



From Heritage to Resources: A Study on the Living Inheritance Path and Multiple Values of Traditional Dance

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Abstract

The traditional Andai dance, recognized as an essential element of intangible cultural heritage and a valuable local human resource in Kulun, Inner Mongolia, embodies multifaceted values encompassing culture, religion, education, and sports. In the process of ensuring the living inheritance of traditional dance, critical challenges arise regarding its integration into contemporary life, its evolution into a dynamic and living cultural expression, and its potential to foster new cultural forms and identities. Thus, it is imperative to investigate how traditional dances, specifically the dance, can navigate the transformations of contemporary society and transition from being solely cultural heritage to functioning as a vital local resource. This inquiry addresses the broader challenges facing traditional dance development and holds significant implications for the resource-oriented protection, sustainable development, and innovative utilization of cultural heritage. Proposing novel strategies for the preservation and transmission of the traditional dance as a cultural heritage can contribute to advancing Andai cultural studies and fostering shared societal development.

Keywords: Intangible cultural heritage; Traditional dance; Mongolian Andai dance; Living inheritance; multiple values.

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1. Introduction

In 1996, Kulun Banner was designated "China's Andai Art Hometown" by the Ministry of Culture, and in 2006, its Mongolian Andai dance was listed as a national intangible cultural heritage by the State Council. By 2011, Kulun Banner's Andai art was further recognized as "China's Folk Culture and Art Hometown." The Andai dance, as a traditional intangible cultural heritage, holds significant cultural, social, and economic value, promoting the enrichment of grassroots cultural life and the development of local folk culture. Despite its contributions, the dance faces challenges in industrial protection, branding, and maintaining regional characteristics due to economic constraints, limited publicity, and the gradual loss of original content and forms. Measures such as integrating the dance into education, training inheritors, and strengthening documentation have been implemented to preserve and sustain this tradition. This study explores the path of living inheritance and the multi-value utilization of the performance, emphasizing its importance in local cultural development and the need for innovative strategies for its future preservation and growth.

2. Living inheritance of the intangible cultural heritage of Andai dance

In the Secret History of Mongolia: "The Taiyi Chiji people gathered together on the grounds of Huowan Huona River and made Huoge Thorn emperor. So he made a feast under a big tree, and the spring quickly brought the people joy, and chased the trees and jumped on their heels, and the ground became deep and thin [2]." From this point of view, the ancient Mongolian masses dancing is also based on stepping on the ground. Because the traditional performance dance is the prototype of collective, stomping, and circling dance, its origin can be extended from its display form, which is the evolution and development of the ancient Mongolian people's collective dance. In addition, it is inferred from the fact that the Andai was performed by a *bo* (a special group of sorcery that shamanism associated with gods and people, namely the Mongolian shaman) that the Andai dance originated from Mongolian folk shamanism. the dance is a quality product of Mongolian people's social life and spiritual activities.

There are many mythological stories about the origin scene of Andai dance, but almost all of them are similar, and the differences between them are not obvious. Among them, the most widespread among the Mongolian people.

"A long time ago, an old couple of 'Goliath' had a daughter in their old age, and was therefore very much loved. But when the girl was eighteen or eighteen years old, she suddenly fell ill. The old couple had no choice but to use the car to pull her daughter to visit famous doctors. The axle broke when we got to Coulomb. The old man broke into tears and sang aloud. People from far and near heard the song and followed the old man around the car, stamping their feet and singing sadly. Miraculously, hearing the sound of singing and dancing, the sleeping girl slowly woke up, got off the bus, and followed the people singing and dancing, sweating through her clothes, and recovering from a serious illness. The father and daughter later settled in the Kulun Banner, and this singing and dancing of the Andai spread throughout the land of Kulun [5]."

The folk dance evolved into an art form of singing and dancing, which experienced four stages of development:

ancient collective dance, religious activities, folk entertainment activities, and stage performance art [10]. Among them, collective and religious activities contain the religious and cultural characteristics of the old Andai, while folk entertainment activities and stage performances are the modern social phenomena of the dance.

