

วารสารธรรมเพื่อชีวิต

JOURNAL OF DHAMMA FOR LIFE

ISSN: 2822-048X

<https://soo8.tci-thaijo.org/index.php/dhammalife/index>

Original Research Article

A Study on the Inheritance and Development Strategy of Traditional Yingge Dance in Chaoshan Folklore (Analysis based on SWOT model)

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ARTICLE INFO

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Keywords:

Chaoshan; Yingge Dance; Traditional
Dance; SWOT

Article history:

Received: 28/01/2024

Revised: 20/03/2024

Accepted: 25/04/2024

Available online: 30/06/2024

How to Cite:

Wang, X., Maneewattana, C. & Jin, Q.
(2024). A Study on the Inheritance and
Development Strategy of Traditional
Yingge Dance in Chaoshan Folklore
(Analysis based on SWOT Model).
Journal Dhamma for Life, 30(2), 376-390.

ABSTRACT

Chaoshan Yingge Dance is a traditional Han folk dance passed down in the Chaoshan region of Guangdong, and is an excellent traditional cultural resource in the region. Although the current development of folk Yingge Dance presents a prosperous scene, its inheritance and development also face some problems. Using the SWOT analysis method, this paper analyzes the internal strengths and weaknesses, external opportunities and challenges of folk traditional Yingge Dance, and proposes four development strategies. That is, 1. create a local Yingge Dance cultural brand and build a network platform; 2. create a dissemination model with multi-age coverage; 3. unite local and Universities to establish a multi-dimensional connected cooperation and development model; 4. regulate the innovative development of inheritors and protect the effective transmission of traditional routines.

Introduction

Yingge Dance is a traditional folk dance passed down in the Chaoshan region of Guangdong Province, mainly used in the local annual festival to welcome the gods and goddesses, folklore has a history of more than 500 years. The traditional Yingge Dance performance consists of three parts, the "front shed" is the men's group dance part that is Yingge Dance, the "middle shed" is the local small opera, or drama fragment performance, the "back shed" At present, only the male group dance part of the "front shed" is left in the folklore. In recent times, Yingge Dance has been prosperous in the region, but also had a low point, and even faced extinction, to today only the "front shed" Yingge Dance is left, the reasons for which are the influence of the general social environment, the aesthetic changes of the local people, and the limitations of Yingge itself. Nowadays, it is difficult to restore the traditional "front", "middle", and "back" forms of performance, so it is urgent to protect and develop the existing traditional Yingge Dance. It is imperative to inherit and develop the existing traditional Yingge Dance.

Yingge Dance has different forms of existence in different ecological environments: firstly, it is the traditional folk Yingge Dance that exists in the folklore activities of Chaoshan area and is passed down and developed by the local people; secondly, it is the folk dance teaching materials that exist in the classrooms of colleges and universities after refining and processing the traditional folk Yingge Dance for the teaching of dance in colleges and universities; thirdly, it is Thirdly, professional or semi-professional dancers extract materials from folk or classroom Yingge Dance forms and create dance works with themes and certain contents for stage performance. The latter two forms are based on the first folk traditional Yingge Dance; thus, it is the folk traditional Yingge Dance that we propose to inherit and develop.

This paper uses SWOT analysis to analyze traditional Yingge Dance, and proposes enhancement strategy, inheritance strategy, development strategy and protection strategy for the four modes of S-O, S-T, W-O and W-T respectively.

Status of Folk Traditional Yingge Dance

The traditional Yingge Dance of Chaoshan folklore is mainly spread in the area of Puning City, Jieyang, Chaoyang District, Shantou City and Jiazi Town, Shanwei City. There are 103 Yingge Dance teams in Puning City, including 57 fast Yingge Dance teams, 32 medium Yingge Dance teams and 14 slow Yingge Dance teams; There are more than one hundred Yingge teams in Chaoyang District, and there are no official statistics on the exact number because some teams do not organize activities often and are sporadic; Shanwei City has only two teams in the town of Jiazi and Jixi, where it was originally transmitted. Among them, there are three teams

representing national intangible cultural heritage projects, which are the Pnang Mountain Yingge team, Chaoyang District Houxi Yingge team and Shanwei City Jiazi Yingge team.

