

Measurement analysis of traditional culture YingGeWu: from the perspective of cultural soft power and cultural confidence

Canbin Zheng, Shuqin Li, Peixian Chen

School of Finance and Trade, Zhuhai University of Science and Technology, Guangdong, Zhuhai, 519090, China

Abstract. The Outline of the 14th Five-Year Plan for National Economic and Social Development of the People's Republic of China and the Long-Range Objectives Through the Year 2035 proposes the need to improve the system for the protection and inheritance of intangible cultural heritage, emphasizing that intangible cultural heritage is an important carrier of cultural spirit and national identity. Yingge dance, one of the most representative folk cultures in the Chaoshan region, was included in the national intangible cultural heritage list as early as 2006, with a profound historical and cultural background and a broad social base. This paper explores how to promote the creative transformation and innovative development of folk culture in the present day through an analysis of the contemporary development status and dissemination channels of Yingge dance, in order to enhance the country's cultural soft power and cultural confidence. The development of Yingge dance currently faces many challenges, including failure to keep pace with the needs of the times, insufficient government investment, an ageing inheritor group and scale limitations. In order to promote its effective inheritance, this paper proposes to expand its influence through self-media dissemination platforms, increase government support, enrich the forms of display, and achieve innovative development through cross-disciplinary cooperation in branding, film and television, and music. Based on the concept of "culture +", the study shows that the integration of culture with tourism, entertainment and other fields has a positive effect on the dissemination of Yingge and other folk cultures. Although innovative development is imperative, this paper emphasizes the importance of maintaining the authenticity of culture and its core spirit to ensure the long-term protection and inheritance of Yingge and other intangible cultural heritage projects in modern society.

Keywords: Yingge Dance; Intangible Cultural Heritage; Folk Culture; Innovative Development; Cultural Soft Power.

1. Introduction

Yingge dance, which originated in the Chaoshan region of Guangdong, is a Han ethnic group square emotional dance with a profound historical heritage. It is mainly based on local operas and southern martial arts, and has formed a unique traditional dance in the Chaoshan region over time. In 2006, Yingge dance was included in the national intangible cultural heritage list, reflecting the country's high recognition of its cultural value. In recent years, with the development of society, the performance occasions of Yingge dance have become more and more extensive, and it has gained more attention through modern packaging and transformation. However, compared with other intangible cultural heritage projects, the influence of Yingge dance is still relatively limited. It is mainly popular in Chaoshan, and lacks sufficient government support and publicity. In recent years, Yingge dance has gradually been integrated into the mass media [1]. The release of the movie "Yingge dance" and the hand-drawn animation "Yingge" has further promoted its dissemination among young audiences. At the same time, local governments have gradually increased their support for the inheritance and innovation of Yingge dance. Through in-depth research and analysis of the development status and challenges facing Chaoshan Yingge dance, this study aims to explore solutions to current problems in the development of traditional culture, promote the integration of Yingge dance with the economy and society, and promote the creation of cultural brands, thereby promoting the socio-economic development of the region [2]. The study will clarify the current status of residents' knowledge of Yingge dance, analyze the problems faced in its dissemination process, and propose corresponding solutions. The team conducted on-site interviews with authoritative



personnel to ensure the professionalism and scientific nature of the research. The content is novel and close to the background of the innovative development of traditional culture advocated by the state, and has important research value.

2. Research on the inheritance and innovative development of Yingge

This research aims to systematically explore Yingge, an important intangible cultural heritage in Chaoshan, based on the policy background, historical origin and current social attention. First, in accordance with the policy requirements of the “Outline of the 14th Five-Year Plan for National Economic and Social Development of the People's Republic of China and Long-Range Objectives for 2035” on improving the protection and inheritance system of intangible cultural heritage, the research team advocates strengthening policy support through this research to promote the creative transformation and innovative development of Yingge in the contemporary context [3]. Secondly, considering that Yingge dance originated from ancient exorcism dances, the team aims to further explore its historical origins and cultural characteristics through research, and discuss its cultural heritage value and social significance in Chaoshan folk culture. As the global pandemic eases, the social popularity of Yingge dance has gradually increased, with frequent performances at home and abroad, and even appearing on CCTV's “News Broadcast”, which has attracted the attention of the government. Therefore, through field visits and data collection, the team hopes to explore a development path for Yingge dance in a wider space of communication. The research subjects were residents of Guangdong Province [4]. Through online questionnaires and offline in-depth interviews, the focus was on the contemporary development status, communication channels, innovation models and future trends of Yingge dance. The research comprehensively analyzed the challenges and opportunities Yingge dance faces in its inheritance and development through the design of rigorous research projects.