The old Andai had the social function of treating women's mental disorders. At that time, there were many kinds of the traditional choreography popular in the Kurun region, such as "Uruge Andai" and "AdaAndai." For example, "Uluge Andai" (Uluge, meaning marriage) is a special treatment of young girls due to frustrated love or women's marriage misfortune caused by mental illness; "AdaAndai" is closely related to Bo and is used to ward off evil spirits for patients who are "possessed by demons." In addition, the old Andai also contains the meaning of people seeking spiritual comfort by praying for the blessing of gods and eliminating disasters. Kulun Banner husbandry river south of the area to agriculture, popular rain Andai, its form is in parallel around the well singing, there is no well in the crock filled with water into two live frogs, around the crock singing, to pray for heaven.

The 1950s and early 1960s were the golden period for the development of the dance as an art form. From 1958 to 1960, Comrade Buhe, who was the director of the Inner Mongolia Cultural Bureau, presided over the establishment of a cultural point in Culun Banner to raise livestock Gacha (a cultural point at the autonomous region level), and the popular Andai dance for cultural entertainment became popular among the people of Kulun Banner. Many artists have emerged, the most representative of which are Hada of Kulun Banner, Ji Muyan of livestock Gacha, and other folk artists. Ji Muyan is the first-generation master in the Andai dance lineage of Narin Mandura, the object of this paper. In 1966, during the "Cultural Revolution" movement, Andai was considered a "feudal superstition" and was banned and buried. Beginning in 1970, the folk set off a wave of the dance. Kulun Banner folk artist Erdumbara (the master of Narin Mandura) once jumped from the folk to the Great Hall of the People, was met and praised by the state leaders, and put the performance on the national literary and artistic stage, which effectively promoted the development of the dance to the stage performance art.

The inheritors of Mongolian Andai dance in its four development stages of ancient collective dance, religious activities, folk entertainment activities, and stage performance art are successively the people, the Bo and the people, the people, the actors, and the people. In the inheritance process of the dance, participants (that is, inheritors) are naturally transmitted in the transformation and development stage of ancient collective dances, religious activities, and folk entertainment activities. After the traditional dance is put on the stage as an art performance and listed in the national intangible Heritage list, the local government, local elites, and recognized inheritors at all levels consciously carry out inheritance and protection work, but the public is still in the process of self-preservation pass it on and participate in it.

In the inheritance and protection of intangible cultural heritage, in addition to the participation of local governments and local elites, public participation is indispensable. Intangible cultural heritage is the heritage of the general public; without the general public, there would be no such intangible cultural heritage, and the public is the bearer and inheritor of the intangible cultural heritage. In his report on Cultural Diversity and Ethnic Identity in Western China: The Status Quo of Ethnic Minority Oral Traditions along the Silk Road, Chaogojin

put forward that most of our survey team belonged to insiders of a particular culture, as well as outsiders. There is no exception in the inheritance and protection of intangible cultural heritage. The so-called local elites are "insiders," while the relevant leaders and staff of the local government are "outsiders," and the local elites are from the public. The local elites give full play to the key link role, communicate with the local government by using their cultural discourse power, and then convey the government policies and guidance to the public.

According to Bao Jinfu, deputy director of the Kulun Banner Intangible Heritage Center, the Kulun Banner in Tongliao, Inner Mongolia Autonomous Region, is a typical example of the inheritance and protection of the dance. Andai dance, a folk culture, was promoted to the national platform and was included in the national intangible cultural heritage project, and 51 inheritors were assessed successively at the flag level, prefecture-level, autonomous region level, and national level, which cannot be separated from the attention of the local government, the efforts of local elites, and the enthusiastic participation of the public.

During the investigation and interview, it was learned that the second and third batches of inheritors of the Mongolian Andai dance in Kulun Banner who declared for assessment were all directly rated as inheritors at the current level, such as Naren Mandula, who was the second batch of declared as national inheritors. Inheritors at or above the level of prefecture-level and municipal level have inheritance subsidy costs, which are directly allocated by the Ministry of Culture. The specific situation is shown in Table below.

Table 1: Subsidy for inheritors of the Andai dance intangible cultural heritage

Indexes	National level	Autonomous region level	Prefecture level	Flag-county level	Note
People	1	4	6	40	An inheritor in the autonomous region has passed away.
Inheritance finance	RMB20000	RMB5000	RMB5000	0	Null
Batch	2 nd batch 1 person	2 nd batch 2 persons; 3 rd batch 3 persons	4 persons in 2017 1 person in 2016 9 persons in 2013 20 persons in 2012 6 persons in 2010	0	As of July 2022, there are 51 inheritors of Andai dance of Kulun Banner.

