and Multi-Stakeholder Talent Mobility Model**

**5. CONCLUSION AND FUTURE DIRECTIONS****5.1 Conclusion**

This study conducted a systematic literature review to explore the mechanisms of international talent mobility within the artistic ceramic industry, situated in the broader context of intangible cultural heritage (ICH) globalization. Through an integrative analysis of selected academic literature, four interdependent mechanisms were identified as essential in shaping the dynamics of cross-border creative talent flows. These mechanisms include: (1) platform development, which facilitates structured interaction and co-creation through residencies, fairs, and academic exchanges; (2) incentive mechanisms, such as financial, symbolic, and legal tools for attracting and retaining talent; (3) policy and institutional support, which offers the regulatory and infrastructural foundation for sustainable global engagement; and (4) cross-cultural education, which enhances adaptability, intercultural competence, and long-term integration.

These mechanisms form a multi-stakeholder framework that addresses both the structural and relational dimensions of talent mobility. The conceptual model proposed in this study emphasizes coordinated action among education providers, cultural industries, and policymakers to foster a globally connected creative ecosystem. Theoretically, the study contributes to discussions at the intersection of cultural economy and creative industries by integrating three foundational perspectives: Florida’s Creative Class Theory, Hofstede’s Cross-Cultural Management Model, and Social Network Market Theory (Potts et al., 2008). Together, these frameworks provide a multidimensional understanding of how mobile creative professionals navigate diverse cultural and industrial contexts within the ICH sector.

Recent global developments further validate this model. Reports by UNESCO (2023) and UNCTAD (2022) underline the growing relevance of digital platforms in facilitating virtual mobility, aligning with Comunian and England’s (2023) insights on digital residencies and hybrid collaboration. This enhances the framework’s theoretical robustness and practical relevance, particularly for heritage cities like Jingdezhen, which aim to align cultural diplomacy with creative economy strategies.

**5.2 Future Research Directions**

Despite its contributions, this study has several limitations. Firstly, the findings primarily draw on secondary sources, with limited empirical input from artists, institutional actors, or policymakers. To address this, future research should incorporate longitudinal case studies that examine the career paths, adaptation processes, and impacts of mobile ceramic artists. Secondly, although the review strives for a global perspective, the literature remains heavily skewed towards Chinese and Anglophone contexts. Comparative studies involving regions such as Latin America, Africa, East Asia, and Europe are needed to enrich the discourse and identify regional variations.

Thirdly, the rapid growth of virtual residencies, digital marketplaces, and online exhibitions in the post-pandemic era has transformed traditional talent mobility. This hybrid and remote model of cultural exchange remains underexplored and demands further research, particularly in relation to equity, access, and long-term sustainability.

Looking forward, future investigations should adopt mixed-methods approaches—integrating qualitative fieldwork, digital ethnography, social network analysis, and policy evaluation—to validate and refine the proposed framework. Such studies would offer deeper insight into how creative professionals navigate cultural complexities, construct transnational identities, and co-create cultural value across borders in the evolving global ceramic and heritage industries.

No AI Used

The author(s) hereby declare that no generative AI technologies such as Large Language Models (e.g., ChatGPT, GitHub Copilot) or text-to-image generators have been used during the writing, editing, or data analysis of this manuscript.

