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# The Development and Educational Inheritance of Li Pottery as a Carrier of Local Wisdom in the Context of Modernity

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## Abstract

Li Pottery, a distinctive traditional craft of the Hainan Li ethnic group, serves as a vital carrier of local wisdom, encompassing ecological adaptation, cultural values, and community identity. In the context of increasing modernization, traditional knowledge systems embedded in Li Pottery face both challenges and opportunities for transformation. This study explores the development and educational inheritance of Li Pottery, emphasizing its function as a medium for transmitting indigenous knowledge across generations. Adopting a qualitative research approach, the study integrates literature review and ethnographic fieldwork, including site observations and interviews with artisans and community members. The findings reveal that Li Pottery-making is intricately linked to local natural resources, matrilineal knowledge transmission, and socio-cultural structures, characterized by techniques such as tray-building and open-air firing. While modernization threatens the continuity of traditional practices, it also offers possibilities for educational innovation and cultural revitalization. The study underscores the importance of embedding Li Pottery into contemporary educational frameworks to ensure sustainable cultural transmission. By positioning Li Pottery as both a cultural product and an educational tool, this research contributes to the discourse on safeguarding intangible cultural heritage and fostering intercultural learning in modern contexts.

**Keywords:** Li Pottery, Local Wisdom, Cultural Heritage, Educational Inheritance, Modernity

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## 1. Introduction

The Hainan Li are an ethnic minority in China who predominantly inhabit the mountainous and hilly regions of central and southern Hainan Island. Their culture has remained relatively uninfluenced by Han Chinese traditions due to their long-standing self-sufficient way of life. The Li Pottery-making technology is mainly characterized by family-type female inheritance, handmade, and open-air firing. It does not use the potter's wheel but the clay bar pan building molding method. Women mainly make Li Pottery. During the pottery-making process, the Li women, with their long accumulated experience, use their unique techniques of selecting soil, molding, drying, decorating, and firing to make practical pottery with national characteristics, which are mainly used for cooking, storing, and holding food in daily life. The Li people like to quote the home-brewed Shanlan wine, and the pottery is also used as a drinking vessel for brewing wine. At the same time, pottery is also used by the Li people for bartering in the market (Fu, 2011).



**Figure 1. Li Pottery**  
(Source: Photographed by Tieli Zhang, 2025)

The raw material for Li Pottery (Figure 1) is mainly natural clay from the local Li living quarters, and the Li women who make pottery choose clay layers close to rivers or mountain slopes to collect and then transport them back to their homes for processing. The method eschews the potter's wheel in favor of clay strip coiling techniques. The clay is dried in the sun, crushed and sifted to remove impurities, and then prepared for pottery (Sun, 2012). In their spare time, the women mix the dried clay with the right amount of water and knead it to make it malleable. In addition to the central clay, the Li sometimes adds some auxiliary materials, such as appropriate sand, to improve the strength of the pottery and prevent cracking during firing. In some areas, Li potters mix grass-ash into the clay to make it more resilient and to create a unique color after firing.

The tools used in Li Pottery making are simple and locally sourced, including wooden mallets for pounding the collected clay, bamboo or shells for finishing and polishing the surface of the pottery, and wooden clappers to help the artisans compact the pots during the molding process. The production process is mainly done by hand shaping using the traditional clay strip pan-building method without using a potter's wheel. After 7-10 days of drying and shaping, the finished pottery is prepared for open-air firing. The women plan out a piece of open land in the field, first put thick wooden branches on the bottom to make a frame, and then place 2-4 layers horizontally and vertically, and then stack the dried pottery billets neatly on the branches, and if there are more potteries, they are also stacked on top of each other and try to place them in the shape of a pyramid in order to ensure even heat. During the firing process, the Li women would sing and dance together around the kiln fire, singing to the gods and goddesses, with lyrics to the effect that it was not easy for the women to make pottery, that the pottery should not break during the firing process, and that in the future, the burned pottery would be sold and given back to the children of the family in exchange for food and clothes. Near the end of the burning, the surface of the blackened pottery billet will be covered with relatively fine firewood, hay, leaves, and other fuels. The thick layer of grass formed after this covering will undergo a proper reduction reaction, strengthening the ware surface and forming a glaze of grass and wood ash. The firing time for Li Pottery is usually 3 to 4 hours at a temperature between 600-800 (Sun, 2012).

