

An Analysis of the Heritage and Development of Chaoshan Yingge Dance Based on the AIDEES Model

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Abstract: As one of the important elements of intangible cultural heritage in the Chaoshan region, Chaoshan Yingge dance need to be inherited and developed historically. This paper analyzes the existing resources, talents, and teams of Chaoshan Yingge dance through field investigation, combined with government policies and support contents, and provides relevant suggestions for the development of Chaoshan Yingge dance through the AIDEES model.

Keywords: Chaoshan Yingge dance, Intangible cultural heritage, Heritage and development, AIDEES model

1. Intangible Cultural Heritage and Chaoshan Yingge dance

According to the Corrigendum to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (the Corrigendum is in Chinese only), "intangible cultural heritage" refers to all kinds of social practices, representations, expressions, knowledge, skills, and associated instruments, objects, artifacts and cultural spaces that communities, groups and sometimes individuals consider to be part of their cultural heritage. There are two versions of the Convention for the Safeguarding of the Intangible Cultural Heritage, which the Bathtub media call the "Pre-existing Text" and the "Corrected Text". [1]

UNESCO adopted the *Convention on Intangible Cultural Heritage* in October 2003 based on the *Convention for the Protection of the World Cultural and Natural Heritage* (in November 1972) and the *Regulations on Masterpieces of the Oral and Intangible Heritage of Humanity* (in November 1998). Our government acceded to the Intangible Cultural Heritage Convention in August 2004. At present, Chinese opera includes Kunqu (in May 2001), Cantonese Opera (in October 2009), Tibetan Opera (in October 2009), Beijing Opera (in November 2010), and Chinese shadow puppets (in November 2011), which were inscribed on the *United Nations Representative List of the Intangible Cultural Heritage of Humanity*. In addition, there are some local operas listed in the national and provincial intangible cultural heritage representative catalogs, but these local operas listed in the intangible cultural heritage catalogs are just a drop in the bucket for the vast opera culture of China. [2]

Yingge dance uses the heroes in the water margin as the background of the story and incorporates the martial arts and music of Nanquan into the dance performance. Through a powerful, majestic, and heroic performance style, the Yingge dance sets a courageous, vigorous, and powerful tone for the entire performance, showing the heroic spirit of the 108 heroes of Mount Liang. Masculine and magnificent is the audience's most intuitive first impression of Punning Yingge dance. There is a popular saying that Yingge dance can drive away demons and bring peace and stability.[3] There are five hypotheses about the way of transmission of Yingge dance: the confucian ritual, the opera, the practice of martial arts, the introduction of foreign provinces, and the evolution of the tournament of the gods. [4]

Chaoshan back of the mountains and the sea, the environment is dangerous and inferior, which is not able to resist limited to technical conditions and geographical factors, it produced fetishism; to this day, such a shadow can still be seen in the Yingge Dance, Yingge dance in major ceremonies to exorcise the gods, with strong characteristics of fetishism. Since the beginning of the Song and Yuan dynasties, the Minnan culture has been introduced to the Chaoshan region. Putian, as the birthplace of

many Chaoshan surnames, has incorporated the Minnan culture in the Chaoshan Yingge dance. In the Ming Dynasty, folk stages mainly had stages and earthen platforms, and Yingge dance also had a "Tu opera (a stage on the ground)". In that period, the singing of Yingge dance was presented in the form of rap. In that period, the singing of Yingge dance was presented in the form of rap. Later, it evolved into the Yingge dance that we see today, which is performed while walking, to accommodate the marching of the performance in the Yosemite festival.

Chaoshan Yingge dance has a history of more than 400 years, and the number of dancers is capped at 108. However, there are actually 108 people performing Yingge Dance which rarely occurs and only coincides with the bad year, to avoid bad luck to have no choice but to do so. Traditional Yingge dance are themed with festive performances, such as agricultural activities and autumn harvest, ritual folklore, and Chinese New Year. Traditional English songs are themed with festive performances, such as agricultural activities and autumn harvest, ritual folklore, and Chinese New Year. Nowadays, after time and cultural accumulation, people have turned from the traditional appeal of worshipping gods, praying for peace, and agricultural harvest to cultural heritage and recognition of Yingge dance.

