

The Communication Strategy of "Chinese Dragon Culture" in Lingnan Gray Sculptures

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Abstract: As an important part of Chinese traditional culture, Chinese dragon culture has a long history and profound heritage. As a traditional art form in the Lingnan region, Lingnan gray sculpture also inherits the characteristics of Chinese dragon culture and has become one of the important ways to spread and promote Chinese dragon culture. This article studies the communication strategies of Chinese dragon culture in Lingnan gray sculptures, and proposes strategies to improve communication methods and content in order to strengthen the communication effect of Chinese dragon culture in Lingnan gray sculptures. The experimental results show that the improved communication strategy has significantly improved the number of participants, satisfaction and knowledge, which will help promote the inheritance and development of Chinese dragon culture in Lingnan gray sculptures.

1. Introduction

Lingnan gray sculpture, as a traditional sculpture art in southern China, has become an important part of traditional Chinese culture with its unique form and style. In Lingnan gray sculptures, Chinese dragon culture, as an important cultural element, is widely reflected in many works of gray sculptures and has become a beautiful landscape in Lingnan gray sculptures. However, there is still a relative lack of research on the communication strategies of Chinese dragon culture in Lingnan gray sculptures. In recent years, due to the development of the cultural industry and the emphasis on cultural diversity, under this background, the study of the communication strategies of Chinese dragon culture in Lingnan gray sculptures has important practical significance and academic value, and can be inherited and promoted Chinese culture is of great significance to strengthening the cohesion and self-confidence of the Chinese nation.

To this end, this article will study the communication strategies of Chinese dragon culture in Lingnan gray sculptures, and spread the Chinese dragon culture to local residents and tourists through the specific art form of Lingnan gray sculptures, which is conducive to the protection and inheritance of Chinese culture, promotes cultural diversity and promotes the development of

traditional culture.

2. Related Work

In recent years, many scientific researchers have studied the communication strategies of Chinese dragon culture in Lingnan gray sculptures, and have achieved remarkable research results. Among them, Wang Lijun studied the IP image design of Lingnan gray sculpture cultural symbols, explored new paths for the innovative development of intangible cultural heritage and deconstructed and analyzed Lingnan gray sculpture culture based on the two dimensions of "denotation layer" and "connotation layer" of semiotic semantics theory, condensing and transforming gray sculpture cultural symbols [1]. By analyzing the development status and difficulties of Shaanxi folk culture, Li Fan explained the impact of the new media's communication model, communication space and its communication disadvantages on the communication of folk culture. On this basis, he proposed the contemporary communication strategy of Shaanxi folk culture from three aspects: experience, cognition and promotion [2]. Zhang Chenglin used text analysis and market research methods to analyze the digital collections that had emerged in recent years, and came up with a cultural communication strategy that should combine Shaanxi temple murals with digital collections, and put forward suggestions to help the digital dissemination of Shaanxi temple murals, aiming to help the dissemination of Shaanxi temple murals and highlight the unique charm of China's excellent traditional culture [3]. Chen Yanbing conducted research on the cultural expression forms in the opening ceremony of the Beijing Winter Olympics, which helped realize the cross-cultural communication of traditional culture and provide ideas for the export of traditional culture [4]. The research results of the above scientific researchers provide certain research assistance for this article to study the communication strategies of Chinese dragon culture in Lingnan gray sculptures.

3. Method

3.1 Chinese Dragon Culture and Lingnan Gray Sculpture

The Chinese dragon culture originated from ancient Chinese myths and legends. Dragons have always been regarded as the incarnation of gods. It carries the hopes and dreams of the Chinese nation. Nowadays, Chinese dragon culture is still present in the daily life of Chinese people. The image of dragon can be seen in festival celebrations and wedding etiquette [5-6]. Lingnan gray sculpture is a handicraft using lime as the main material. It originated in the Lingnan region. After hundreds of years of development, it has become one of China's important cultural heritages. It is usually famous for its superb carving skills and fine modeling [7-8].

Both Chinese dragon culture and Lingnan gray sculpture are treasures of traditional Chinese culture. They carry people's yearning and pursuit for a better life in different aspects. Among them, the Chinese dragon culture represents the cohesion and pride of the Chinese nation. It encourages people to move forward courageously and pursue excellence. Lingnan gray sculpture conveys people's pursuit of beautiful things through its exquisite skills and unique artistic style. It has rich cultural connotation and artistic value, and is of great significance to cultural inheritance and architectural art.