After the firing is completed, Li women in the Changjiang area will use the crimson sap of the bark of the Huayin tree soaked in advance to quench directly on the hot pottery, which quickly emits white smoke, leaving dark brown dotted marks after contact with the boiling pottery, which not only has a decorative role, but also carries Li cultural symbolism, such as praying for a good harvest, warding off evil spirits, and so on. Finally, the artisans will allow the pottery to cool naturally and then remove it for final inspection (Chen, 2021).

In the inheritance and development of Li Pottery-making, special emphasis needs to be placed on the impact of factors such as the unique natural conditions and social structure of the Li people. The traditional way of passing on pottery is through oral transmission and mother-daughter transmission, which does not allow men to approach the pottery-making process; this way, although effective in maintaining the purity of traditional skills, faces particular challenges in modern society, such as the weakening of young people's interest in traditional handicrafts.

## 2. Research Objective

The primary objective of this study is to examine the development and educational inheritance of Li Pottery as a vital carrier of local wisdom within the context of modernity. By analyzing the sociocultural and economic challenges faced by Li Pottery today, this study seeks to identify effective strategies for its sustainable development and educational transmission. Ultimately, the research contributes to preserving and revitalizing Li Pottery as a dynamic form of intangible cultural heritage aligned with Hainan Province's broader objectives for cultural sustainability and international tourism development.

## 3. Methodology

This study adopts a qualitative research methodology to investigate the inheritance and development of Hainan Li Pottery from a multi-dimensional perspective. The research integrates field surveys, in-depth interviews, participant observation, action research, and experimental design to gather rich and contextual data. The primary field site is Baochu Village in Shilu Town, Changjiang Li Autonomous County, Hainan Province—recognized as the hometown of Yang Bailiang, the first national intangible cultural heritage bearer of Li primitive pottery-making techniques. Since 2006, Baochu Village has served as a central hub for preserving and transmitting Li Pottery, culminating in the establishment of the Li Primitive Pottery Workshop in 2012.

Research participants include the workshop manager, pottery inheritors, male and female potters, and other stakeholders involved in the production and transmission of Li Pottery. Data were collected through field visits to pottery production areas, where researchers conducted systematic observations and documentation of the pottery-making process, including raw material preparation, forming techniques, firing methods, decorative practices, and sales mechanisms. Supplementary data were gathered through filming, audio recordings, and detailed field notes.

In-depth interviews were conducted with key individuals, such as Ms. Liu Meizhen (a pottery inheritor), local artisans, community members, and consumers, to explore their perspectives on traditional knowledge, market evolution, and cultural identity. Additional interviews were held with experts, including Mr. Yao Ming, President of the Hainan Ceramic Association, and representatives of government and cultural institutions, to examine policy support and cultural value assessments. This multi-perspective approach ensures a comprehensive understanding of the socio-cultural context, challenges, and opportunities facing the sustainable development and innovation of Li Pottery.

Ethical requirements for all research activities include obtaining informed consent from all participants, ensuring data confidentiality, and obtaining permission for photography, audio, and video recording. Throughout the research process, cultural sensitivities and rights of participants were fully respected.

## 4. Results

### 4.1. *The Concept of Local Wisdom and the Expression of Local Wisdom of the Li People*

Local wisdom (Indigenous Knowledge) refers to the knowledge system accumulated and inherited by residents in long-term adaptation to the natural environment, social development, and cultural changes within a specific geographical scope (Rahmavati & Andy, 2012). It covers agriculture, architecture, craftsmanship, medicine, social governance, and other aspects and is characterized by practice, dynamism, and sustainability. UNESCO emphasizes that local wisdom is a cultural heritage for human survival and a part of modern sustainable development. The local wisdom of the Li people stems from the relatively isolated island environment of Hainan, especially the southwestern mountainous areas where the Li people live. Under the influence of unique geographical conditions and historical development, the Li people have gradually formed a unique wisdom of life. That is the wisdom of harmonious coexistence between human beings and nature, efficient utilization of resources, and social collaboration. This local wisdom has played an important role in the long-term development of the local society and played a vital role in the development of Li Pottery. They have also demonstrated their unique value in the context of globalization.