3. Analysis of traditional culture and the perception of English and dance

In order to better inherit and promote English and dance, it is necessary to analyze the current situation and development trend of traditional culture, so as to understand the public's interest in traditional culture and evaluate the shortcomings and advantages of English and dance. This survey conducted a detailed analysis of the characteristics of residents, the current situation of traditional culture, and the perception and attitude towards English and dance. First of all, the gender, age, and education level of the research subjects were evenly distributed, which ensured the representativeness and objectivity of the research [5]. Guangdong has a high level of traditional culture preservation, especially with the support of the government, the number of public traditional culture training bases is constantly increasing, and traditional culture is showing a thriving development trend. The widespread use of social media has also given new vitality to the dissemination of traditional culture, making it more accessible to the public. Folk culture is generally highly valued, and the broad and profound cultural characteristics are very popular. The development direction of traditional culture should be transformed towards areas with more value and national characteristics.

As a Chaoshan folk culture, Yingge dance has a relatively high degree of recognition, but few people have a deep understanding of it. Most people only come into contact with Yingge dance through videos or tourism. Online media has become the main battlefield for the dissemination of Yingge dance, especially through community and tourism communication methods, but contact in daily life is still limited. Strengthening the development of cultural and creative products, such as stationery, T-shirts, films and music with Yingge dance elements, can effectively promote its dissemination [6]. Against the backdrop of the country's advocacy of cultural confidence and the enhancement of soft power, cultural and creative products have become a key way to promote cultural communication. Through SWOT analysis, the advantages of Yingge dance lie in the strong support of national policies, especially the integration of traditional culture into the education system, which can enhance cultural confidence. However, its development still faces many difficulties, including insufficient online

publicity, the lack of a professional team, the loss of an aging workforce, and a decrease in financial support. In addition, the commercial nature of Yingge dance derivative products has not effectively promoted its popularity and publicity [7]. The opportunity for future development lies in strengthening the promotion of intangible cultural heritage in schools and enhancing students' understanding of intangible cultural heritage through art education. However, the shortage of educational resources and the lack of qualified teachers remain important challenges in the current transmission of intangible cultural heritage. Overall, in the inheritance and development of Yingge dance, it is necessary to rely on policy support and multiple communication channels to enhance its social identity and attract more young people to participate.

4. Challenges facing Yingge dance and solutions

As a traditional dance form, Yingge song and dance is currently facing many challenges in terms of inheritance and development. Through field research, interviews and questionnaires, it was found that its main bottlenecks include an ageing troupe, insufficient government support, a shortage of professionals, small and scattered groups, and a low sense of identity. Due to the outflow of young people, the Yingge song and dance troupe is gradually ageing, and the lack of fresh blood is seriously hindering its inheritance and development. At the same time, the government's financial support for Yingge song and dance is limited, which has prevented it from maintaining high-cost performances and popularization [8]. In addition, online promotion also faces a lack of professional teams, which further limits the promotion of Yingge dance on the Internet platform. People's interest in traditional culture has declined, and Yingge dance has a relatively marginal position in contemporary popular culture, making it difficult to gain widespread attention. Compared to other traditional cultures, Yingge dance also faces some unique difficulties in performances, such as makeup that is easy to come off, cumbersome costumes, the possibility of injury during performances, and disturbing the public. These factors have affected its promotion and dissemination to a certain extent. To address these challenges, the team proposed a series of solutions, focusing on promoting Yingge dance through innovation. For example, cultural and creative products with Yingge dance elements, such as stationery, T-shirts, puppets, music and movies, can be designed to integrate them into daily life and enhance cultural identity. Uniting various Yingge dance teams to resolve the “origin dispute” will promote cooperation and resource integration among the teams to achieve complementary advantages [9]. Meanwhile, innovation in performance forms is also an important measure, considering how to maintain the momentum of the performance in teams of different sizes. In addition, simple makeup and costumes can reduce the burden on performers and improve comfort and safety by using masks instead of complex makeup. The power of mass media, such as video platforms and documentaries, can be used to further promote the spread of Yingge dance and enhance its social influence through multi-channel and multi-format publicity. Overall, only through innovation and multi-party collaboration can Yingge dance adapt to the needs of the new era and achieve wider dissemination and development.

