

Cultural Integration and Value Reconstruction of Folk Dance from the Perspective of “Intangible Cultural Heritage” Protection

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Abstract: The inheritance and protection of “intangible cultural heritage” dance is an important way to revive the practice of China's traditional culture. We should take a rigorous attitude towards “intangible cultural heritage” dance, develop reasonably and inherit scientifically. With the rapid development of the economy and society and the aging of the inheritors, many precious folk dances are facing the predicament of survival under the impact of modern civilization. The exchange of cultural characteristics is the essence of making different environments a complete cultural circle. To truly protect and inherit folk dance culture, we must carefully analyze and study the historical development and evolution of folk dance. Only in this way can the protection of folk dance culture be carried out smoothly and breakthroughs can be made, and the promotion and harmony of folk dance culture can be gradually realized. Inherited cultural goals. This paper proposes that the inheritor, as the core representative of the cultural characteristics of non-inherited dance, runs through the inheritance of three different environmental regions, that is, with the inheritor as the center, we will build the “original ecological cultural area cultural inheritance core area cultural inheritance” of non-heritage dance inheritance. The “subjectivity” inheritance area of “Expansion Area” will jointly build an innovative inheritance model of intangible cultural heritage dance that takes into account the protection of cultural traditions and modern cultural production.

1. Introduction

The inheritance and development of intangible cultural heritage is not only a major task for the revival of traditional culture in my country, but also the only way for us to seek the roots and source, and then feed back the spirit of contemporary culture [1]. As an important part of intangible cultural heritage, it includes traditional artistic activities, customs and other forms of cultural expression, as well as the cultural space related to these forms [2]. Our country has a long history of thousands of years. In the long river of history, there are many precious traditional cultures interspersed in it. Among them, traditional culture and innovative culture are incomparable [3]. In a series of cultural accumulations, there is a dazzling morning star, that is, dancing to make others pleasing to the eyes [4]. Based on the principles of pedagogy, this paper adopts sociological research methods to

conduct in-depth investigation and data analysis on the status quo of the inheritance and development of ethnic minority dance culture and dance education. Less problems and deficiencies [5]. All dancers who are interested in the protection of folk dance culture should seriously study and grasp the dynamics of folk dance, so that the contemporary folk dance protection project can truly achieve its great cultural goal. After careful consideration of its inheritance, protection and innovation, a “dual-track parallel” protection mode has been formed.

As a culture with a long history and sustainable development, there is no doubt that dance contains various cultural basic elements, such as original ecological art. In the long process of dance development, evolution and transformation, it can be said that national folk dance is an art form with the least social and cultural psychological influence, and it has more typical national cultural characteristics than various trend cultural elements in modern society [6]. In this regard, vulgar dance is the link between vulgarity and traditional dance in my country's intangible cultural heritage. However, in recent years, due to changes in the cultural and ecological environment, some excellent traditional folk dance arts are facing the threat of extinction and disappearance [7].

2. Status Quo of Inheritance of Today's Folk Dance

2.1 Value Reconstruction

In the intangible cultural heritage of mankind, the folk dance, which takes people's life and agile limbs as the carrier, inherits the material form, spiritual beliefs and cultural genes infiltrated by its regional tradition by its special way of “oral instruction and personal instruction”. However, in the process of high development of global economy, the ecological environment of folk dance is facing extremely serious commercialization and export, and the demand of commercial society makes the traditional culture suffer serious damage in the process of cross-cultural communication. The transmission means of traditional oral teaching has blocked the effective inheritance and development of Intangible Cultural Heritage [8]. Many folk dance forms have no internal written records or inheritance methods, and rely entirely on oral transmission. This can be well preserved in the period of relatively low social education [9]. In view of the nature and characteristics of folk dance, a single art form investigation and detailed folk knowledge can no longer meet the needs of the comprehensive form research of folk dance. While identifying the value of folk dance, it is necessary to open up the boundaries between traditional disciplines and realize the cross and integrated research of multiple disciplines. Seriously treat the cultural quantification and variables in folk dance, and make the dance active in the folk more lively through scientific and rigorous means and approaches, so that more little-known folk dance forms can be restored to their original appearance and better grasp. The mechanism and core of traditional folk dance, further locate the best combination point in its own development and inheritance, and maintain the ecological balance of folk dance culture itself [10].

Under the leadership of the government, a series of supportive policies and measures have effectively protected some traditional cultures that have been passed down by the fire, and vigorously promoted the reform, prosperity and development of various undertakings in the cultural field. The Chinese government has announced two batches of national intangible cultural heritage representative lists, and designated the second June of each month as the “National Cultural Heritage Day”. The cultural connotation of inheritance has been pushed to the market under the hype of the government, thus ignoring the intermediary role of inheritors as living cultures. In addition, on the issue of cultural commercialization, most scholars take a critical attitude, thinking that marketization will vulgarize cultural heritage and lose its original connotation. The protection and inheritance of non-legacy dance culture are still facing the same problems. How to use practical methods and construct a reasonable inheritance mode is the direction that the inheritance of non-

legacy dance culture has been exploring. The subjective inheritance area focuses on inheritors, grasps the cultural characteristics of intangible cultural heritage dance, and discusses its trinity of “spirit, society and consumption” (as shown in Figure 1).