The Li are the indigenous people of Hainan Island. According to archaeological research and documentary records, the Li originated from the Baiyue ethnic group in ancient times. The ancestors of the Li migrated to Hainan Island one after another from the mainland areas of Guangdong and Guangxi around the Neolithic Age. In long-term migration and integration, they gradually formed a unique ethnic culture. Han Dynasty historical records have been about the Li people, the Tang and Song dynasties, Li and the Central Plains increased exchanges, and gradually by the influence of Han culture. During the Yuan, Ming, and Qing Dynasties, the development of Hainan Island accelerated, and Li's mode of production and social structure underwent specific changes. They were mainly engaged in agriculture, hunting, and handicrafts, especially developing pottery, textile, and weaving skills, which became increasingly mature. After the founding of New China, the social economy of the Li people developed considerably, and their traditional culture gradually became in line with modern society (Qi et al., 2012).

As the indigenous people of Hainan, the local wisdom of the Li people covers a wide range of areas, including production methods, life skills, craftsmanship, and technology, and is mainly reflected in language, dress, folk art, religious beliefs, and festivals. The Li have their own language, which belongs to the South Asian language family, and there are several dialects within them, but they do not have their script, and most of their traditional culture is passed on orally. Due to their remote location, they are self-sufficient in daily necessities, so they have produced a variety of folk crafts, such as brocade weaving,

pottery, wood carving, and bamboo weaving, as well as a unique dietary culture, the Li culture of mountain orchid wine, religious beliefs, and the culture of ancestor worship. The Li society has long maintained a village-based organization. In ancient history, it was a matrilineal social system in which women enjoyed an important position in the family and society. In such a social structure, the blood relations of the family are centered on the mother, and property and family names are usually passed down through the matrilineal line (Figure 2). Women are responsible for household chores and childcare, participate in productive and economic activities, and have greater decision-making power. This unique social structure reflects the respect and importance that the Li people place on women and contributes to the diversity and richness of their culture. Despite changes in the modern social structure, this tradition still profoundly impacts the culture and customs of the Li (Yuan, 2013). As society has changed, modern Li society has gradually shifted to a village council governance model, and the "matrilineal" customs that prevailed in the past have largely disappeared.



**Figure 2. Li Women Teaching Pottery Making**  
(Source: <https://image.baidu.com/search/detail>)

To summarize, Hainan is China's southernmost island province. The local wisdom of the Li people formed in the evolution of production has prominent regional characteristics and ecological adaptability; the island of Hainan is located in the tropics, the climate is humid, the topography is complex, the residents have developed a production and lifestyle adapted to the tropical climate. Sustainable use of natural resources, the development of distinctive features of pottery-making skills. In matrilineal culture, Li Pottery-making skills are passed down from generation to generation by women ("mother to daughter, mother-in-law to daughter-in-law"), and men are excluded from the core link. This gendered division of labor reinforces the cultural status of women in the community. It simultaneously transmits tacit knowledge (e.g., the strength of clay kneading and the rhythm of pan building) through "body memory" (Bourdieu, 2007).

The local Li society's long-term self-sufficient mode of production emphasizes bartering, forming a social pattern and group wisdom based on kinship networks and collaboration between villages and communities. The local wisdom of the Li is a survival strategy and an ecological, cultural system. It fully embodies the harmonious coexistence of man and nature and develops sustainable production and lifestyle in long-term practice (Wang et al., 2012). The pottery-making, brocade weaving, and architectural skills of the Li people are vivid embodiments of local wisdom. In modern society, these traditional skills play an important role in cultural heritage preservation and provide valuable experience for sustainable development. At a time of accelerated globalization and modernization, the inheritance and innovation of the local wisdom of the Li people is an important contribution to preserving cultural diversity and the sustainable development of modern society.