The research object in this paper is the national representative inheritor of the Mongolian Andai dance - Naren Mandura. Naren Mandula, male, Mongolian, born in November 1945 in Tongliao City, Inner Mongolia Autonomous Region, raising livestock Sumu, now living in Tongliao City, Inner Mongolia Autonomous Region, Kulun Town, Kulun Qi, high school education level, can speak Mongolian and Chinese two languages, after 40 years of teaching in 2006 retired. He loved dancing as a child and began to learn the folk movement tradition from folk artist Erdumbara at the age of 13, and he showed great interest in Mongolian folk songs and dances. He actively participated in the dance performances, accumulated experience from them, and

continuously improved his skills in the choreographic movement. The lineage of his inheritance is shown in Table below.

Table 2: The inheritance pedigree of Naren Mandula, the national inheritor of Andai dance

Pedigree / Generation	Name	Gender	Birth and Death date	Birth place	Learning time	Practitioner
1 st	Alatangadasu	Male	unknown	Tabengargacha	unknown	Jimuyan
2 nd	Jimuyan	Male	1903 – 1993	Raising Livestock Gacha	Since 18y.o	Erdumbara
3 rd	Erdumbara	Male	1932 – 1998	Harge Gacha	unknown	Narin Mandura
4 th	Narin Mandura	Male	1945 -	Juzaari	Since 11y.o	Shan Hu
5 th	Shan Hu, Na Shun, Gendi, Heye, Rinchin, Tuya, Hasagula, Jilinbaeela, Mikiqig, Zhaopan, Okhin, Jing Ye'er and other 50 persons	Male	unknown	Raising Livestock Gacha	unknown	unknown

In 2005, to protect and inherit the dance, the government of Kulun Banner established Andai Square in Kulun town and devised the Visual Reality (VR) techniques to teach people the performance, as shown in Figure 1. Motion capture can accurately measure and record all kinds of motion trajectories and postures of moving objects in real three-dimensional space in real time, and reconstruct every moment of motion state of objects in virtual three-dimensional space.

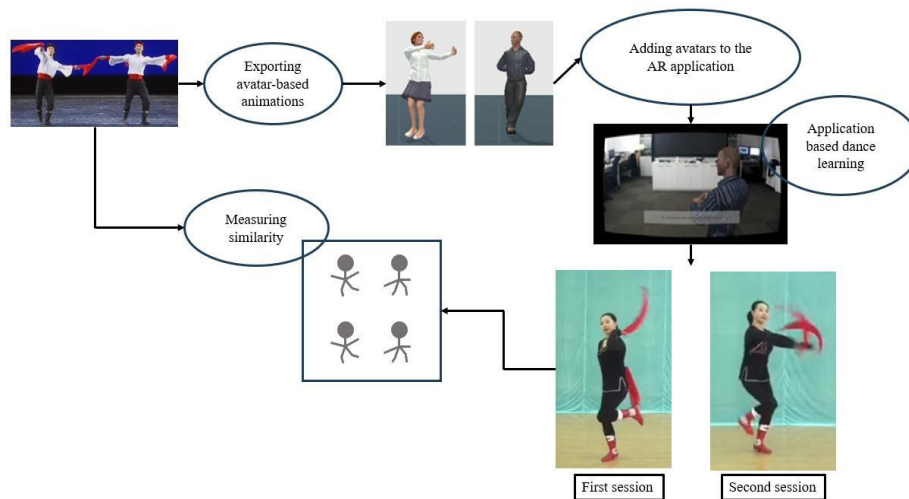


Figure 1: VR Techniques Developed for Teaching Andai dance

Kulun Qi built the only comprehensive museum with the theme of Andai art in China, Yi Andai Museum, as shown in Figure above, costing 61 million yuan. The Andai Museum was built to better promote the culture and art, and in fact, it plays an important role in protecting Andai cultural heritage. The museum displays the traditional costumes of the dance, the introduction of the inheritors, the steps of the performance and the wonderful photos of the people in the performance of the dance. Based on a large number of historical facts and documents, the profound traditional culture of the Kulun Banner is displayed through cultural relics display, site displays, and large-scale murals.