Since China's accession to the United Nations Convention for the Safeguarding of the Intangible Cultural Heritage in 2004, various domestic regulations and even legal provisions have been introduced, and the support of government departments at all levels for traditional culture has been greatly enhanced, so that the traditional Yingge Dance of Chaoshan folklore has also developed better, and the situation of having no successor in the inheritance has been improved, and some villages and towns that had discontinued the inheritance have gradually resumed Yingge Dance activities are gradually resumed in some villages and towns where the tradition had been interrupted. Yingge Dance is often the most notable performance in the annual festivals of villages and towns in the Chaoshan region. Due to the impact of the new Guan epidemic that began in 2020, Yingge Dance activities in Chaoshan were forced to be suspended for two consecutive years in 2021 and 2022, but this also led to an unprecedented explosion of Chaoshan Yingge Dance not only locally during the Spring Festival in 2023, but also nationally because of the spread of the Internet, with the "broken circle" phenomenon, the emergence of a number of network star teams, such as known as the most handsome coach led Fenggang Yingge, hours of relocation led by Nanshan Yingge, with a highly skilled Fumei youth Yingge, the heroic Ximen women Yingge, etc..

The support of national policies, the development of local economy, the help of local cultural departments, and the enthusiasm of the public for traditional culture are all great impetus for the inheritance and development of Chaoshan Yingge Dance, but in the current seemingly promising situation, it is still necessary to stay alert, both to see the advantages and external opportunities of traditional Yingge Dance itself, and also to recognize its disadvantages and external challenges, and to still consider how to develop and inherit traditional folk Yingge Dance as a top priority.

SWOT analysis of traditional Yingge Dance

SWOT analysis is a comprehensive analysis of the object of study of a hair method, initially in the 1960s and 1970s, Albert Humphrey's research project at Stanford University, used to explore the object of study of some key areas SOFT, that is, Satisfactory, Opportunity, Fault, Threat, in 1964, Urick and Orr in a meeting to change the F for W, and from then on it is from the SOFT to SWOT has been to this day. SWOT analysis is used to formulate development strategies by analyzing the strengths and weaknesses of the internal factors of the subject of study, as well as the opportunities and challenges of the external environment. It includes four main analysis items, namely Strength, Weaknesses, Opportunities, and Threats.

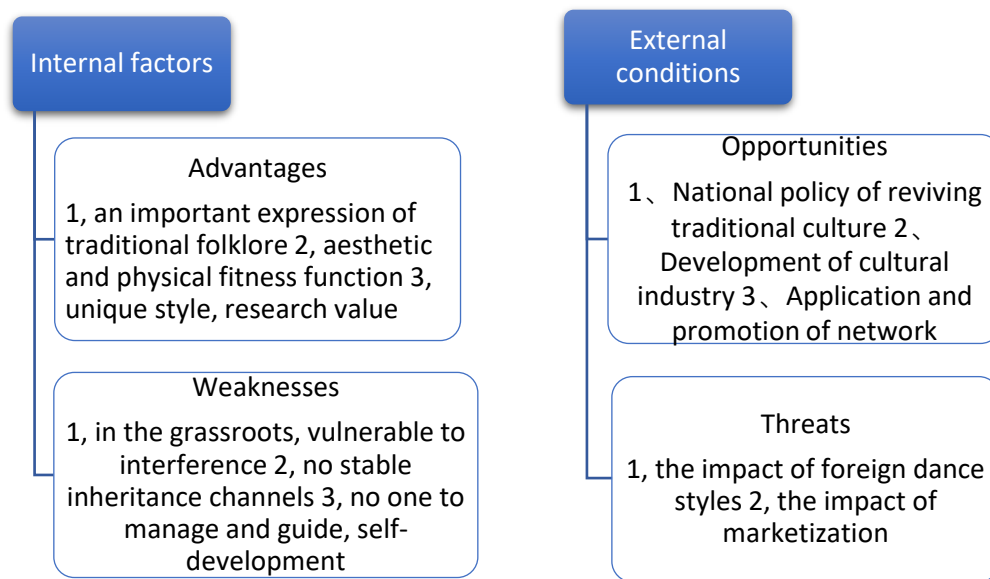


Chart 1 SWOT analysis of traditional Yingge Dance

1. Strength Analysis

1.1. Yingge Dance is an important manifestation of traditional folklore activities in the Chaoshan region during the New Year's Eve.

Yingge Dance is responsible for driving the road in front of the "lord" to protect the gods. The Yingge Dance is responsible for opening the road in front and escorting the "Master". In the coastal areas of Chaoshan, there are also activities to welcome A-Ma, and Yingge Dance is also an essential part of the event. When the event is responsible for welcoming the Yingge Dance team set off early on a boat to the largest A-Ma temple, dancing in front of the temple, the A-Ma doppelganger invited to the boat, back to the local boat, Yingge Dance team with A-Ma all the way to the temple dedicated to the A-Ma doppelganger placed in the temple, people burn incense and kneel to worship.