#### 4.2. *The Challenge of Local Wisdom for Li Pottery Making*

##### 4.2.1. Natural Ecological Adaptations: Earth Extraction and Open Firing

The clay used by the Li for pottery production comes mainly from the red loam or clay soil unique to Hainan Island, which is characterized by its rich iron content, resistance to high temperatures, and high plasticity, making it suitable for the handmade clay bar pan construction method (Sun, 2012). Through experience, local artisans could accurately identify soils suitable for pottery making and allowed the land to be revegetated after extraction, creating a sustainable approach to resource management. This natural adaptation strategy ensures the supply of raw materials for pottery making and maintains the ecological balance. In the pottery-making process, the most straightforward and most convenient tools are used, and the clay is handmade into various shapes by hand, using handmade clay strips or clay slabs. The Li Pottery firing process is done in the open air, using natural fuels such as wood and straw to gradually raise the temperature between 600°C and 800°C without modern kilns. The wood-firing process creates a unique kiln effect on the pottery and effectively reduces the dependence on modern energy sources, demonstrating Li's ability to efficiently utilize natural resources. In addition, during the wood-firing process, a natural smoky texture is formed on the surface of the pottery, a natural "decoration" that reflects the interaction between the Li people and the environment and enhances the aesthetic value of the pottery (Figure 3).



**Figure 3. Ms. Liu Meizhen Demonstrating the Open-Pile Firing of Pottery**  
(Source: Photographed by Tieli Zhang, 2025)

#### 4.2.2. Local Wisdom on Cultural Cognition: Beliefs, Symbols, and Transmission

Li Pottery is not only a production activity but also a form of cultural expression, carrying local wisdom's worldview, mythological beliefs, and social identity. In Li mythology, the Gan Gong bird is regarded as the incarnation of ancestors and symbolizes the history of the Li ancestors' migration across the sea. Therefore, the Gan Gong bird totem is carved on many Li Pottery vessels. In addition, decorations such as Hercules motifs and spiral motifs express the Li ancestors' worship of all things natural and their understanding of the order of the universe (Qi et al., 2022). These cultural elements have been passed down from generation to generation in the form of pottery, making Li Pottery a daily necessity and a carrier of cultural memory. In traditional Li society, women mainly handle pottery, while men are involved in clay collection and firing. Li Pottery is not only a kind of daily life vessel; its production and use also symbolize the social division of labor between different gender roles. For example, the presentation of pottery during marriage ceremonies is considered an important social ritual, representing women's hard work and skill and reflecting the important role that Li society places on women in the family economy. The art of making Li Pottery is passed down orally, with the master-apprentice system being the main learning path. However, under the impact of modernity, the younger generation has become less interested in this traditional skill, leading to a gap in transmission (Geertz, 1983).

#### 4.2.3. Technical and Social Collaboration: The Embodiment of Group Intelligence

The Li Pottery production process is not an individual activity but rather a system of group wisdom that involves the collaboration of many parties, as reflected in the production process, technological improvement, and market development. Through generations of experience, the Li ancestors formed a set of unique handmade pottery techniques, such as the "wheel-less clay coil building method." This technique does not require using a billeting machine but instead constructing clay bars layer by layer and then patting and shaping with wooden tools. This method takes full advantage of the plasticity of the clay in Hainan's high-humidity environment, making the pottery stronger (Zhou, 2017). In traditional Li society, pottery making is a collaborative process involving many people. Women are responsible for shaping, drying, and firing the pottery, while men are responsible for digging the clay, lighting the fires during firing, and exchanging between villages. The exchange of skills between different tribes has also led to the continuous improvement of pottery-making techniques. In the 1950s and 1960s, for example, the Li tribe in the Changjiang area began the quenching technique, in which the sap of the Huayin tree is used to quench the surface of the fired pottery, making it stronger and more durable (Zhu, 2016).

In the modern market economy, Li Pottery's production mode gradually shifted to commercialization. Individual workshops or corporate business models have gradually replaced the traditional village cooperative system (Sun, 2012). Many Le pottery workshops have had to hire technicians from overseas to fill the lack of local technical talent. However, this "grafted" production model has led to a conflict between traditional skills and modern market demand - external technicians can mechanically reproduce the patterns of Li Pottery but are unable to understand its cultural connotations, which has led to the gradual commercialization of Li Pottery and the loss of its original cultural depth (Figure 4). Maintaining the local wisdom of Le pottery in the modern economic system has become a key issue in the development of pottery making (Zhou, 2016).