5. Analysis of the transmission methods of Yingge dance

Facing the current challenges of passing on Yingge dance, without innovation, its development space will likely be limited to Chaoshan, gradually returning to a state where few people know about it. The development of traditional culture must adapt to the needs of the new era. Both in terms of content and methods of promotion, it is necessary to dare to break through and innovate in order to better pass it on and continue it. First, in terms of external publicity, Yingge dance should focus on deepening promotion through forms such as “going into the campus”, adapting it to collective activities such as recess exercises suitable for young people, and combining fitness functions with cultural inheritance [10]. In addition, filming movies, TV series or documentaries on the theme of Yingge dance is also an important way to enhance its influence. Through high-quality film and television works, not only can the social communication of Yingge dance be promoted, but it can also attract investment and participation of social resources. At the same time, the government should take

the lead in organizing a Yingge dance culture festival to expand the cultural connotations of Yingge dance and enhance its vitality through a variety of forms such as rich documentary materials and film and television work exhibitions. Secondly, the innovation of internal routines is also crucial. Simplifying makeup and costumes can reduce the burden on performers, improve the comfort and flexibility of performances, and solve the problem of makeup and costumes restricting performances. In addition, the successful practice of women's Yingge songs has proved that women's participation in Yingge dance is beneficial to its development, and promoting gender diversity is a feasible direction for the future. Simplifying the performance movements also helps to reduce the risk of injury, making it easier for more people to participate and learn [11]. Finally, from a macro perspective, building a Yingge dance training base and improving the treatment of performers is the fundamental solution to the problem of inheritance. To attract more young people to learn Yingge dance, it is necessary to provide economic security and spiritual incentives, formulate talent training strategies, and provide better growth environments and development platforms for inheritors. Only through these measures can Yingge dance achieve broader and more sustainable development in the new era.

6. Analysis of “culture+” communication methods

An analysis of the “culture +” communication approach shows that the necessity of innovative communication in English and dance is widely recognized. Most residents hold a positive attitude towards the “culture +” communication model, which shows that this approach can help promote the innovative development of English and dance. In terms of “culture + entertainment”, although residents' acceptance of this model varies, they generally adopt a wait-and-see attitude, but the diverse display of combining culture and entertainment is undoubtedly a topic worth exploring. Interviewees prefer to promote English dance through distinctive character images, the nature of edutainment, and immersive experiences, and are particularly interested in combining it with new forms such as metaverse and scripted killing. This shows that, against the backdrop of games gradually becoming the main form of entertainment, how to let players understand the cultural connotations through edutainment is an urgent industry issue that needs to be addressed. In addition, the communication method of “culture + tourism” has also attracted much attention. With people's increasing demand for spiritual life, in-depth tourism has become a trend. Culture has become an important support for tourism activities, and tourism is an effective way to achieve the function of cultural education. For the “culture + tourism” model of Yingge Dance, residents prefer a tourism method that is highly interactive and rich in folk experience. Combining scenic spots, theme venues, and research methods has also received relatively balanced preference, indicating that the cultural tourism industry is full of vitality and energy [12]. Promoting the integration of culture and tourism helps enhance the attractiveness of tourism products and promote economic development. “Culture +” has had a positive impact on people's perceptions, enhancing their sense of identity and understanding of folk cultures such as Yingge. This proves the effectiveness of this communication method in promoting cultural awareness. Overall, the ‘culture +’ communication model has effectively promoted the integrated development of culture and the economy by integrating culture into the economic and social spheres and giving it a cultural core and innovative spirit. By taking culture as the core and the economy as the carrier, the model has achieved a connection between culture and the market, given the cultural industry a strong vitality, and also met the needs of supply-side structural reform, providing important reference value for the development of the cultural economy.

7. Discussion

While the diversity of Yingge dance promotes cultural integration, it also triggers debates about “authenticity,” leading to internal conflicts and divisions. In order to promote the sustainable development of Yingge dance, all parties need to unite and avoid division, so as to promote the diversified development of Yingge dance in various regions. At the same time, the issue of balancing market integration and cultural inheritance has also triggered discussion. Some inheritors have

reservations about the commercial dissemination of Yingge dance, worrying that it may lead to cultural distortion and misunderstanding. Therefore, although marketization has a positive effect on the promotion of Yingge dance, we must also be vigilant against the cultural damage that commercialization may bring, and prevent it from deviating from the original intention of protecting intangible cultural heritage. In terms of innovation, the innovation of makeup, costumes, and performance forms is regarded as an important way to promote the development of Yingge dance. The coaches and makeup artists interviewed emphasized the need to innovate costumes and makeup based on existing models, while also suggesting that innovation in performance forms be achieved through collaboration with other Yingge teams. In addition, government guidance and support have played a key role in the inheritance and promotion of Yingge dance. Some teams are at risk of disbanding due to a lack of policy support, while government support policies have not only promoted the development of Yingge dance, but also the spread of Chaoshan culture, further expanding its social influence.