REFERENCES

1. Cai, S. Q. (2020). Research on the construction of internal incentive mechanisms for technological innovation in SMEs. China Market, 2020(19), 184–185.
2. Chen, C. (2021). Application and effectiveness analysis of incentive mechanisms in college students’ innovation and entrepreneurship education. Employment and Security, 2021(15), 64–65.
3. Chen, X. Y. (2023). A brief analysis of incentive mechanisms in college students’ innovation and entrepreneurship education. Bosom Friend Inspiration, 2023(20), 67.
4. Comunian, R., & England, L. (2020). Creative higher education and the global challenge of mobility: Towards a critical and comparative approach. International Journal of Cultural Policy, 26(2), 192–206. https://doi.org/10.1080/10286632.2018.1534845
5. Comunian, R., & England, L. (2023). Digital art residencies and global exchange: Rethinking artist mobility and knowledge sharing. Cultural Trends, 32(1), 10–27. https://doi.org/10.1080/09548963.2022.2144713
6. Chou, Y. W. (2024). An empirical study on the factors influencing talent innovation in the ceramic industry of Jingdezhen. Journal of Ceramics, 45(4), 821–828. https://doi.org/10.13957/j.cnki.tcxb.2024.04.021
7. Feng, L., Wang, L. P., & Huang, H. Y. (2017). Human resources training for creative ceramic industry. Industrial Technology & Vocational Education, 15(3), 48–51.
8. Florida, R. (2002). The rise of the creative class: And how it's transforming work, leisure, community and everyday life. Basic Books.
9. Hofstede, G. (2001). Culture's consequences: Comparing values, behaviors, institutions and organizations across nations (2nd ed.). Sage Publications.
10. Hou, Z. M. (2019). Research on the dynamic process of international entrepreneurship of SMEs. Pioneering with Science & Technology Monthly, 32(3), 42–47.
11. Jiang, B. Y., Feng, Y. M., & Li, G. L. (2024). AI-driven optimization of the ceramic cultural and creative industry chain. Ceramics Science & Art, 2024(9), 64–66. https://doi.org/10.13212/j.cnki.csa.2024.09.052
12. Ji, X. D., Zhu, X. J., & Cao, Z. H. (2019). Research on incentive mechanisms for college students’ innovation and entrepreneurship platform construction. Journal of Higher Education, 2019(19), 35–37. https://doi.org/10.19980/j.cn23-1593/g4.2019.19.012
13. Li, J. (2024). Contemporary development of ceramic arts and crafts. Ceramics Science & Art, 2024(7), 18–19. https://doi.org/10.13212/j.cnki.csa.2024.07.009
14. Li, S. Y., & Liu, H. Y. (2023). Research on innovation and entrepreneurship incentive mechanisms for engineering postgraduates. Education Method Discussion and Practice, 2023(11), 1–6.
15. Liu, G. J. (2024). Research on ceramic cultural and creative products under the background of intangible cultural heritage inheritance. Ceramics Science & Art, 2024(1), 118–119. https://doi.org/10.13212/j.cnki.csa.2024.01.042
16. Liu, W. B., & Pan, W. L. J. (2024). Research on ceramic product design and innovative application based on regional characteristic. Ceramic Studies, 39(3), 67–70. https://doi.org/10.16649/j.cnki.36-1136/tq.2024.03.039
17. Niu, J., Xia, J. Z., & Wang, H. (2017). Constructing talent introduction and incentive mechanisms for modern service industry in Tangshan. Modern Business, 2017(6), 94–95. https://doi.org/10.14097/j.cnki.5392/2017.06.049
18. Potts, J., Cunningham, S., Hartley, J., & Ormerod, P. (2008). Social network markets: A new definition of the creative industries. Journal of Cultural Economics, 32(3), 167–185. https://doi.org/10.1007/s10824-008-9066-y
19. Rogers, E. M. (2003). Diffusion of innovations (5th ed.). Free Press.
20. Schumpeter, J. A. (1934). The theory of economic development: An inquiry into profits, capital, credit, interest, and the business cycle. Harvard University Press.
21. Sun, Y. (2024). Analysis on the transformation of ceramic cultural and creative industry under digital creativity. Ceramics, 2024(11), 60–64. https://doi.org/10.19397/j.cnki.ceramics.2024.11.011
22. Throsby, D. (2001). Economics and culture. Cambridge University Press.
23. UNESCO. (2023). Culture and Creative Economy Outlook 2023. Paris: UNESCO Publishing. https://unesdoc.unesco.org/ark:/48223/pf0000387070
24. UNCTAD. (2022). Creative Economy Outlook 2022: Prospects for Developing Countries. Geneva: United Nations. https://unctad.org/publication/creative-economy-outlook-2022
25. Wang, W. Y. (2014). A brief discussion on ceramic enterprise culture construction. Oriental Enterprise Culture, 2014(1), 14–15.
26. Wu, H. L., & Zhu, J. L. (2024). Research on the educational value of ceramic culture in the context of “new man of the times”. Ceramic Education, 2024(6), 24–26.
27. Wu, Y. Y. (2025). Research on talent incentive mechanisms in modern service industry. Time-Honored Brand Marketing·Economic Observation, 2025(4, Suppl.), 49–51.
28. Xiang, Z. N., Li, Z., & Liu, F. (2013). Construction and reflection of incentive mechanisms for doctoral students’ innovation ability. Academic Degrees & Graduate Education, 2013(6), 23–28.
29. Yu, X. L., & Wang, Y. M. (2013). On the mechanism innovation of entrepreneurship culture cultivation. Academic Exchange, 2013(11), 188–191.
30. Zhang, C. (2006). Research on cultivating independent innovation capability of daily-use ceramic enterprises. Ceramics, 2006(6), 1–2.
31. Zheng, Q. R. (2024). Seeking ways to go global from the internationalization status of ceramic enterprises. Foshan Ceramics, 2024(9), 99–101.
32. Zheng, J. (2019). The value and application of incentive mechanisms in college students’ innovation and entrepreneurship education. Modern Economic Information, 2019(31), 408–410.
33. Zhou, S. K. (2009). Research on innovation and development strategy of Tangshan ceramic industry. Inner Mongolia Science Technology & Economy, 2009(15), 31–32.