**Figure 4. Li Patterns**  
(Source: Drawn by Tieli Zhang, 2025)

### 4.3. The Development and Educational Inheritance of Li Pottery in the Context of Modernity

In this modern economic and cultural development situation, Li Pottery has undergone new changes in function, production techniques, inheritance methods, etc. The current development status of Li Pottery summarizes the changes in Li Pottery as a carrier of local wisdom under the development law of modernity.

#### 4.3.1. Development of the Ecosystem

Hainan's unique ecological environment strongly influences Li Pottery-making techniques (Chen, 2021). Historically, Li artisans have mainly used local riverbed clay or red soil for pottery making, which has good plasticity and fire resistance. In addition, the fuels used in the firing process, such as firewood and straw, were also taken from local natural resources. The rational use of these resources ensures the pottery's quality and reflects the Li people's ecological wisdom. As Hainan's economy develops and urbanization accelerates, natural resources increasingly belong to individual contracted land, coupled with the fact that there is no ceramics industry in Hainan, pottery production is still home-based or small workshops, and there are no enterprises specializing in earth extraction for use by potters so that the extraction of earth has become difficult (Yuan, 2013). In addition, implementing forest protection policies has limited access to timber resources and affected traditional fuel use. Due to deforestation, depletion of traditional clay resources, and stricter environmental regulations, Li artisans have had to change their production methods to ensure that pottery making is sustainable. In response to the high cost and scarcity of local clay, artisans have begun to use cheap, moderately viscous foreign clay or even imported materials. Although these methods are cost-effective, they may change traditional Li Pottery's texture and aesthetic quality. Similarly, many artisans have used electric or gas kilns to fire pottery to ensure more stable production while reducing reliance on traditional wood-fired methods in response to limited wood resources and concerns about environmental pollution. On the other hand, open-air pile firing, a firing method deeply rooted in the cultural traditions of the Li people, has been symbolically retained and is now only used on special occasions, such as festivals or tourist displays, as both a cultural performance and a tool for heritage education. This dual-track approach reflects the artisans' efforts to balance economic survival, environmental responsibility, and cultural authenticity.

#### 4.3.2. Changes in Pottery Technology

In the past, Li Pottery was mainly used for daily life, such as cooking utensils, storage jars, etc. Through accumulating experience in production and life for generations, the Li ancestors formed a set of experiences using the wheel-less clay bar pan-building method. Nowadays, with the changing demands of the market economy, Li Pottery products are mainly oversized or small-sized pottery; for example, in Baotou Village, Li Pottery cooperative, which mainly produces and sells large-scale Li Pottery installation works and small-scale vases, tea sets, etc. The small tea sets are delicate and dexterous, so molding technology is needed to respond to the market; in the early 2000s, Li Pottery cooperatives began to introduce the technique of pulling the blanks. In order to meet the market, in the early 2000s, Li Pottery Cooperative began to introduce the billet-pulling technology, through which the size, thickness, and thickness of Li Pottery products can be accurately controlled within a specific range, and then use the electric kiln and gas kiln firing technology to ensure that Li Pottery's yield is guaranteed, and to improve Li Pottery Cooperative's productivity through the change of technology (Zhou, 2017).

With the popularization of modern industrial ceramics and plastic products, the market demand for traditional pottery has declined, and the market demand for modern Li Pottery is mainly for decorative products or tea products. After the introduction of billet-pulling technology, members of the Li Pottery Cooperatives could not master the skills of pulling the skin and the modern kiln equipment. Therefore, the Li Pottery cooperatives in Bao Thu Village will also hire pottery masters from Foshan City, Guangdong Province, or Jing De Zhen City, Jiangxi Province, according to the orders. Therefore, depending on the orders, the Baotou Village Li Pottery Cooperative will also hire master potters from Foshan City, Guangdong Province, or Jingdezhen City, Jiangxi Province, who will come to the cooperative for a period of 20 days to one month to ensure the market demand (Sun, 2012). As usual, the cooperative members keep the traditional technique of making clay strips to make small flower ornaments (Figure 5).



