

Study on Strategies to Enhance Influence of Ou Kiln Cultural Identifiers

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Abstract: Ou Kiln is a famous celadon kiln that born, thriving and falling in Wenzhou, a famous historical and cultural city in China. It is the physical testimony of Yongjia as a thousand years old county, one of the most important cultural gold cards in Wenzhou, and one of the historical famous celadon kilns in China. Therefore, it is of great significance to study and revive Ou Kiln culture for the historical origin and development of Wenzhou regional cultural characteristics. This article will take the study of Ou Kiln culture as the entry point, based on the existing domestic and foreign researches, start from the analysis of the characteristics of the audience in modern society, and apply the basic theory of communication to analyze the communication characteristics of Ou Kiln culture in the era of mass media, and explore the development process and current situation of Ou Kiln culture. It analyzed the main problems existing in the communication mode of Ou Kiln culture at present, searched the communication strategy of Ou Kiln culture under the background of the all-media era in this paper, so as to guide the path to enhance the influence of Ou Kiln cultural symbols, to make more people know Ou Kiln celadon and understand the culture of Ou Kiln, and provide suggestions on the protection and reuse of cultural heritage.

Keywords: Communication Strategy, Cultural identity, Ou kiln, Porcelain.

1. The Formation of Ou Kiln Culture and History and The Value Contained Therein

1.1. Origin and development process of Ou Kiln

As one of the great inventions of ancient China, ceramics is a special cultural form combining science and technology with culture and art. Ou Kiln is a famous celadon kiln that born, thriving and falling in Wenzhou, a famous historical and cultural city in China. Porcelains of Ou Kiln were first fired in the Eastern Han Dynasty. From the unearthed porcelains of Ou Kiln, it can be seen that the development of Ou kiln technology reached its peak in the Tang and Five Dynasties, but from the Southern Song Dynasty to the Yuan Dynasty, with the rise of Longquan Kiln and Jingdezhen Kiln, Ou Kiln gradually went into decline, ending the porcelain-making history of more than 1,300 years.

1.2. Spiritual and cultural connotation of Ou Kiln ceramics

Scholars have studied the image and spiritual connotation of Ou Kiln ceramics in some aspects, such as brown color decoration, brown color inscriptions, lotus ornamentation, open ware modeling and so on. Luan Fengshi et al. (2018) analyzed the brown color decoration, subject matter, and the close relationship between Ou Kiln and religious beliefs and foreign influences at that time. Jin Baodong (1986) studied the brown inscriptions left on typical artifacts and believed that the plaques and inscriptions complement each other and are full of artistic appeal, and it is also a precious material for the study of Eastern Jin calligraphy. Jin Baodong (1995) also analyzed the lotus decorations on porcelain. He believed that the shapes of the utensils in the Southern Dynasty paid attention to the unity of utility and decoration, and the formation of the shape style might be related to the aesthetics of the aristocratic family of "showing bones and clear images".

CAI Ganggang (1991) made a study on the shape of the Ming ware, and believed that the shape of the porcelain Ming ware unearthed in Wenzhou in the Five Dynasties and the Northern Song Dynasty was inherited from the Wei, Jin and Sui and Tang Dynasties, but it was not the repetition and simulation of hand-hand-made Ming ware. They are the miniaturization, diversification development, is with the style of The Times.

1.3. The importance of Ou Kiln culture

Although Ou kiln is declining due to various reasons, the Ou Kiln culture still occupies an important position in Wenzhou's historical and cultural heritage. As a special cultural form, Ou kiln celadon has become an indispensable part of the development history of Chinese celadon and a witness to the ups and downs of the development of Chinese celadon culture. Traditional Ou Kiln celadon and other tangible heritages in the city are interdependent and mutually dependent, reflecting the precipitation of urban history and culture, as well as the regional culture and aesthetic style of different historical periods. Ou Kiln is the local art of Wenzhou, and the local art is the foundation of culture construction. Therefore, it is very important to study and revive Ou Kiln culture for the historical origin and development of Wenzhou regional cultural characteristics.

2. Expression Forms of Ou Kiln Culture in Contemporary Society

2.1. Ou Kiln sites and ancient porcelains

Archaeological research on Ou Kiln has lasted for a long time, and many kiln sites and ancient celadon of Ou Kiln have been found. The Ou Kiln site was first discovered by Mr. Chen Wanli in the summer of 1937 at the foot of Huguo Ridge in the West Mountains near the General Bridge in the western suburbs of Wenzhou, and was investigated on the spot. This is a kiln site dating from the Tang and Song dynasties. It is one of the typical kiln sites of Ou kiln with a large range, rich accumulation layers and high quality porcelain. Its discovery

is a new beginning for the study of celadon of Ou Kiln. At present, about 150 Ou Kiln sites have been identified in Wenzhou, distributed in Yongjia, Ruian, Yueqing, Wencheng, Lucheng, Ouhai and other places, among which Yongjia is the most.