Yingge Dance is also a reflection of the collective spirit of the people of Chaoshan. Chaoshan was known as a "southern barbarian land" because of its remote location, obstructed transportation, and underdeveloped economy, but it was only after many Chinese immigrants came here and brought Chinese culture that it changed. Because of the difficult natural conditions, the people of Chaoshan are brave, hard-working, pragmatic and resilient. "The most valuable thing about Yingge Dance is that it expresses, in a multifaceted, graphic and essential way, a spirit of the Chinese people since ancient times, which is, righteous, majestic, brave, hard-working and resourceful, as well as the positive aspects of self-gratification, humor and fun."

In summary, "Yingge Dance occupies a special place in the folk cultural activities of Chaoshan and is an indispensable ritual and entertainment in the life of the masses, especially

for celebrations and exorcism of evil spirits, and when the Chaoshan people create specific Yingge Dance has become a projection of the Chaozhou people's spiritual world."

1.2. Yingge Dance is an excellent folk art form that combines folk aesthetic expression and physical fitness.

The traditional Yingge performance consists of three parts: the "front shed", "middle shed" and "back shed", the front shed is a dance performance or Yingge Dance, the middle shed is a folk opera, or a piece of opera The front shed is a dance performance or Yingge Dance, the middle shed is a folk opera or opera piece singing, and the back shed is martial arts or other juggling. This form of performance is a combination of dance, singing, martial arts sketches and other forms of performance, meeting the multi-level aesthetic needs of the local people. With social change and is the change of people's aesthetic interests, the middle shed and the back shed gradually merged and unified into a new back shed, the original martial arts juggling and other skits were compressed, but the front shed of Yingge Dance was retained intact, asked the reason, the local Yingge old artists said: Yingge Dance cannot be less, without Yingge Dance is no longer interesting. Indeed, the dazzling mallet flowers, the neat and uniform sound of the hammer, the majestic gong and drum accompaniment, a high-pitched shout, the "force" and "beauty" of which can make the scene's blood boil, Yingge Dance unique aesthetic expression is also the unique aesthetic expression of Yingge Dance is a true reflection of the people of Chaoshan's long struggle with the difficult natural environment.

Yingge Dance's ability to strengthen the body is evident. Folklore says that Yingge Dance evolved from martial arts. Martial arts were the first choice of people in ancient times to strengthen their bodies. Historically, the people of Chaoshan practiced martial arts to resist oppression, but after the imperial court banned the practice of martial arts among the people, the local people evolved the martial arts into Yingge Dance and performed it at folklore events during the annual festival. At present, a large number of martial arts style movements are still seen in the folk-dance routines. Every year before the Chinese New Year, Yingge Dance concentrates its training on practicing the routines on the one hand, and on the other hand, intensifying the physical training of the players. The formal performance of the folklore event often begins at 6:00 a.m. (or even earlier in some places) and continues until 6:00 p.m., during which time the performers only take a break for lunch at noon.

1.3. Yingge Dance is unique in style and has research value.

Chaoshan Yingge Dance is a unique style of Han Chinese folk dance in Chaoshan area, which is unique among Han Chinese dances in the country. The famous dancer Mr. Jia Zuoguang gave a high evaluation of "Ansei Waist Drum in the north and Puning Yingge in the south" after watching the performance of Puning Nanshan Yingge Dance.

In 1953, Qu Hao from the Beijing Dance School (now the Beijing Dance Academy) and Zhu Youman from the South China Song and Dance Company came to Chaoshan to learn Yingge

Dance from old local artists. After that, Guangdong Dance School sent teachers to Chaoshan area many times to collect and organize folk Yingge Dance. old Mr. Zhang Boqi, the inheritor of Nai Gou Yingge Dance, introduced the previous teacher Yang Meiqi, the principal of Guangdong Dance School, came to Nai Gou town many times to help them organize Nai Gou Yingge Dance and bring teachers and students to study.

The reason why Yingge Dance continues to attract the attention of professional dancers is its unique style. Originally, the impression of southern dance is soft and gentle, but Yingge Dance presents the boldness, exuberance and majesty of northern folk dance. Its unique hammering and spinning, sparring routines, vivid character shapes, and formation changes similar to ancient military battles are not found in other Han Chinese folk dances. The occurrence and development process of Chaoshan Yingge Dance contains rich historical and cultural contents. An in-depth excavation and research on Chaoshan Yingge Dance can explore the diversified development of Chinese folk dances on the one hand, and is a necessary supplement to the study of Chaoshan culture on the other. Thus, Chaoshan Yingge Dance has great research value.

2. Weaknesses Analysis

Although Chaoshan Yingge Dance has been well developed in recent years, with a number of national and provincial lists of non-heritage projects, the emergence of several high level folk Yingge teams, and the frequent appearance of dance works on the professional stage with Chaoshan Yingge Dance as the material, its own, there are still some disadvantages that affect the development.