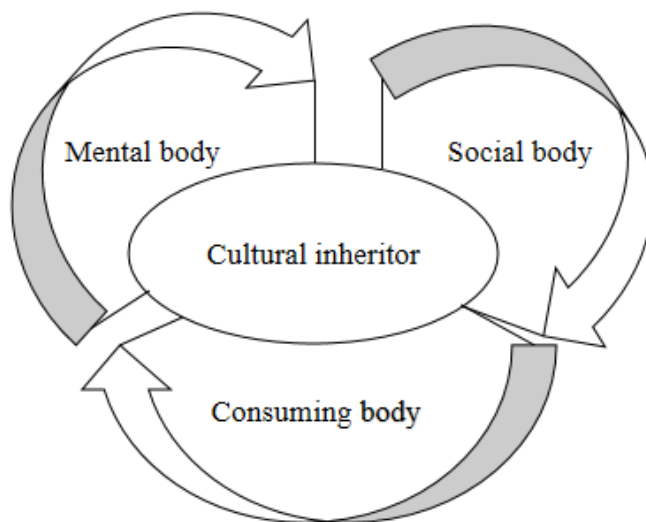


Fig.1 The Body Inheritance Diagram of the Trinity of Intangible Cultural Heritage

2.2 Cultural Integration

When the folk original form and the scientific training of the college exchange and collide with each other, it will have a certain degree of impact on both parties, but the two parties are not absolutely contradictory. The original ecological non-heritage folk dance can be achieved if the relevant problems are properly handled in the process of entering the college. “Each has its own beauty, and the beauty is shared”, which not only satisfies the training value, but also largely preserves the unique style and humanistic connotation of “intangible cultural heritage” dance. In the post-epidemic era, facing the new situation, “5G+” thinking has brought new vitality to the field of “intangible cultural heritage” dance. The fusion of audio and video collection, electronic publications, database technology and multimedia technology records and preserves the disappearing “intangible cultural heritage” dance information for a long time. The construction and restoration of the three-dimensional environment of the original ecological dance field, creating an immersive experience of the virtual original environment for stage creation and classroom teaching, and easy-to-touch media such as Douyin, KuaiShou, Weibo, Bilibili, etc. The convenient, real-time, and interactive channels and platforms provided by “legacy” dance culture. The establishment of festival mode, theme park + performance mode, and living inheritance mode will promote the protection and inheritance of intangible cultural heritage dance.

In the process of electronic media and media intervention, we should constantly emphasize the inheritance of the original intention, formulate reasonable rules and improve the communication operation mechanism, and the relevant literary and art workers should also actively play the role of public opinion supervision, so as to ensure the healthy, scientific and effective circulation of the inheritance and development of “non-legacy” dance in new media and new media context. Not only let the audience intuitively feel the unique spirit and exquisite skill level of non-legacy folk dances of all ethnic groups, but also explore the non-post epidemic era to accelerate the application of 5G technology in various fields, and gradually change to the direction of digitalization, integration and intelligence. With the continuous progress of the protection of “non-legacy” dance and the

increasing of related materials, digital protection means have become inevitable. The historical causes and changing process behind the legacy dance. Therefore, in the process of electronic media and media intervention, we should continue to emphasize the original intention of inheritance, formulate reasonable rules and improve the communication operation mechanism. Relevant writers and artists should also actively give full play to the responsibility of public opinion supervision, so as to ensure the healthy, scientific and effective circulation of the inheritance and development of “intangible cultural heritage” dance in the context of new media and new media. In addition, Yunnan image comprehensively uses the network graphic processing technology of new integrated media to attract the public's attention in the wechat official account push, H5 page release and plane publicity of intangible cultural heritage traditional dance performance. As shown in Figure 2 and 3.