8. Conclusion

Yingge dance has gradually evolved from being seen as a simple dance performance with makeup to becoming a cultural phenomenon that has attracted a lot of attention. There are deep-rooted reasons for its spread and popularity. Through research with inheritors, coaches and team members, the following conclusions were drawn: The inheritance of Yingge dance faces the important challenge of intergenerational succession. Early teams were seriously ageing, and some skills and culture were at risk of being lost. Now, with the active participation of the younger generation, the mode of inheritance has changed significantly, and the average age has dropped to about 25 years old, showing the emphasis placed on training the new generation. The popularity of Yingge dance has also expanded from previous performances at festivals to society and campuses. Through various forms such as professional teaching and touring, Yingge dance has entered the public eye and stimulated a wider interest in Chaoshan culture. Government support has played a key role in the cultural prosperity of Yingge dance-song. The government has promoted the development of Yingge dance-song by providing professional resources, resolving civil disputes, and increasing investment. In particular, it has played an important role in promoting the route of “culture + tourism” and “culture + brand”. In addition, in recent years, the innovative development of Yingge dance-song has entered the market through diversified forms such as branding, film and television, and self-media platforms. Without compromising the authenticity of the culture, it has successfully expanded its communication channels, providing a broad space for the future development of Yingge dance-song.

References

- [1] Zhang, W. (2010). China's cultural future: from soft power to comprehensive national power. *International journal of cultural policy*, 16(4), 383-402.
- [2] Wüst, A., & Nicolai, K. (2023). Cultural diplomacy and the reconfiguration of soft power: Evidence from Morocco. *Mediterranean Politics*, 28(4), 554-579.
- [3] Ociepka, B. (2021). Cultural diplomacy as an external voice of cultural policy. The case of Poland. *International Journal of Cultural Policy*, 27(2), 233-245.
- [4] Ong, M. Y. (2020). Disappearing voices: The politics and practice of safeguarding Kunqu Opera in the People's Republic of China. *Heritage as aid and diplomacy in Asia*. ISEAS Publishing. <https://doi.org/10.1355/9789814881166-011>.
- [5] Kim, Y. (2021). Introduction: Popular culture and soft power in the social media age. In *The Soft Power of the Korean Wave* (pp. 1-38). Routledge.
- [6] Anaz, N. (2022). An assessment of Turkey's soft power resources in Asia: Potential and limitations. *Journal of Balkan and Near Eastern Studies*, 24(5), 755-771.
- [7] Cabula, M., & Pochettino, S. (2023). Emerging Negative Soft Power: The Evolution of China's Identity in the 2008 and 2022 Beijing Olympics Opening and Closing Ceremonies. *The International Spectator*, 58(2), 17-34.
- [8] Weber, A. S., & Sturgess, K. C. (2021). An emerging nation, its Arabic theatre heritage and the influence of English-language stage drama. *QScience Connect*, 2021(1), 2.

- [9] Ohnesorge, H. W., & Ohnesorge, H. W. (2020). A taxonomy of soft power: introducing a new conceptual paradigm. *Soft Power: The Forces of Attraction in International Relations*, 85-225.
- [10] Reyaz, M., & Khan, Z. (2023). Neo-Ottoman Turk-Scape: Analyzing the Role of Dizis as Türkiye's Soft Power. *Contemporary Review of the Middle East*, 10(3), 287-303.
- [11] Yi, L. (2022). On the Copyright Protection of Folk Literature and Art Works. *The Frontiers of Society, Science and Technology*, 4(3).
- [12] Ogunnubi, O., Aja, U. A., & Awosusi, O. E. (2022). Afrophobia and Cultural Diplomacy in Nigeria-South Africa Relations: The Role of the Creative Industries. In *Re-centering Cultural Performance and Orange Economy in Post-colonial Africa: Policy, Soft Power, and Sustainability* (pp. 229-251). Singapore: Springer Nature Singapore.