2.1. At the grassroots level, vulnerable to interference

Chaoshan Yingge Dance exists in the streets and alleys of Chaoshan, and is an original folk art form whose inheritors, performers and appreciators are the grassroots people of Chaoshan society. Its development is easily influenced by internal factors and the external environment. Every time the social environment changes in history, the aesthetic interests of the local people change slightly, bringing impact to the inheritance of Yingge Dance. At the beginning of the reform and opening up, only the young people thought that Yingge Dance was "old-fashioned", which led to the extinction of Yingge Dance in many villages and towns, and some of them have disappeared from the public's view forever. During the field trip, a number of Yingge dance veterans said that the experts who came to visit said that the Yingge dance costumes and faces should be changed, and they changed; the action formation should be changed, and they joined the changes; the Yingge dance should be innovated, and they carried out a lot of innovative attempts. The local government also tends to restrain the ritual activities of the Yingge Dance for the consideration of social security.

2.2. There is no stable channel of transmission.

In the past, the basic way of passing down Yingge Dance is the master-apprentice system, in which the village council hires good Yingge Dance players to teach the young people in the village. Master and apprentice are not fixed, willing to learn to come, good practice and want to participate in the performance to stay, do not want to come and do not force. This way of inheritance is not stable, and therefore, the inheritor said that there was a time when young people were not willing to learn, and older people could not dance, so there was no one left to dance Yingge Dance. Even though the influence of Yingge Dance is growing, many villages and towns still issue notices to the village councils, and if there are young people who are willing to learn, they will sign up voluntarily. The stability of this kind of heritage channel established by spontaneous cannot be guaranteed, and it is very easy to cause the interruption or loss of Yingge Dance. "Dance is the culture of the human body, and the way it is passed on is through oral transmission; when no one passes it on by body, the dance will be lost"

2.3. Self-development without management and guidance.

In the past, the Yingge Dance team in each village and town was organized and managed by the village council before there was an event, and each team member was busy with his or her own work during the week. At present, the majority of villages and towns are still managed in this way, and this model is basically equivalent to autonomy. At present, only three representative teams that have been awarded national non-heritage projects have experts and scholars who have contacted and guided them from time to time, while those that have attracted the attention of professional dancers earlier, such as Nai Gou Yingge Dance and Xiqi Yingge Dance, are also a minority, and the vast majority of Yingge teams are in a state of self-development, with no one to pay attention to them or to guide them. Whether it is the improvement of costumes, the design of character faces, the development of innovative movements, or the change of formations, all of them are carried out by the head of the Yingge team who calls on the skilled players in the team and discusses them. For example, there are slow Yingge teams who feel that their movements are too slow and the atmosphere is not warm enough, so they speed up. There are also some Yingge teams who feel that the original movements are too simple and simply abandon them and create new ones. These will gradually lead to the homogenization of the local Yingge Dance in Chaoshan, and there will no longer be a situation where every village and town has a masterpiece.

On the other hand, the current inheritors are basically from the 50s to 70s, and most of them are not highly educated due to the social conditions at that time. They are engaged in farming or small business in the local area, with limited management and innovation ability, and with no one to manage and guide them, the development prospect of Yingge Dance in the location is worrying.

3. Opportunities Analysis

In August 2004, China acceded to the United Nations Convention for the Safeguarding of Intangible Cultural Heritage, after which the protection and recognition of intangible cultural heritage was gradually promoted in the country, and a number of policies and measures were introduced to excavate, protect and organize traditional culture. And on May 20, 2006. The State Council announced the first batch of national intangible cultural heritage list, and both Puning Yingge (declared on behalf of Nanshan Yingge Team) and Chaoyang Yingge (declared on behalf of Houxi Yingge Team) were selected. Chaoshan Yingge Dance ushered in the opportunity of development.

3.1. National policy of reviving traditional culture.

China has issued a number of policies in recent years to promote the revival of traditional culture. For example, in December 2005, the Notice of the State Council on Strengthening the Protection of Cultural Heritage; in October 2006, the Interim Measures for the Protection and Management of National Intangible Cultural Heritage; and on February 25, 2011, the 19th session of the Standing Committee of the 11th National People's Congress of the People's Republic of China passed the Law of the People's Republic of China on Intangible Cultural Heritage, which takes the form of a law to guarantee the protection and preservation of intangible cultural heritage.

On January 25, 2017, the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council issued the Opinions on Implementing the Project of Inheritance and Development of Excellent Chinese Traditional Culture, which implements the revival of traditional culture as a major state policy.