2. The Importance of the Conservation of Chaoshan Yingge dance

Yingge dance is the crystallization of wisdom left by our ancestors, the crystallization of the intersection and fusion of Chinese culture and Chaoshan region, with extremely local characteristics of Chaoshan. The Yingge dance perfectly presents the people's prayers for good fortune, the pursuit of the spirit of heroic struggle, and the expectation of good weather in Chaoshan culture, and more intuitively and profoundly reflects the development of the culture of Chaoshan region today, which contains a variety of historical, social, technological, economic and aesthetic values, and is an indispensable proof of the development of Chaoshan culture and society.

The most shocking thing about the Yingge Dance is its momentum of formation and the musical melody. The momentum of its interpretation shows exactly the group spirit of the Chaoshan people who defied hardships and dangers and were indomitable and tenacious. The conservation and heritage of the Yingge Dance are also the continuations of the local culture and heritage spirit of Chaoshan.

3. The Current Development of Chaoshan Yingge dance

In November 1996, the Ministry of Culture awarded Chaoshan the title of "Township of Chinese Folk Art". However, with the rapid development of the economy and society, the cultural ecology has undergone drastic changes, and Chaoshan Yingge dance has lost its former glory and is facing the phenomenon of losing its origin, waiting for rescue and protection.

3.1 Lack of Integrity and Continuity in Heritage

The minimum number of performers required for a complete Yingge dance performance is 36, but the current team of the main inheritors of it only meets the minimum number of performers. At the same time, there is a high turnover of people, and fewer and fewer young people are willing to learn Yingge dance in the local area, and there is a problem that the local representative inheritors are older and less educated. At present, most of the non-representative inheritors are mainly middle-aged and elderly people aged 40-60, while the group of teenagers who are regarded as the successors of Puning Yingge dance only accounts for 7.1% of the inheritors. Most of the local people have simply seen the Yingge Dance, but they do not know much about its cultural heritage and its origin, and other survival aspects.

In addition, the current heritage of Yingge dance lacks integrity. The complete set of traditional Yingge dance performances is including the front, middle and back parts, but nowadays most of the Yingge dance teams only keep the front part, and there are only a few Yingge dance teams that can inherit the middle and back parts completely. From this, it can be seen that the Yingge dance may face the danger of a generation of inheritors and the serious test of its lack of integrity, and the road of heritage is a long way to go, and it is necessary to seek a better way of heritage.

3.2 Lack of communication between teams

According to the dissertation research and field visits, the Yingge dance teams have always existed

as village or town units, and there is a lack of communication among the teams. Since the emergence of Yingge dance, there have been few significant changes in their dance characteristics and expressions, which, coupled with the fact that each regional Yingge dance team follows the ancestral motto of "pass on the inside but not the outside", has made it impossible for Yingge dance to keep up with the times internally and lack communication externally. This has led to a lack of innovation within the group and the problem of self-restraint, as well as a loss of motivation for young people to learn and inherit.

3.3 The contents need to be innovative

The middle and back parts of Puning Yingge dance are for theatrical and martial arts performances, but they are now gradually lost to the people. Today, only two or three Yingge dance teams still perform the middle and back parts, and most of them have lost their middle and back parts.

3.4 Not effectively transformed into commercial performing arts products

Chaoshan Yingge dance culture is a representative public service performance activity in Chaoshan, and the local residents respect the culture very much and do not agree that the performance activity is commercial. There is some difficulty in ideologically accepting it as a commercial product. Commercialization is a virtuous cycle process of feeding the growth of cultural resources with commercial income. It is difficult to sustain the cultivation of talents and the long-term development of the industry by relying solely on local financial support.

3.5 Cultural resources and peripheral products need to be developed

The spread of Yingge dance' culture has led to an increase in its added value. According to the driving force of young people's consumption, the culture of Yingge dance is used as the basis for cultural construction, such as the milk tea store, Yingge dance spirit, to create a tea brand with special cultural cost performance. At the same time, the intangible cultural heritage of Yingge dance culture and young people's preference for milk tea are combined to give consumers a novel and innovative experience.

4. The field research of Chaoshan Yingge dance

4.1 The Advantages of the Heritage and Development of Chaoshan Yingge dance

4.1.1 More Initiatives for talent development

After field investigation and visit, we learned that as of the end of 2014, the number of cultural industry employees in Guangdong reached more than 3.4 million people, and there are 1275 legal entities of culture, sports, and entertainment in Chaoshan, employing nearly 10,000 people. As of 2017, 46 items of intangible cultural heritage were listed at the national level in Chaoshan, and there were 29 national inheritors of intangible cultural heritage.