On May 20, 2006, Mongolian Andai dance was approved by The State Council of the People's Republic of China to be included in the first batch of the national intangible cultural heritage list. In 2008, Kulun Qi established the Kulun Andai Art Research Center, which is one of the four research centers on intangible cultural heritage in the Inner Mongolia Autonomous Region. On June 25, 2017, the Kulun Banner Intangible Cultural Heritage Protection and Inheritance Art Troupe was officially established.

In 2021, the Kulun Banner People's Government and Tongliao Senior Sports Association will hold the "Citywide Senior Andai dance Competition" in order to celebrate the 100th anniversary of the founding of the Party and promote, inherit, and spread the dance culture.

The traditional dance originated in the territory of Kulun Banner, Tongliao City, Inner Mongolia. It is the original folk-dance art of Mongolia, the crystallization of people's culture and art, and the living fossil of Mongolian dance. The early Andai dance was sacred and had a religious function, mainly for women to cure mental illness, and could also be used to pray for rain. In the early period, the distinction between religion and art was not clear, and the concept was vague, so in the public's ideology, the role of the folk performance was limited to treatment and disaster relief, and there was no concept of dance entertainment. At that time, the Andai dance was relatively sacred and religious, but with the changes over the years, the dance gradually lost its original function of religious worship to the gods, and now most of it appears in front of the public in an entertaining manner. Therefore, the movement forms, songs, and forms of the old dance are constantly updated

and changed. The folk dance is a folk art of historical significance formed under the customs and production mode of the early Mongolians. Its historical changes are also related to the changes in Mongolian history and culture and constitute the inheritance pedigree of Andai dance, as shown in Table below, by far there is the 12th generation of the dance.

Table 3: Genealogy chart of 12 generations of Andai dance inheritance

Pedigree / Generation	Practitioner
1 st	Darzab
2 nd	Saiyin Zigzagtu
3 rd	Arzhna Bo
4 th	Decking
5 th	Nogie
6 th	Erdumbara
9 th	Agiga
10 th	Shinde Liger
11 th	Hasagula
12 th	Thonglahee

3. The multiple values of Andai dance, a local cultural resource

The Andai dance culture is an indispensable part of Mongolian national culture. The dance is a historical and cultural phenomenon that gradually formed in the long existence of the Mongolian nation and passed down from generation to generation. It carries many unique traditional cultural concepts of the Mongolian nation. Later, with the efforts of many Mongolian art lovers, Mongolian Andai dance was included in the national cultural heritage in 2006, becoming an important part of Chinese folk culture with extensive research value. As one of the representative cultures of fine traditional Mongolian culture, it carries the essence of Mongolian culture. It also represents the characteristics of national cultural diversity. With the development of China's economy and society, more and more attention has been paid to cultural self-confidence. As a representative intangible cultural heritage of the Mongolian people, the folk-dance culture has great research value in the cultural circle, whether from the national level or the national level.

The Andai dance is a typical folk art that originates from the folk. As a precious folk art, it has a wide variety of tunes, more than forty in total, as shown in Figure 2, suitable for expressing a variety of emotions. Accentuating different ambient atmospheres. Andai dance is mainly expressed in two forms: singing and dancing. In the early days, it was mainly singing, and now it is mainly dancing. The early Andai dances were simple and clear, both in movement and lyrics and did not have strict norms. Later, with the innovation of some literary and artistic workers, several groups of traditional Andai dance movements were standardized. Now, the arm movements of the dance appearing in front of the public are clean and neat, and the steps are steady and agile, with movement and quiet, strong and weak. During the Andai dance, you first stand in a circle, hold a red silk or handkerchief, and dance to the song of the lead singer. Most of the actions have to be stomping, kicking, swinging, and

swinging the towel, etc., the colorful silk in hand with the dance moves down and then raised, and the climax of the dance, stepping like a thousand horses galloping ups and downs, and colorful silk flying. These are all characteristics of the dance, as shown in Figure below.