**Figure 5. Li Pottery Activities in The Community**  
(Source: Courtesy of Liu Mei Town)

#### 4.3.3. Changes in the Social Transmission System

In the 1980s and 1990s, many pottery makers were forced to turn to other industries due to the decline in demand in the Li Pottery market. This made the Li Pottery-making skill gradually lose its original survival basis under the impetus of economic

interests. In the past, the inheritance of Li Pottery has long relied on oral transmission and family inheritance, which is usually taught to the younger generation by the elders within the matrilineal or family line. Under this mode of inheritance, pottery-making is a production skill and carries the Li culture and national identity. With the development of modern society, the traditional family structure has changed, the survival radius of pottery makers has begun to expand from a small geographical area to a larger one, and people have begun to explore externally, exacerbating the risk of this primitive female-to-female oral transmission facing a rupture (Chen, 2021).

In modern times, to protect and pass on Li Pottery-making skills, the government and all sectors of society have actively promoted their declaration as an intangible cultural heritage and have taken various protection measures. 2006, with the launching of China's intangible cultural heritage preservation and modern innovation activities, the Hainan government and cultural institutions have increased their efforts to protect the Li Pottery-making skills, with men joining in the process of pottery making, the establishment of Li Pottery training courses, and the Li Pottery-making skills also being protected by a series of training courses (Zhu, 2016). Training courses and the art of Li Pottery-making have been introduced to schools, encouraging young people to learn traditional pottery-making skills and increasing the younger generation's interest in traditional skills. In addition, museums and cultural institutions have enhanced social awareness of Li Pottery-making and promoted its sustainable transmission through exhibitions and educational activities.

#### 4.3.4. Combining Innovations in the Education and Tourism Industry

In recent years, the rapid growth of Hainan's cultural tourism industry has reshaped Li Pottery into culturally significant artifacts and tourist souvenirs, creating new avenues for its educational inheritance and commercial innovation. Pottery artisans, integrating traditional Li cultural elements, have creatively adapted pottery forms and decorative techniques to enhance their ornamental appeal, thus meeting contemporary aesthetic demands (Yuan 2013). Particularly in Baotu Village, pottery cooperatives have developed into popular tourist attractions, inviting visitors to participate in hands-on pottery-making experiences and facilitating direct engagement with local culture (Chen, 2021). This interactive educational model promotes the inheritance of Li Pottery-making skills and provides economic sustainability through tourism-generated revenue.

Governmental agencies and social organizations have actively supported these efforts by allocating financial resources and implementing supportive policies. Initiatives such as intangible heritage protection funding, exhibitions showcasing ethnic handicrafts, and traditional skill competitions have increased public awareness and appreciation of Li Pottery. Furthermore, collaborations between Li Pottery cooperatives and tourism enterprises have enabled the development of market-oriented products, enhancing the visibility and accessibility of Li Pottery to broader consumer markets.

The future protection and innovative advancement of Li Pottery depend upon integrated efforts that combine traditional craftsmanship inheritance, responsive market positioning, consumer awareness initiatives, and robust policy support. This strategy advocates for a balanced approach, fostering educational programs emphasizing cultural preservation while encouraging market-driven innovation. Future research directions include deeper analyses of market trends, consumer preferences, and cross-cultural comparisons, thereby identifying broader opportunities for Li Pottery's sustainable integration into global educational and tourism contexts.



**Figure 6. Li Pottery Tea Set**  
(Source: Photographed by Tieli Zhang, 2025)

## 5. Discussion

As a carrier of local wisdom, Li Pottery result from an organic combination of educational inheritance, cultural innovation, technological innovation, and policy support. Establishing a sound inheritance system is crucial to ensure the inheritance of

traditional pottery-making skills. Cultural inheritance can be effectively promoted through systematic training programs for young artisans, family-based apprenticeships, and courses that combine pottery-making techniques with Li language and traditional arts. For example, the Li primitive pottery workshop in Baochu Village organizes practical workshops to provide local young people with opportunities for skill development and cultural pride. Cooperation with vocational colleges and higher education institutions, such as the recent intangible heritage course launched by Hainan Normal University, further strengthens this educational framework. Policy measures, including financial incentives and inheritor recognition programs, such as Ms. Liu Meizhen's official recognition as a provincial intangible cultural heritage inheritor, improve artisans' social and economic status and encourage broader community participation to protect and revitalize traditional knowledge jointly.