3.2 Target Audience

Before conducting research on the communication strategy of Chinese dragon culture in Lingnan gray sculptures, it is necessary to first understand the situation of the target audience. Only by understanding the characteristics and needs of the target audience can we determine the

communication target situation [9-10], and formulating corresponding communication strategies based on communication goals to improve communication effects. To this end, this article will use the form of a questionnaire to explore the audience for the spread of "Chinese dragon culture" in Lingnan gray sculptures. The results of the survey are shown in Table 1.

Table 1: Target audience

Categories of Audience	Percentage
Culture lovers	35%
Group of students	29%
Tourists	33%
Cultural practitioners	28%
Overseas Chinese	40%
Foreigners	34%
Travelers	38%

According to the survey results, only a small number of people are interested in the spread of Chinese dragon culture in Lingnan gray sculptures. Therefore, the communication strategy of Chinese dragon culture in Lingnan gray sculptures should be optimized. At the same time, different audience groups and their acceptance of communication should be fully considered, and corresponding communication strategies should be formulated according to different audiences. Only in this way can the effectiveness and influence of communication be improved.

3.3 Communication Methods

Developing corresponding communication strategies based on the different audience groups mentioned above. For cultural enthusiasts, the connotation and essence of Chinese dragon culture under the Lingnan gray sculptures can be shown to cultural enthusiasts through exhibitions or displays in museums or cultural centers, while attracting other audiences such as students and tourists to visit [11-12]. For students, education and training can be used to teach them the knowledge of Chinese dragon culture and the skills of Lingnan gray sculpture, so that they can understand the relevant historical and cultural connotations. For overseas Chinese and foreigners, the inheritance and development of Chinese dragon culture in Lingnan gray sculptures can be introduced to them through cultural exchanges, so that overseas Chinese and foreigners can further understand the unique charm of Chinese dragon culture. At the same time, during the communication process, the potential audience needs to be considered [13-14]. Therefore, the dissemination of Chinese dragon culture in Lingnan gray sculptures can be combined with digital channels such as the Internet and social media to spread the essence of Chinese dragon culture expressed in Lingnan gray sculptures to a wider audience. Through the various communication strategies mentioned above, Chinese dragon culture has been widely disseminated in Lingnan gray sculptures, allowing more and more people to appreciate the charm of Chinese dragon culture. At the same time, these communication methods not only enrich the artistic connotation of Lingnan gray sculptures, but also further promote the inheritance and development of Chinese dragon culture.

3.4 Communication Content Design

When the Chinese dragon culture is disseminated in Lingnan gray sculptures, its dissemination content should be considered from many aspects [15-16]. First of all, the content disseminated should accurately express the core value and symbolic meaning of Chinese dragon culture. The

dragon represents authority, nobility and auspiciousness in traditional culture. Therefore, Lingnan gray sculpture artists should integrate these meanings into the gray sculptures when carving. They can convey the profound meaning and symbolic significance of Chinese dragon culture through the depiction of details such as the shape, expression and movement of gray sculptures [17-18]. Secondly, the communication content should be diverse. Different styles of dragon images can be displayed by using different shapes, materials, and techniques to attract more viewers' attention and improve the communication effect. In addition, communication content also needs to consider the needs and receptive capabilities of different audiences. Since the audience may include people of all ages and cultural backgrounds, Lingnan gray sculpture artists, while satisfying audiences with high demands for gray sculpture artistic expression and cultural connotation, must also design some concise and clear works so that other audiences can quickly understand and accept Chinese dragon culture. Finally, the communication content needs to be innovative. By combining today's artistic elements and modern technological means, it should be combined with the concepts and aesthetics of today's society to make it more modern. Through the careful design of its communication content, the communication effect of Chinese dragon culture in Lingnan gray sculptures can be better realized, which is conducive to protecting the inheritance of culture and promoting the vigorous development of art [19-20].

4. Results and Discussion

4.1 Experimental Design

In order to explore the impact of the improved communication strategy on the spread of Chinese dragon culture in Lingnan gray sculptures, this article will use experiments to verify the feasibility of the improved strategy. This experiment will select a certain number of Lingnan gray sculptures related to the Chinese dragon culture as samples and randomly divide them into a control group and an experimental group. The control group will use traditional communication strategies for communication, while the experimental group will use the improved communication strategy proposed in this article. At the same time, it is ensured that the selected Lingnan gray sculptures have high artistic value and representative significance, can fully express the connotation and characteristics of Chinese dragon culture, and eliminate the influence of other factors on dissemination. During the experiment, this article will monitor and count the communication effects of the two groups.

4.2 Number of Participants

When conducting a feasibility experimental study, the number of participants is an important factor in evaluating the impact of the improved communication strategy on the spread of Chinese dragon culture in Lingnan gray plastic species. The increase in the number of participants means that the attractiveness and influence of communication will be enhanced, and more people will be willing to participate. Experimental data statistics are shown in Figure 1. Among them, I represents the experimental group and II represents the control group.