In recent years, all parties in Puning have been paying more and more attention to the training of junior Yingge dance team members, and there have even been junior Yingge dance teams, such as the Yingge dance team of Niigou Primary School and the Junior Yingge dance team. Although the number is small, the achievements made in the major stages of the Chaoshan region should not be underestimated. In 2015, the Puning City Culture Hall actively explored a new way to pass on the Puning Yingge dance. For example, the establishment of a heritage pilot on the campus to bring Yingge dance to the campus has provided a successful example of the city's development of a youth Yingge dance team. The rejuvenation of Yingge dance' heritage can better enable people from other regions and even other countries to understand Yingge dance' culture and gain relevant cultural knowledge from it.

In terms of education reform, under the guidance of the "Trinity System" comprehensive reform program for the college entrance examination, the government has responded positively to the national education syllabus reform by gradually incorporating Yingge dance into the education system of local primary and secondary schools and colleges and universities, and accelerating the construction of corresponding intangible cultural heritage research institutions to support the work of transmission of intangible cultural heritage in secondary school education.

In the initiative to enter the campus, the school responds to the relevant government policies to let the non-heritage culture into the campus, to enrich the campus life, to realize the "conservation of tradition" and "classroom teaching", primary and secondary schools to open "second class", the school actively popularize the knowledge of intangible cultural heritage to cultivate students' interest and cultivate talents from the source to inherit Yingge dance.

4.1.2 Gradual Enrichment of public resource construction

The new Puning Yingge dance Cultural Square and Nanshan Yingge dance Square provide better public places for the general public to come into contact with Yingge dance culture. The theme parks and public places such as "Hometown Lane" Lingnan Culture Theme Park and Shantou Small Park in Kaibu District provide venues for the development of Yingge dance culture.

4.1.3 Better crowd base

The masses have a sense of identification with Yingge Dance. As a unique folk culture in the Chaoshan region, Yingge Dance performances are mostly based on folk festivals, political affairs, and other related celebrations in the Chaoshan region and are given a unique meaning.

Yingge Dance is a popular dance for people with its bright rhythm. By creating square dances based on traditional Yingge Dance, we increase the exposure to Yingge Dance and integrate Yingge dance into people's morning and evening exercises.

4.1.4 Traditional festivities remain popular

Chaoshan Yingge dance has an excellent mass base in the local area, and as a performance cheer program for festival celebrations, it has realized the cultural function and social function, and the local people love Yingge dance very much. Yingge dance' culture enhances the social cohesion of the local people, and under the leadership of socialist core values, it can better restrain the daily behavior of the people from the moral level and make the people more respectful of social order and morality guidelines for production and life.

4.1.5 Greater official communication

Official online communication content and form are various, and video recording, music design, and text editing are outstanding. It gives readers a visual and auditory shock.

4.2 The Shortcomings of the Inheritance and Development of Chaoshan Yingge dance

4.2.1 Talent training needs to be improved

The number of professional inheritors is still relatively small, and their inheritance mode is mostly taught by word and practice, mainly passed down from generation to generation by the inheritors of Yingge dance culture. This talent training mode inheritance is similar to the talent training mode of the past opera industry, such as the talent training mode of the DeYunShe. The lack of charismatic pioneers to guide the cultural heritage of Yingge dance, the lack of regular opera-type performances resulting in low income, and the lack of attraction to young people are not conducive to the construction of a talent pool.

4.2.2 Cultural communication thinking needs to be expanded.

Chaoshan Yingge dance have unique regional characteristics. Chaoshan people have a strong clan and hometown concept. In the background of this clan concept, the traditional core of cultural dissemination has not broken the orientation of consuming cultural products for this clan, and even when it is disseminated overseas, it still focuses on overseas Chinese in Chaoshan.

4.2.3 Industry chain development needs to be improved

The cultural industry chain is an industry that operates performing arts disciplines such as music, opera, dance, opera, acrobatics, etc. in the market and achieves profitability through audience consumption. The performing arts industry chain includes individual or group artistic performers, performing arts agents, performance venue providers, and audiences.[5]

The shortcomings of the industry chain of Chaoshan Yingge dance are reflected in the professional ability of performers to be improved, the performance content needs to be perfected, the interpretation agent needs to be connected to the market, and the performance venues need to be expanded.