Rebuilding and expanding the cultural value of Li Pottery requires innovative interaction with modern tourism and consumer markets. Artisans can meet the aesthetic needs of contemporary people by creating culturally resonant product lines while retaining symbolic motifs of the Li matrilineal heritage, such as the "Li imprint." Creating unique cultural brands through storytelling, using themes such as ecological wisdom, matrilineal heritage, and local mythology, has been proven to be effective in enhancing consumers' cultural identity. The successful Hainan Li Pottery Exhibition demonstrated this at the China Intangible Cultural Heritage Expo. In addition, experiential tourism activities, such as participating in pottery workshops and the annual Li Pottery Cultural Festival held in Baochu Village, have become economic models that not only increase the income of artisans but also increase the visibility and market appeal of Li Pottery, making it both a traditional heritage and a symbol of modern lifestyle.

Sustainable technological empowerment, supported by rigorous policies and academic collaboration, is essential to promoting innovation in the Li Pottery industry and addressing ecological challenges. Sustainable production methods such as bakelite hybrid kilns improve efficiency and protect the ecology. Protecting the essence of traditional ceramics and encouraging innovation can be achieved through a comprehensive policy framework, such as regulatory protection, ecological compensation mechanisms, and strategic international cooperation, such as the Hainan Province Cultural Exchange Project Pilot. Furthermore, academic research partnerships involving materials scientists, economists, and anthropologists provide a strong theoretical and technical foundation for these developments. According to a recent study on local clay substitutes by the Hainan Ceramics Association, interdisciplinary research can support adaptive strategies to meet changing ecological, cultural, and market dynamics.

## 6. Conclusion

The development and educational inheritance of Li Pottery as a carrier of local wisdom is affected by contemporary social changes and traditional customs. Historically, Li Pottery are deeply rooted in local wisdom, covering matrilineal inheritance, environmental adaptation, and practical experience. Traditional ceramic artisans in Baochu Village, Changjiang County, coexist harmoniously with the ecological environment and entirely use local natural resources, such as riverbed clay and sustainable fuels. However, modern challenges, such as changes in environmental policies, urbanization, and land management methods, have forced people to find sustainable alternatives and innovate in ceramic materials and firing processes. This reflects Bourdieu's theory of habitus and field, which explains how Li ceramic artisans constantly adjust their practice logic according to their ecological and socio-economic conditions.

Sustainable protection of Li Pottery requires education and inheritance. Li ceramic production is usually passed down from elders to descendants. However, as the younger generation prefers formal education rather than the traditional apprenticeship system, this skill faces a gap. To address this problem, the Hainan Provincial Government and the Cultural Department have established an intangible cultural heritage inheritor system and training center. These actions demonstrate how educational approaches can combine traditional knowledge with modern educational methods to ensure the continued inheritance of cultural heritage.

Market innovation driven by modern consumer preferences has become an important driving force for the revival of Li Pottery. Artisans combine traditional skills with modern design concepts to produce ceramic products with profound cultural heritage, beauty, practicality, and versatile functions. These products meet the needs of contemporary consumers, such as tea sets, decorative vases, and cultural brand souvenirs. Li Pottery enhances its cultural identity and market competitiveness through strategic branding and storytelling while retaining traditional elements and conforming to modern consumer trends.

In addition to their local significance, the preservation and innovation of Li Pottery also provide valuable insights into the broader global discussions covering the protection of intangible cultural heritage, supporting sustainable development education, and building cultural identity in the context of rapid modernization and globalization. Li Pottery illustrates adaptive heritage, illustrating that amalgamating traditional ecological knowledge, community education, and innovative enterprises is essential for fostering a resilient, culturally rooted, and sustainable development path.

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