After discovering many Ou kiln ruins and ancient porcelain, Wenzhou built museums near the Ou Kiln ruins one after another to display the ancient porcelain of the Ou Kiln. For example, Ou Yi Cultural Museum is built located in Ou Yao Town, Yongjia County, adjacent to the Tang Dynasty Tantou Kiln site, a national key cultural relic protection unit. It is a folk museum with Ou Kiln culture as the core of research, display and communication. Based on the practice of building a base for the inheritance of Ou Kiln skills and an experience base for the memory of Ou pottery, the museum mainly focuses on the exhibition theme of displaying traditional celadon of Ou Kiln and researching and innovating the production techniques of Ou Kiln, and carries out characteristic social education activities including non-body inspection and research and learning activities for primary and secondary school students.

2.2. Rehabilitation of Ou Kiln culture

The government attaches great importance to the inheritance and promotion of Ou Kiln culture. At present, the specific work of reviving Ou Kiln culture is being gradually implemented and promoted. For example, in 2011, Yongjia Ou Kiln Ceramic Art Research Institute was established in Longxia Village. The first kiln of new Ou Kiln was fired there, which is the first batch of Ou porcelain products were successfully fired, marking the first step of the rejuvenation of Ou Kiln. In the same year, the first Ou Kiln porcelain workshop in Wenzhou was officially opened in downtown Bilifang, making Ou kiln an important window for it to enter the market. In the Wenzhou Conference in 2012, Ou Kiln was presented to the Wenzhou Businessmen as a characteristic gift of Wenzhou. In 2015, a monument for the protection of cultural relics at Tang Ou Kiln site was erected, and Ou Kiln Cultural Village was listed in the first batch of ten characteristic cultural villages in Yongjia County. In January 2022, Zhejiang Provincial Department of Culture and Tourism announced the first batch of "Zhejiang Cultural Identity" cultivation projects, and Wenzhou's "Ou Kiln Culture" was selected. These are symbolic events of Wenzhou Ou Kiln culture revival and external publicity, which make people pay further attention to and understand the Ou Kiln culture.

3. Limitations of Ou Kiln Culture Transmission

Although the restoration and publicity of the Ou Kiln culture have been carried out in an orderly manner and achieved certain results, at present, the influence of the cultural identity of the Ou Kiln is still weak, and there are still some problems in the restoration and promotion of the Ou Kiln culture. Such as the lack of resource development and publicity, the lack of integration with cultural industry, the difficulty in reflecting regional characteristics, the lack of breadth of communication and so on. Therefore, what needs to be considered about is how to solve these problems, so as to make the traditional art of Ou Kiln rejuvenate in today's society, build it into a cultural symbol of the city, and enhance its popularity and influence.

3.1. The limitation of audience groups

Due to the arrival of the new media era, Ou Kiln culture mainly transmitted by new media platform. The young group has become the mainstream group in this era, and most audiences of new media platform are teenagers. The middle-aged and elderly people are not strong in using new media means, which leads to the loss of these groups. Therefore, In order to create a good environment for the transmission of Ou Kiln culture and let people know the cultural history and characteristics of Ou Kiln, such atmosphere should not only be created on campus, enterprises and public institutions, community and village committees, but also in every corner around people, so that the transmission of Ou Kiln culture becomes a kind of public behavior. At the same time, the information communication channels need to be enriched so that the middle-aged and elderly people can feel the vitality of Ou Kiln culture.

3.2. The dissemination of contents are fragmented

Fragmented information about Ou Kiln culture mainly includes short messages on new media platforms, such as articles, pictures and videos published on Weibo, wechat public accounts, Toutiao and other new media platforms. But online information is not equal to fragmented information. Fragmented information also exists offline, such as posters, cultural products, news and photos published in newspapers. Fragmented information does bring a lot of convenience to our life, however, It is not conducive to improving people's overall recognition of culture. In fact, the main reason for cognitive bias is that the readers themselves are too impatient when reading such information, and they do not take seriously or taste the content of the information. If the transmission of Ou Kiln culture is always fragmented, people will not only be unable to fully understand the culture of Ou Kiln, but also could not feel the essence of the culture, and form a habit of leaping thinking in the new media era.