After that, the Ministry of Culture and Tourism and the Ministry of Education also issued documents to launch a number of activities in the education system and the culture and tourism system to revitalize traditional culture comprehensively, such as: in April 2018, the Ministry of Culture and Tourism, the Ministry of Education and the Ministry of Human Resources and Social Security together issued the Implementation Plan for the Training and Research Training Program for the Inherited People of China's Intangible Cultural Heritage (2018-2020); in May 2018, the Ministry of Education's Notice on the Construction of Chinese Excellent Traditional Culture Inheritance Bases"; in February 2021, the Ministry of Education's "Guidelines for the Incorporation of Chinese Excellent Traditional Culture into the Curriculum and Teaching Materials of Primary and Secondary Schools"; and in May 2021, the Ministry of Culture and Tourism's notice on the issuance of the "14th Five-Year Plan for the Protection of Intangible Cultural Heritage", etc.

On this basis, various activities of ICH have been promoted in an orderly manner, such as the exhibition of ICH projects, the declaration of ICH projects at all levels, the recommendation and evaluation of national, provincial and municipal inheritors of ICH projects, the work of salvage protection records of national representative inheritors, etc.

3.2. The integration of cultural tourism and the development of cultural industries.

Under the guidance of the national policy, Shantou and Puning have organized many activities to promote the development of local Yingge Dance. For example, in 2013, the first "Shuangzhong Cultural Festival" was held in Chaoyang District, Shantou, where more than 30 folk art groups and Yingge teams participated in the festival parade, attracting local people and a large number of foreign tourists. In February 2014, Puning City held the Yingge Cultural Festival, in which 50 Yingge teams participated in the parade, and held activities such as an exhibition of Yingge costumes and props and an exhibition of face painting to promote the local Yingge tourism culture. Then in December 2015, Puning City held the Plum Blossom Tourism and Culture Festival, in which Yingge Dance participated as the main show of the performances.

The combination of local culture and tourism projects has not only developed tourism and boosted economic growth, but also promoted the local characteristics of traditional Yingge Dance, making the development of Yingge Dance more fluid, and various Yingge teams have replaced their costumes and props with new ones to seek better development. Traditional Yingge Dance is gaining popularity among the local people, especially among the local youth. Some local cultural groups and individuals have started to focus on the development of cultural goods related to Yingge Dance, such as Yingge Dance face artwork, Yingge Dance character toys, Yingge Dance internet emoji packs, etc.

On February 17, 2023, the Ministry of Culture and Tourism issued the Notice of the Ministry of Culture and Tourism on Promoting the Deep Integration of Intangible Cultural Heritage and Tourism, proposing eight key tasks such as strengthening project combing, highlighting the characteristics of the categories, integrating into tourism space, enriching tourism products, setting up experience bases, protecting cultural ecology, cultivating special routes, and carrying out two-way training. In the provinces and cities to promote the relevant work, for the work of the integration of cultural tourism around the direction of development.

3.3. Web application and promotion.

China has the largest number of Internet users in the world, with 1.06 billion Internet users and an Internet penetration rate of 76.6% as of June 2022. Internet applications in China cover a wide range of sectors, including e-commerce, social media, online education, and online entertainment. With the popularity of smartphones and the development of 5G networks, the size of mobile Internet users in China reached 1.05 billion, accounting for 99.2% of the total Internet user base. Mobile has become the main channel for Chinese Internet users to obtain information, communicate, consume and pay for various needs such as learning and training. Internet applications with the help of mobile business are constantly pushing out new ideas, and many innovative and influential products and models have emerged, such as short video platforms like Jieyin and Crypto, which have played an important role in the promotion and popularization of traditional culture.

According to the official statistics of Jitterbug, only as of June 10, 2021 data, the number of national non-negotiable videos has exceeded 140 million. 1,557 national non-legacy projects, Jitterbug video coverage of more than 97.94%. Yingge Dance in Jitterbug played 15.89 million times.

4. Threats Analysis

In terms of the current domestic environment and the development of Yingge Dance itself, it is difficult for the interruption of traditional Yingge Dance inheritance to happen again, but there are still some challenges from outside that can affect its benign inheritance. These challenges may cause the form of folk Yingge Dance to change, some inheritors change their style to meet the aesthetic needs of the public, and the original form gradually disappears.

4.1. Influenced by foreign dance styles

Street dance, which has always been a popular dance enjoyed by the majority of young people, can always be seen in both urban and rural areas. When I interviewed Yingge Dance players during the field survey, some of them danced street dance themselves and liked street dance a lot. The local teenagers may still have a clear understanding, but the situation is worrying when they come from areas outside Chaoshan and street dance the Yingge Dance. For example, a street dance group in Guangzhou created a street dance piece, Yingge Dance, with creative choreography and great stage effects. 2019 saw the release of a film based on Yingge Dance, *Yingge Soul*, which is still heavily populated with street dance, in which the traditional Yingge Dance form is broken down. It is undeniable that both the street dance "Yingge Dance" and the movie "Yingge Soul" are remarkable creations as an art form, but I am concerned about the impact of this form on traditional Yingge Dance. Street dance has always been a strong dance in the youth population as opposed to traditional dance, and has a great appeal to youth.