4.2.4 Product content and form need to be innovative

The performance form is simple and non-commercial, leaving the Yingge dance culture in its original state of resources, lacking the injection of new elements and vitality.

In Huayin City, Shaanxi Province, it is Huayin Old Cavity which was formed in the late Ming and early Qing dynasties (only passed down to its own clan, not to outsiders), through the 2016 Spring Festival Gala, singer Tan Weiwei sang "A Shout in Huayin Old Cavity", perfectly combining elements of modern rock music and traditional opera elements Huayin Old Cavity, making a wide range of people across the country aware of the cultural charm of Huayin Old Cavity [6].

The communications of Chaoshan Yingge dance should be combined with the needs of the times, effectively integrated into contemporary consumer consumption preferences, in a way that is popular with the people, through large-scale performances, performing arts competitions, and other activities to show the charm of Chaoshan Yingge dance while improving the cultural dissemination.

4.2.5 The communication method needs to be adjusted

Although the Yingge dance culture has been developed for a long time, the cultural foundation is strong. The current publicity shortcomings are as follows.

(1) In the content of publicity, the lack of content innovation (should be combined with the times) and form innovation (can be appropriately combined with other performing arts), the theme of activities and content of text expression is not enough.

(2) In terms of publicity channels: ① offline theme activities can only be viewed at a specific time to see the Yingge Dance, visitors can not deeply understand the characters, the theme of the event, and other content; interactive performance activities in theme parks and theme venues to be developed; ② official online activities are plentiful, but slightly fragmented dissemination of content, not effectively linked; online activities dissemination content to be bound, and the Internet is an area in which everyone is a disseminator, whether each disseminator can be positive dissemination of Yingge culture cannot be effectively restrained.

5. Analysis of Chaoshan Yingge dance based on the "AIDEES" model

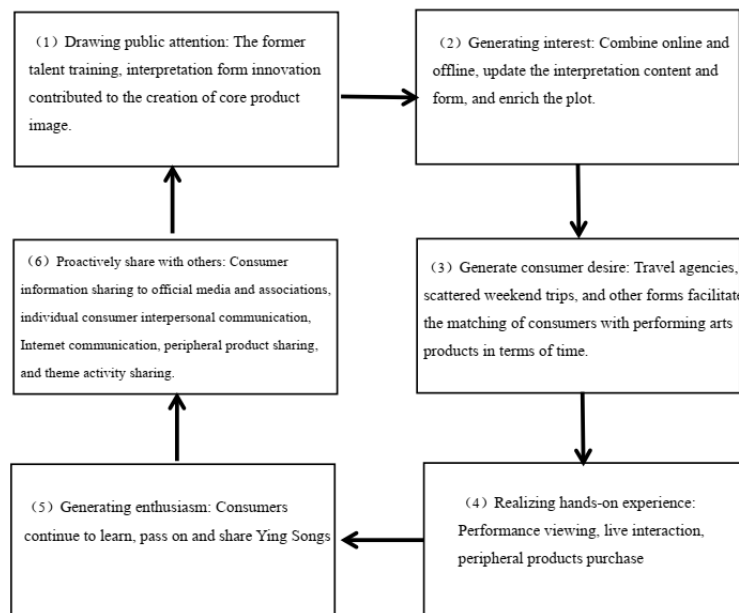


Figure 1: Analysis of Chaoshan YingSongs based on the "AIDEES" development model

The AIDEES concept focuses on exploring the motivation of public sharing, i.e., based on attracting public attention and generating interest, leading the public to develop a consumer desire, and then to realize a personal experience, and from there develop enthusiasm, and finally actively share the experience with other people, as shown in Figure 1. In the AIDEES concept, the hands-on experience and enthusiasm generation are separated and amplified as an important link between the behaviors of

consumption and purchase and experience sharing. It is believed that the public's positive or negative experience of the advertising message inspires them to spread enthusiasm and then share it on the Internet to communicate and influence each other to achieve the effect of mythical brands. [7]

Combined with the field research situation, Chaoshan YingSongs performing arts activities are based on a good foundation, and talent training is a cyclical work. Combined with the current actual situation, the heritage of YingSongs performing arts should be developed from the following perspectives.