3.3. The mode of transmission is one-way

The interaction between the media and audience is one of the important characteristics of modern communication activities. The mass media changes not only the way of information acquisition of the audience, but also the more important is to change the audience's acceptance habits. The audience hope to communicate and receive interaction, and require deep participation. However, if the way of cultural communication is just a simple teaching relationship without direct communication and interaction with the audience, the audiences would lose the sense of participation. The traditional way of cultural communication, such as museum exhibits and news reports, is basically going to be in a distant and unfamiliar state from the public. The dissemination of Ou Kiln culture should not just be a single mode of communication of "I show you and talk to you". In order to get people's recognition, acceptance and participation in interaction, Ou Kiln culture should inject audience awareness into the old forms of cultural communication and find new affinity in it.

4. Strategies to Enhance the Influence of Ou Kiln Cultural Symbols

In order to create cultural identifiers of Ou Kiln and enhance its popularity, the following measures could be taken.

First, insist on simultaneous launch on multimedia platforms, can better cover the audience. Second, the mode and content of communication should conform to the characteristics of The Times and be more popular with the public. Third, open a comment channel on new media platforms to get good suggestions from audience interaction. Fourth, attract the audience to participate in cultural relic knowledge interaction, trigger the audience's discussion on cultural relic knowledge, and give the public an opportunity to understand and learn the culture of Ou Kiln.

4.1. Expand communication channels

Ou Kiln should change the traditional communication mode which only relies on news, pictures and word-of-mouth, and build a cultural brand of Ou Kiln which contains the concept of all-media communication. Visual communication could be used to enhance the public's sense of cultural identity of Ou Kiln, and the all-media environment could be used to enrich the communication form of Ou Kiln, which gradually takes the creation of cultural identifications of Ou Kiln as the center. At the same time, it could pay attention to the combination of online and offline, with print media, radio, video, network, outdoor advertising as the radiation of integrated communication form.

4.2. Correspond to the characteristics of The Times

The creation of Ou Kiln cultural identifications should conform to the characteristics of The Times in terms of communication content and mode, and conform to the changes in the behavioral characteristics of the current public to obtain information, such as strengthen the excavation and innovation of Ou Kiln cultural symbols, construct the brand of Ou Kiln culture containing the concept of all-media communication, use visual communication to enhance the public's sense of cultural identity of Ou Kiln, and use the all-media environment to enrich the communication forms of Ou Kiln to combine the Ou porcelain products of Ou Kiln with the art of Ou plastic, Wenzhou landscape, tea culture and other urban gifts.

4.3. Make full use of local media

From the perspective of audience space and number, Ou Kiln culture is a minority local culture with strong regional color, and the audience is basically local residents with psychological and cultural convergence. Therefore, it is crucial to regional culture promotion to use local media for publicity, because local residents maintain the vitality of local culture. If the information and knowledge about Ou Kiln disappear from the local media of Wenzhou, and it is no longer the public topic and object of discussion among Wenzhou people, it will be marginalized and demilitarized in the life of Wenzhou people, and finally fade out of their vision.

4.4. Attract audiences to participate in Ou Kiln cultural heritage knowledge interaction

In the era of new media, the communication mode of Ou Kiln culture is no longer limited to the one-way communication from the media to the audience, and some methods could be adopted to enable the public to participate in the communication and interaction of Ou Kiln culture. For example, opening comment channels on the new media news platforms and bullet curtain channels on the short video platforms could improve the interactivity of Ou Kiln culture

in the communication process, thus enhancing the influence of Ou Kiln culture and drawing good suggestions from the interaction with the audience.

For example, in the all-media column "Treasures in Wenzhou" published by the Wenzhou Evening News, a netizen commented after reading the article "A story of ancient trademarks in a Treasure Pot from the Southern Song Dynasty" that, "The porcelain type of the pot is Yuan Dynasty, not Song Dynasty." This leads to the discussion of cultural relic knowledge among the audience and enables them to participate in the interaction of cultural knowledge. Through this interactive form of two-way communication, the public can further understand cultural relics, deepen the impression of cultural relics, and learn the corresponding culture, so that cultural communication could achieve better results.

5. Conclusion

The celadon of Ou Kiln is the carrier of the material and spirit of local culture. With the acceleration of the process of urban modernization and the exchange of multi-cultures in the world, the treasure and promotion of national and regional local cultural characteristics has become a new trend. More and more regions pay attention to exploring their own cultural origins from the historical traditional culture. As for how to inject new vitality into traditional culture, media communication plays an important role in cultural inheritance, public opinion guidance, cultural industry promotion and other aspects. In order to enhance the influence of Ou Kiln cultural identifiers, media communication should be organically combined with ideological propaganda through active information guidance. In addition, with the development and popularization of Internet technology and the rapid improvement of digital technology, the integration of new media and traditional media would reveal brand-new knowledge experience and cultural feelings.

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