Square dance, too, is a widely influential form of mass dance, and unlike street dance, square dance is popular mainly among the elderly population. Square dance has a wide variety of material, including many Chinese folk dances as material. Because of its low difficulty, not subject to site restrictions, can enjoy the body and mind, physical fitness, extremely easy to be accepted by the elderly.

4.2. Impact of Marketization

Undeniably, marketization has brought some beneficial effects to Chaoshan Yingge Dance, with several folk Yingge teams coming out of Chaoshan, not only performing regularly in Guangdong Province, but even participating in CCTV programs and appearing on professional stages in Beijing, the capital. On the one hand, it has provided Yingge Dance with more display platforms and dissemination channels, and on the other hand, it has brought some economic gains and social recognition to some of the Yingge teams. But at the same time, the marketization may also bring some negative effects to Yingge Dance, which may lead to the commercialization and entertainment of Yingge Dance and thus affect the inheritance and

development of Chaoshan folk Yingge Dance. At present, purely commercial teams are beginning to emerge, and commercialized Yingge Dance is more in pursuit of costumes and exaggerated movements and live atmosphere, without considering others, which will inevitably lead to the homogenization and popularization of Yingge Dance.

Strategies for the inheriting and developing of traditional Yingge Dance

Based on the above SWOT analysis method on the internal conditions and external environmental factors of traditional Yingge Dance, this paper tries to establish a SWOT strategy framework and proposes the following four possible combination strategies to bring into play the advantages of traditional Yingge Dance, take advantage of the current development opportunities, make up for its disadvantages and resist external threats. (See Chart 2 . Analysis of traditional Yingge Dance inheritance and development strategies)

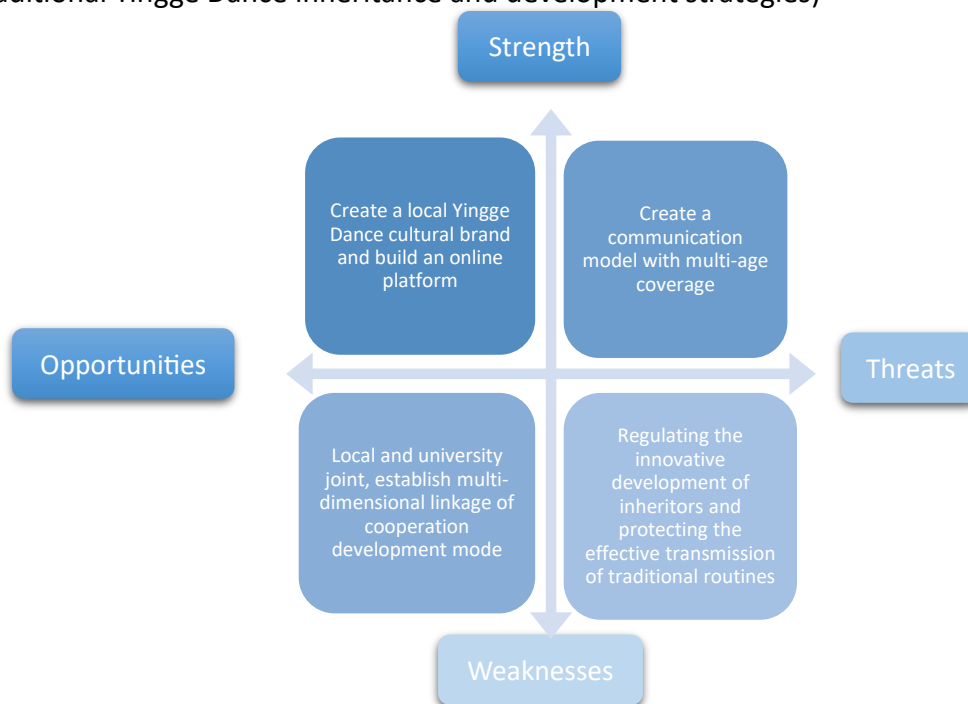


Chart 2 Analysis of traditional Yingge dance inheritance and development strategies

1. Enhancement strategy (S-O) to create local Yingge Dance cultural brand and build a network platform.

Based on the strengths of traditional Yingge Dance, the company is making full use of the national policy of reviving traditional culture to create a cultural brand of Chaoshan Yingge Dance that integrates culture and tourism and using the current fast-developing network technology to build a network publicity and promotion platform to further increase the radiation of Yingge Dance.