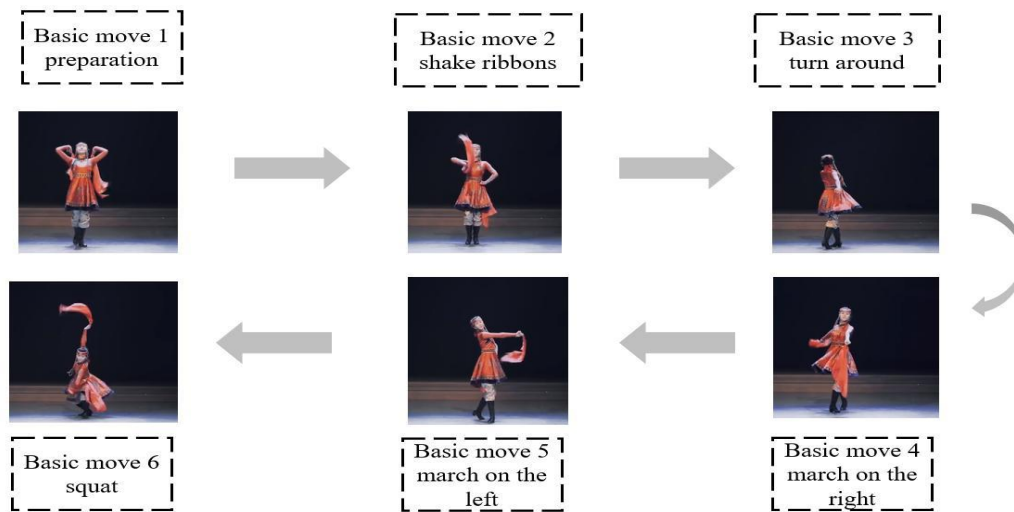


Figure 2: The characteristics of Andai dance movements

The value of Andai dance is mainly reflected in its cultural value. The so-called cultural value is a kind of relationship that contains two prescriptive aspects: On the one hand, there exists an object that can meet the needs of a culture. On the other hand, there is a certain subject with cultural needs. When a certain subject finds an object that can meet its cultural needs and occupies it in a certain way, cultural value relations appear. Cultural value is also the product of society, which cannot be understood as the attribute of things to meet individual cultural needs. Man is not only the demander of cultural value but also the bearer of cultural value. Cultural value serves people at any time, and what people do not need has no cultural value. At the same time, cultural values are also created by human beings. Then, culture includes many things, such as a nation's education, laws, customs, language, living customs, etc. Speaking of the cultural value of the dance, we need to understand its religious value, educational value, sports value, dance beauty value, and so on, as shown in Figure 3.



Figure 3: Religious value, educational value, sports value, dance beauty value

The religious value of the dance was mainly reflected in the historical period before the founding of New China. The Andai is a form of shamanic ritual. From the point of view of the nature of the ritual, the Andai dance in the early days was a special treatment of women's mental diseases with the nature of shamanism. In the religious belief value of the dance, in addition to treating female mental illness, there is "rain Andai" is also part of the function of the folk performance. In Mongolian society at that time, when the herdsmen encountered the dry season, groups of people gathered to sing and dance the folk rhythmic movement dance for three or five days in a row, praying for rain to relieve the drought.

The educational value of Andai dance is mainly reflected in the fact that the dance is the essence of Mongolian dance. After the founding of New China, the arrangement and innovation of the dance gradually improved. The effective arrangement and innovation of Andai dance can not only improve the national culture and art cultivation but also bring about a non-negligible improvement to the living environment and economic development of minority regions. The promotion and effective use of the dance (such as the invention and implementation of the dance fitness exercises) can not only better unite all nationalities but also enable the all-round development of young people of all nationalities and play a key role in creating a good ethnic education environment. The dance was originally invented as an ecological dance created by the Mongolian people to meet their needs in life, so it contains distinctive national cultural styles and also shows the regional culture and historical changes of the Mongolian region. The protection, inheritance, and effective use of the performance can make the development of its culture better and also make the masses love the culture through this artistic dance. The dance culture contains the idea of national unity, so spreading the traditional dance is undoubtedly the best result to let the public understand its ideological connotation as much as possible. In addition, in the process of spreading to the outside world, the dance also received the fine essence of other cultures, so it still carries the cultural spirit of integration of various ethnic groups. When learning the folk dance, it is necessary to improve people's cultural quality education to better provide the meager strength of the masses for the society. At the same time, we firmly believe that the dance can give full play to its best value to the public. At present, more and more people are joining the study of the dance, as shown in Table below.