In Figure 1, the number of participants in the experimental group and the control group within one month of the experiment is counted. The data in Figure 1 shows that during this month, the average number of participants in the experimental group reached 892 people per day, while the control group only had 391 people per day. There was a significant difference in the number of participants between the two groups every day. This is mainly due to the fact that the communication strategy proposed in this article combines communication channels such as media reports, social media sharing and the Internet to expand its scope of influence.

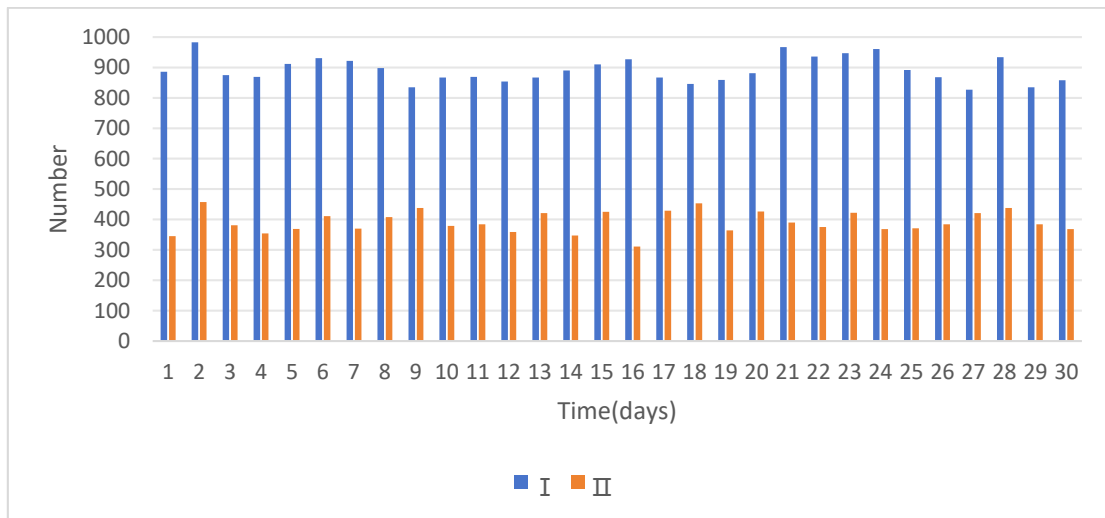


Figure 1: Participant statistics chart

4.3 Satisfaction

The audience's satisfaction with the dissemination of Chinese dragon culture in Lingnan gray sculptures can reflect the acceptance of the dissemination strategy. If the degree of satisfaction is high, it means that the communication strategy has successfully displayed the connotation and characteristics of Chinese dragon culture in Lingnan gray sculptures and has been recognized by the audience. During the experiment, user satisfaction statistics are shown in Figure 2.