Chaoshan region currently has three national-level non-heritage project representative teams of Nanshan Yingge, Houxi Yingge and Jiazhi Yingge, and three provincial-level non-

heritage project representative teams of Chaonan Yingge, Wenli Yingge and Shenquan Yingge. These six teams have their own characteristics, and the folk development is better, coupled with the national policy support for non-heritage projects, each of the six teams has carried out a number of non-heritage promotion activities, and also actively participate in the provincial and municipal organizations of the exhibition and exchange.

But compared to the other two hundred teams, this base is far from enough. We should give full play to the leading role of these six teams, make use of the local Shuangzhong Cultural Festival, Yingge Art Festival, Plum Blossom Tourism and Cultural Festival and other existing cultural tourism projects, develop Yingge Dance cultural and creative products, and build local Yingge Dance cultural brand based on these six teams.

In terms of network platform publicity and promotion, there is currently a lack of proprietary platforms for Chaoshan Yingge Dance. I currently follow 15 ShakeYin accounts that have released Yingge Dance videos, of which only two are run by the inheritors themselves; 15 WeChat video platforms that have Yingge Dance content, only one of which belongs to the personal platform of the Yingge team leader. Almost all of the videos on these self-media platforms have been edited, and it is difficult to get a more detailed picture of Yingge Dance. On the one hand, the self-media platforms pursue visual effects, and on the other hand, these self-media platforms have limited filming time and cannot take enough detailed video materials, and thus cannot make a detailed introduction.

The construction of the network platform needs to be led by the local cultural departments to give support to the Yingge teams that are willing to open network platforms, firstly, to improve the local cultural departments' own video promotion platform, and secondly, to build the local Yingge teams' own promotion and publicity platforms.

In the current rapid development of the network, the promotion of the network platform will greatly improve the dissemination space of Chaoshan Yingge Dance.

2. Transmissibility strategy (S-T) to create a multi-age coverage communication model for Yingge Dance.

The author learned from fieldwork that members of Yingge teams throughout Chaoshan are basically 18-30 years old. The lower age group, i.e. primary and junior high school students, are not exposed to Yingge Dance because they usually study at school, while the older age group with leisure time is not suitable for older people to dance due to the existing Yingge Dance's movements are too intense. Therefore, this paper argues that the multi-age coverage dissemination mode of Yingge Dance development is to carry out Chaoshan Yingge Dance into the local campus and create a suitable Yingge Square Dance for the elderly on the basis of the original folk Yingge Dance inheritance.

In January 2021, the Ministry of Education issued the "Guidelines for Integrating Excellent Chinese Traditional Culture into the Curriculum and Teaching Materials of Primary and

Secondary Schools," which provides programmatic guidelines for integrating traditional culture into primary and secondary school classrooms and sets out the requirements for each of the three levels: elementary, middle and high school. Local traditional dance resources are "closely related to the production and life of the people and are an important part of the life of the nation. Among ethnic groups, ethnic folk dances are generally not considered as art, but rather as an educational tool for teaching production and life experiences and passing on ethnic history and culture." Thus, Yingge Dance has an important value and significance to enter the local primary and secondary schools in Chaoshan. Chaoshan Yingge Dance Yingge Dance into local primary and secondary schools can, firstly, solve the problem of unstable inheritance channels of traditional Yingge Dance; secondly, it can continue the local traditional aesthetic concept and inherit the excellent local traditional culture; once again, Yingge Dance is an aesthetic education program as well as a physical education program, which can meet various needs of school education. It can meet various needs of school education.

The creation of Yingge Dance should fully consider the physical characteristics of the elderly. For the elderly, the amplitude and strength of the traditional Yingge Dance are too large, so the traditional Yingge Dance should be simplified, retaining the main elements and then simplifying the movements and formations to strengthen the fitness and entertainment function of Yingge Dance. In this way, while promoting the protection and inheritance of traditional Yingge Dance, it also enriches the form and content of square dance and enhances the cultural connotation and aesthetic value of square dance.

3. Developmental strategy (W-0), where localities and universities join together to establish a multi-dimensional connected cooperative development model.

In May 2018, the Ministry of Education issued a notice on the construction of Chinese excellent traditional culture inheritance bases, which "plans to build about 100 Chinese excellent traditional culture inheritance bases nationwide by 2020, explore the construction of a Chinese excellent traditional culture inheritance development system with the characteristics and features of colleges and universities, and achieve significant results in education popularization, preservation inheritance, The system will be promoted in the areas of education and popularization, protection and inheritance, innovation and development, dissemination and exchange, etc. and achieve important results." Higher education institutions themselves have both teaching and research duties, and the inheritance and development of local traditional culture is also the unshirkable responsibility of local universities.