Table 4: People who influenced the Study of Andai dance in Nalin Mandura

Number	Name	Job	Work that had a major influence on Narin Mandura
1	Buch	Director of Culture Bureau of Inner Mongolia Autonomous Region	He presided over the establishment of a cultural point in the raising of livestock, Gacha, the autonomous region-level cultural point.
2	Yun ShuBi	Head of the Propaganda Department of the Jhelimu League	At that time, ten tile-roofed houses were specially provided for raising livestock, which were called "Philosophy League Art Room" to provide Andai dance for the literary ad art team of the production team.
3	Idel	Head of the music department, Inner Mongolia Normal University	In the process of learning Andai dance, writing lyrics, and composing music, He played a professional guiding role.
4	Ah Hasenchmug	Tongliao City Kulun Banner deputy flag commander, in charge of cultural work	He played a leading and guiding role in the promotion of Kulun Qi's intangible heritage work. He was responsible for sorting out and recording the lineage of the folk Andai artists in the lower husbandry Gacha.
5	Amur Sanaga	Under the livestock brigade secretary	After consultation with Narin Mandura, he established the amateur art team of the Animal Husbandry Brigade.
6	Bo Zogelo	Director of the creation office of Kulun Banner	He provided help for Narin Mandura to fill in the report and obtain the identity of the inheritor.

The embodiment of the sports value of the traditional dance mainly refers to a kind of sports activity spread in the campuses of various urban and township areas in Inner Mongolia. The dance aerobics, which is derived from the dance, can always be seen in the recess exercises and broadcast gymnastics in various Mongolian primary and secondary schools. This aerobic-style Andai dance has cast aside the value of religious belief in the past and has an educational sports program in line with the development of time. And now, the dance exercise is becoming more and more standardized. The current Andai dance aerobics conforms to the system of the increasingly healthy growth of Chinese teenagers and also reflects the sportsmanship focusing on body beauty, which is also one of the embodiments of the fitness function of the traditional choreographic movement. The movement of the dance is not only heroic and beautiful, compared with other types of dance, but the teaching difficulty is relatively low, suitable for men, women, and children of all ages, so in addition to the campus, see it in the town square also often can see its figure, which represents the dance has become a popular fitness dance.

The beauty value of the dance is mainly reflected in its movements, which have both a beautiful and a hard side. The beautiful dance posture shows the gentle and kind character of the Mongolian nation, while the hard side shows the Mongolian nation's eternal hospitality and fiery character towards others. The conversion of Andai between these two styles adds a unique aesthetic value to the whole dance. The continuous development of the folk dance is precise because of its unique, innate dance temperament, which can make the world deeply love and spread to the present. The beauty of the dance is a kind of generous and lively beauty. Its aesthetic education value lies in whether people can instill that kind of unique beauty in the next generation and make it reveal real beauty. The beauty of the dance not only refers to the beautiful dancing posture displayed on the surface of the dancer but also the cultural connotation of the folk dance itself. Therefore, when the next generation learns the dance movements of the dance correctly, they should also understand its cultural connotation to give full play to its aesthetic value.

The dance is a kind of primitive national dance in the eastern part of the Inner Mongolia Autonomous Region, which is the crystallization of the collective wisdom of Mongolian people. For thousands of years, Tibetan Buddhist culture, northern nomadic civilization, and Central Plains civilization have blended and penetrated the Kulun Banner, forming a unique Kulun culture and also giving birth to the rich connotation and lively form of Andai dance. The dance is the outstanding traditional cultural heritage of the Mongolian people, and the Mongolian people are its creators, inheritors, and protectors. After investigating its history, evaluation and value, there may be more people to learn and protect the dance, which is the most important thing right now.

4. From heritage to resources: the transformation dilemma and path of Andai dance, a traditional dance intangible cultural heritage

The international background of the proposal of "from heritage to resources." The concepts of "cultural property" proposed by Japan, "heritage resources" and "cultural resources" proposed by the United States, "the relationship between cultural heritage and the place" proposed by North America, "ecological museum" and "community museum" proposed by Europe, and "cultural assets" in Taiwan show that in different countries and regions of the world, the phenomenon of revitalizing and utilizing material and intangible cultural heritage to serve the local cultural, political and economic development has emerged [3]. This process of turning heritage into resources is, on the one hand, to revitalize and utilize material and intangible cultural heritage to serve the local cultural, political and economic development, and on the other hand, it is also a process of reviving cultural diversity and localism, and a reflection and rebound on industrial development [4].