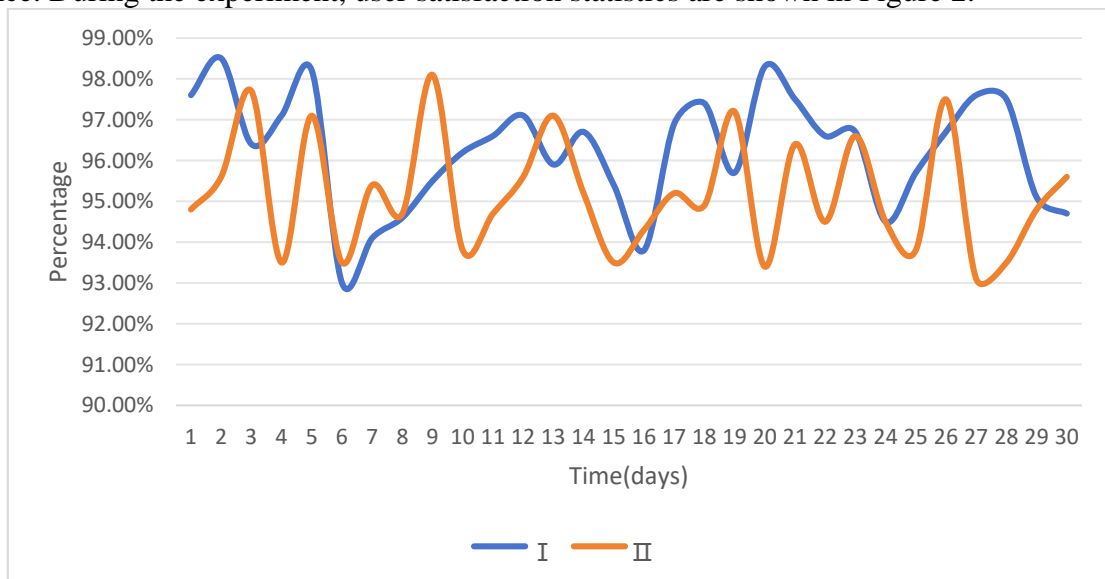


Figure 2: Satisfaction graph

In Figure 2, the statistics of daily participants' satisfaction with the presentation of Chinese dragon culture in Lingnan gray sculptures within one month of the experiment are calculated. According to the data in Figure 2, user satisfaction is very high in both the experimental group and the control group. This is mainly due to the improvement of the communication content. Different communication contents are formulated according to different audience groups, so that most audiences can understand the Chinese dragon culture.

4.4 Knowledge Awareness

In this experiment, knowledge awareness represents the cognitive level of the participants in the experiment regarding the knowledge and information involved in the spread of Chinese dragon culture in Lingnan gray sculptures, including history, culture, and art. The data statistics are shown in Figure 3. Among them, I represents the cognitive situation of the audience before the experiment, and II represents the cognitive situation after the experiment.

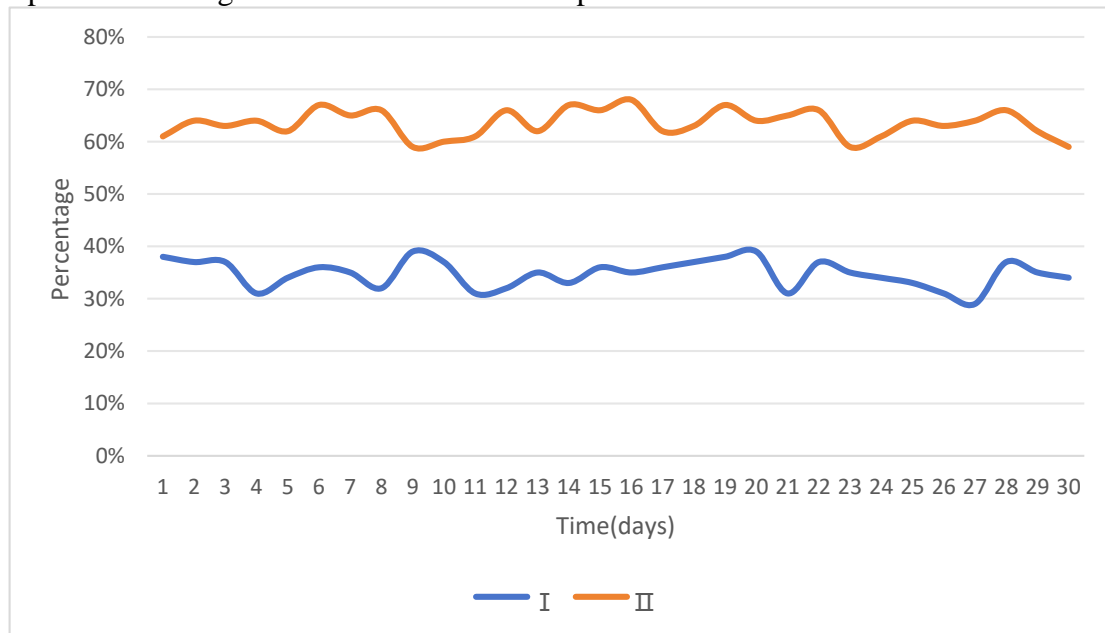


Figure 3: Knowledge cognition comparison chart

In Figure 3, the statistics of the participants' cognition of relevant knowledge within one month of the experiment are summarized. It can be seen from the data in Figure 3 that after the experiment, the people who participated in the experiment had a higher level of knowledge about the spread of Chinese dragon culture in Lingnan gray sculptures. This is because this article improves the communication content so that it can be better understood and accepted by different audiences, which will promote the protection and inheritance of culture to a certain extent.

5. Conclusion

This article researches and analyzes the communication strategies of Chinese dragon culture in Lingnan gray sculptures. The above research and analysis shows that Lingnan gray sculpture, as a traditional carving art, can vividly display the Chinese dragon culture through exquisite craftsmanship and unique carving techniques. Through the research and analysis of the audience, it is concluded that its proportion of today's audience is not high. Therefore, strategies such as improving communication methods and content were proposed to further promote the inheritance and development of Chinese dragon culture in Lingnan gray sculptures. The communication strategy studied in this article will make a positive contribution to the spread of Chinese dragon culture, and at the same time allow more people to understand Chinese traditional culture.

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