Fig.2 Hani Kushiro



Fig.3 Korean Elephant Hat Dance

3. Advantages and Disadvantages of Folk Dance Inheritance

3.1 The Benefits of Modern Folk Dance

China is a multi-ethnic and multi-cultural nation with a large ethnic culture, and there are many original ethnic dance cultures. In recent years, there have been many ethnic dances that break through the original ethnic vocabulary and essential style and incorporate other dance elements. The dance repertoire “Runaway” was adapted by Wanma Jiancuo based on the music “Paradise”. This dance won the first prize for creation and the second prize for performance in the 5th National Dance Competition in 2001, and was performed in the 2nd CCTV TV Dance Competition second prize. It can be seen that the extraordinary influence of this dance has also been recognized by the dance expert group. The appearance of this dance form is completely in line with the aesthetic taste of the urban public and is accepted. It can be seen that the choreographer's approach reflects his understanding and exploration of new folk dance, or a breakthrough. Co-sponsored by China's Intangible Cultural Heritage Protection Center and Shanghai Literary and Art Circles, and co-sponsored by Dance Research Institute of China Academy of Art, Traditional Dance Research Office of China Intangible Cultural Heritage Protection Center and Shanghai International Dance Center Theater Management Co., Ltd., The participation project of the 35th Shanghai Spring International Music Festival “National Treasures and Inheritance of Dance”, hosted by Shanghai Dancers Association and Shanghai International Dance Center Development Foundation, brought 18 “non-legacy” dance feasts from all over the country. The stage skillfully used electronic media technology to simulate the original ecological environment of dance, and purchased advanced electronic sound, video and multimedia stage equipment. At the same time, the setting of stage lighting and color atmosphere also tried to create exorcising dances to pray for gods, praying for rain and stepping on mountains.

With the continuous improvement of the civilization construction of human society, new media has gradually broken through the limitation of space-time and locality, and has become an

important means of inheriting and protecting the “non-legacy” dance with the characteristics of convenience, interactivity, real-time and universality. “With the deepening of economic construction measures, great changes have taken place in people's living environment and content. There are great differences between the material world and the spiritual world.” The society is in constant progress and development, and dance culture should be no exception, because people also have aesthetic fatigue or appreciation fatigue of national dance. So the modernization of national dance just solves this problem. Although it is divorced from the essential characteristics of national dance vocabulary, it has been accepted and recognized by the world, because it can make us have new feelings and experience while appreciating the purpose of national dance drama, so it is in line with the national cultural effect of the progress of the times. Because first of all, there must be a breakthrough in music. It can't be the original essential music. It should give people auditory enjoyment. At the same time, the dance vocabulary can't be original. We have to pay attention to aesthetic fluency and visual impact on the eyes. From the successful examples of the previous works, we can see that our attempt of dance choreography is successful.

3.2 Disadvantages of the Modernization of National Dancea

China is a large cultural country with rich national culture, and there are endless original ecological dances every year. But we should know that although China is a multi-ethnic country, these national dances are not inexhaustible. Dance Majors basically perform, communicate, inherit and develop through systematic learning. These tasks are generally taught by words and deeds through teachers in professional art colleges, art departments of colleges and universities or art schools, so this involves a problem of “teaching”. At least I personally think it will be affected by this. Even if the teacher teaches the original national dance, he will also modernize it, because it is so beautiful and comfortable to dance, which is a human instinct, and I do have personal experience. In the process of teaching, I have adopted two teaching methods of integrating modern dance elements into folk dance and not adding modern dance elements, and students are obviously interested in the former.

In recent years, the reason why the original ecological dance has received the attention of the country and the world is precisely because it is the original ecological dance culture without any decoration or modification, so it can be highly valued and paid attention to. Because it is no longer a national thing, but an action or culture of the times that can be seen everywhere, it is not precious and necessary for research. From these points of view, we must protect and inherit our country's national dance culture. Keeping it unaffected is a more difficult problem and a top priority. Dance teaching through direct oral and personal teaching is a powerful way to inherit folk dance, and it can be said that this way is an effective means to spread and inherit dance culture more systematically. So how to resolve such contradictions and differences, or how to deal with the problems between them rationally and scientifically, still needs further research and discussion. The ultimate goal we need to achieve is to “inherit all the excellent literary and artistic heritage , to bring out the old and bring forth the new, and the past to serve the present, with both distinct national characteristics and strong characteristics of the times.” Because the folk dance needs live transmission, it needs to develop in the process of inheritance and inheritance in the process of development. Only in this way can it adapt to the society and be passed down for a long time, which also reflects the policy and purpose of China's intangible cultural heritage protection. However, in the process of inheritance and protection, we should also respect the original nature of folk dances and pay attention to protecting the traditional forms of folk dances.

4. Conclusion

Excellent intangible cultural heritage, such as folk dance, has cultural value and significance in inheriting our national culture, condensing national strength and carrying forward national spirit. This paper mainly discusses the research background and significance of the thesis, summarizes the current status of digital protection of intangible cultural heritage and folk dance at home and abroad, and finally analyzes the existing problems, leading to the research content and organizational structure of the thesis. The inheritance and development of minority dance culture in college dance education is different from that of general college dance education. The main reason is that minority dance culture in college dance education, on the one hand, we should realize the function of college education; On the other hand, we should also realize the function of inheriting and developing the dance culture of ethnic minorities. The excavation, protection and inheritance of intangible cultural heritage is a long-term and arduous task. We all need to continuously deepen this project, which is beneficial to the present and the future. Intangible cultural heritage traditional dance is not only a manifestation of regional style, but also a spiritual resource with culture as the core. It is a value sequence or value structure from low to high and from outside to inside. Finally, the construction of "subjectivity" inheritance area and the operation of its internal mechanism will not only help to avoid excessive cultural packaging and turn the heritage into vulgar goods, but also help to avoid excessive closure and retention of the heritage and lose the modernity of cultural innovation.

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