When talking about dance education and "non-heritage" dance in higher education institutions, Jin Qiu pointed out that although there are various forms of protection when non-heritage dance is facing various challenges of inheritance and development, "the integration, development and innovation of dance education and "non-heritage" dance in Korakan is one of them.

The development model of cooperation between Chaoshan Yingge Dance and Universities in the province (see Chart 3 for a multi-dimensional connected development model of cooperation) can be composed of the following links: Universities - provincial non-heritage centers - local cultural centers - grassroots Yingge teams. Each link cooperates with each other and develops in connection. Among them, the Universities institutions mainly provide professional education and cultural heritage guidance, while the non-heritage centers mainly provide guidance. The NRM Center mainly provides guidance, the Cultural Heritage Center mainly interprets policies, the Cultural Museum mainly supports and coordinates activities, and the local Yingge teams are the research objects and teaching resources of the universities.

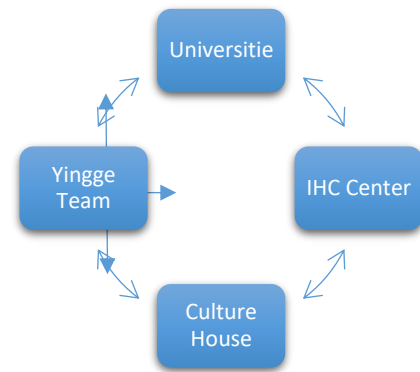


Chart 3 multi-dimensional linkage of the cooperative development model

4. Defensive strategy (W-T) to regulate the innovative development of inheritors and to guarantee the effective transmission of traditional routines.

"What makes ethnic folk dance a cultural heritage is that from the very beginning it emerged from creation, developed from creation and passed on from creation to today. In folklore, education is carried out in the way of masters leading apprentices, that is, those who are recognized by the whole village people or designated by respected elders who are smart, steady, capable and can sing and dance well become dance heirs. The heirs are the direct factors of the vertical transmission of the national dance culture, which is passed from generation to generation. Then spatially, each generation of heirs, on top of learning and summarizing the experience of their predecessors, are able to make judgments and reflections on the times and survival environment they live in, make some trade-offs and modifications to the traditional dance, add some new dance elements to make some changes to the dance, and then pass on this modified dance to others." The traditional dance is passed down orally, and this method will inevitably lead to deformation or alienation of the movements due to the different understanding of each person and the different coordination of the body. If the inheritor has strong personal ability, the dance has the possibility to surpass the development of the previous generation; if the inheritor has weaker personal ability than the previous generation, there is the possibility of variation or partial loss of the dance. Several inheritors in the field interviews talked about the past situation of Yingge Dance and said, "There used to be other routines, but they have all been lost." Thus, in the current inheritance process, the first step is to pass on the existing routines in their entirety.

Another situation is over-innovation. "Innovation" is a common phenomenon in today's society, and all walks of life are innovating in order to break through the existing and seek higher. However, in the process of traditional Yingge Dance heritage development, we should be careful

not to over-innovate, that is, to change the original routine to fragmentation, losing the original style. It is even more important to prevent abandoning the original style set and completely re-creating it according to personal preferences.

Local cultural workers, from time to time, should organize training and learning for the inheritors, and invite experts and scholars to discuss innovation in the development of Yingge Dance through seminars, exchanges, and exhibitions. The inheritors will be given recognition for good ideas, and practices that are not conducive to the development of local Yingge Dance should be stopped in time. Gradually establish a set of inheritance innovation paths and methods for the inheritors to ensure the long-term development of traditional Yingge Dance circulation.

Conclusion

The traditional dance of a region is a historical precipitation that has been developed and passed down by the people of that region over a long period of time. For Chaoshan Yingge Dance, it is both a bearer of local folklore activities in Chaoshan and a witness of the transmission of local history. After centuries of development, Yingge Dance is presented in front of people in its present form. In the past, it has prospered or faded, but it has finally been passed on to this day. Today, it also faces various opportunities and challenges. We should give full play to the advantages of traditional Yingge Dance, overcome our disadvantages, take advantage of the development opportunities in the general environment, and face the challenges positively. We should make full use of the strengths of traditional Yingge Dance, overcome our weaknesses, take advantage of the development opportunities of the environment, and actively face the challenges.

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During the fieldwork, HanTang Yingge Dance heirs, NaiGou Yingge Dance heirs, and HouXi Yingge Dance heirs all made this claim.

Field trip, narrated by Mr. Chen Laifa, the inheritor of Nanshan Yingge Dance in Puning City.

From the director of Shantou Chaoyang District Culture Museum, Weng Mushun

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