5.1 Drawing public attention

Attract the attention and participation of the new generation through multi-channel talent training mode; combine content innovation and form innovation of performing arts products to enhance the core attractiveness of performing arts products; combine cultural characteristics of performing arts products to create the core image of performing arts. Realize from the source talent training to the product integration into the culture of the times, and then contribute to the image shaping of performing arts.

From the core to make the performance talents, content, and image full, through event marketing, theme park periodic performance activities, folk music performances, and other channels to spread the image of Chaoshan YingSongs. With "Internet+" as the background, the official media and the teams regularly cooperate to push out new ideas, regularly update the activities and cultural content, and uninterruptedly push short videos and soft articles on Yingge culture to deepen people's impression of YingSongs.

5.2 Generating interest

Performance content is the core of audiences' attention, and the original performance costumes have met the existing demand. However, there is still a need to expand the cultural background, role connotation, and other content from the consumer's point of view, and new scripts can be compiled from the specific character stories inherited to enhance consumers' desire to watch. Combining content such as innovation in the form of performing arts products, breakthroughs in performance time and venue (online and offline) restrictions, and contemporary cultural needs to attract consumers' interest and meet their spiritual needs.

5.3 Generate consumer desire

Through the preliminary "drawing the public's attention" activities to lay the groundwork, in the form of specific festivals, theme cultural park activities, tourist attractions, and other forms of interaction, so that the public in the case of attention to the Yingge dance, can choose their own suitable time to watch. Therefore, the WeChat Official Accounts of travel agencies in the Chaoshan area and the WeChat Official of scattered group weekend tour channels are connected with consumers, contributing to the construction of consumers' desire to see on the ground.

5.4 Realizing hands-on experience

With civilized performance and cultural performance as the core, the performance process is enriched with cultural communication features and strengthens the heritage of the Yingge dance culture. Through the form of close viewing commercial performance, increase the interactive content to a civilized, inclusive, and open form, to attract the participation and interaction of consumers, so that the sense of the personal experience of consumers to enhance.

As a pioneer in the development of Yingge's cultural peripheral products, "Yingge dance Spirit" milk tea has attracted a lot of attention. Combined with the enrichment of the content of the Yingge dance peripheral products, in the form of cloth dolls, cell phone pendants, bookmarks, masks, calendars, and other forms (refer to the official account of the Palace Museum Taobao), to increase the content of the products to remember consumers, so that consumers can often repeat the memory of the performance of the Yingge dance after watching the performance.

5.5 Generating enthusiasm

Under the enthusiastic treatment of local performers, tour guides, and tour leaders, consumers

experience the "civilized, open, tolerant and innovative" culture of Yingge dance, which makes them interested in Yingge dance and willing to study and inherit Yingge dance continuously.

5.6 Proactively share with others

The official media and the WeChat Official Account, microblogs, and short video platforms of each activity association will actively spread the message, and consumers who have not participated will choose the right time and destination to watch through these channels. Consumers can also participate in the sharing process by forwarding and commenting on the analysis of the official media and associations.

Individual consumers are willing to actively share cultural experiences with others through interpersonal communication, internet communication, peripheral product sharing, and themed cultural event invitations, and to stimulate others to be able to travel for viewing activities.

6. Conclusion

In the analysis of the "AIDEES" model established for Chaoshan Yingge dance, the heritage and development of Chaoshan Yingge dance need to make great efforts on talent training and team building, and only abundant human resources can drive the prosperity of performing arts activities.

Breakthrough and innovation in multiple forms from the content of performing arts, performing art forms, and performing arts schedule, to achieve the performing arts products to keep pace with the times. The commercialization model of performing arts activities is a difficult ideological barrier for many veteran artists to overcome. They believe that Chaoshan Yingge dance is to inherit the cultural spirit of their predecessors and should not be used as a means of profit-making. But nowadays, talent cultivation, performing arts innovation, and performing arts promotion all need financial support. Therefore, the ideological work of the older generation of artists should be done.

Chaoshan Yingge dance' performance content is vivid and lively, rich in local characteristics and culture, it is recommended that the relevant staff actively promote the culture of Yingge dance while accumulating materials to make preparatory work for the declaration of intangible cultural heritage. In the future, Chaoshan Yingge dance will become a regional symbol and city representative, driving the development of local culture and economy.

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