As an intangible cultural heritage of traditional dance in Kulun Banner, Inner Mongolia, how can the dance become a living culture and be integrated into the local political, cultural and economic development. The first thing is to make Andai "heritage" a resource for local politics, culture and economy, and a seed and gene for the growth of new culture. Therefore, how to recognize the important value of the dance as an excellent traditional folk-dance heritage is of great significance to the development of local cultural economy. The local cultural industry of Kulun Banner mainly develops human resources, and most of the human resources belong to heritage resources. How to understand the relationship between the dance heritage resources and cultural industries, how to transform the dance heritage resources into cultural capital, etc. are important issues that need

to be continuously explored. However, the traditional dance, a traditional dance intangible cultural heritage, also faces certain difficulties in the process of resource transformation.

4.1. Cultural ecological protection of Andai dance, a traditional dance of intangible cultural heritage

Regarding the artistic part of human resources, Mr. Fei Xiaotong believes that in the past we have overemphasized the material part, but paid less attention to the feelings outside the human body, including the artistic part, which should be included in the concept of human resources. He mentioned human resources at that time, not cultural resources. Compared with culture, humanities may pay more attention to the state of human existence, including human spirit, consciousness, behavior, customs, etc. Although it also includes the material part, it is more about the values and technology of people carried in material products, which is very similar to the current concept of intangible cultural heritage, but it covers a wider range. Therefore, we must first protect the human resources before we can talk about how to use and develop it in the future. Because culture is dynamic and change is inevitable, if we want to protect it, the most important work is to record and preserve it. Solidify the dynamic culture, materialize the intangible culture, and pass it on to future generations [3].

Fang Lili, a researcher at the Chinese Academy of Arts, believes that the relationship between art, culture and society is an overall ecological relationship. Any concept of art that is separated from the social context and cultural context is incomplete. Kulun Banner, Inner Mongolia is the root of Andai culture. Protecting the ecological environment of traditional culture is also protecting the root of national culture. Kulun is the inheritance place of the dance and the source of the sustainable development of the culture. Therefore, protecting the traditional dance cultural ecology of Kulun Banner is conducive to inheriting the overall style of Andai culture. However, the dance development in Kulun Banner also has certain limitations. Regarding the protection and inheritance of the dance, Liu Deming analyzed that the development of the dance is restricted by economic development, subjective norms, media propaganda and other factors. To protect and inherit the traditional dance, it is necessary to introduce Andai dance into campus and cultivate the dance inheritors. The author's in-depth field survey in Kulun area shows that; first, most of the Andai dance enthusiasts are middle-aged and elderly women, who believe that the dance is an activity that is beneficial to physical and mental health. Secondly, they believe that the dance activities can bring social benefits such as economic growth and inheritance of traditional culture. Thirdly, it is believed that the current Andai dance inheritance space should strengthen its inheritance status in schools, communities, stage arts and other spaces; in terms of inheritance methods, the popularization and publicity of online digital platforms such as Douyin, WeChat public accounts, and Kuaishou should be strengthened. From this, it can be seen that, first, there are fewer young people participating in Andai dance, and second, the development of the dance inheritance space in campuses, stage arts and other spaces needs to be strengthened. Third, the inheritance method is restricted by mainstream digital media, and the development and dissemination online and offline is not wide enough. At the same time, in response to the inheritance and development suggestions put forward by some scholars, such as introducing the dance into campuses and cultivating the dance inheritors, the popularization and promotion of its introduction into campuses is still limited to some areas in Inner Mongolia, and the scope of influence is not wide enough. The training of inheritors is also affected by insufficient financial support and other reasons, and the audience group of inheritors is still limited to the people in the inheritance area. Therefore, if we want to further protect

the dance, the government must act as the main body of protection. It should provide further policy support to the inheritance sites of traditional dance intangible cultural heritage, use new methods and new perspectives to allow young people to participate, improve its artistry and aesthetics, and strengthen publicity and promotion work in online mainstream media as society develops.

4.2. Cultural industrial development of Andai dance, a traditional intangible cultural heritage dance

Kulun Banner is a key county for national rural revitalization. With the help of the government and some scholars, it has fully utilized and excavated local folk culture and reconfirmed local history and culture by establishing an intangible cultural heritage museum. At the same time, a series of traditional folk-art activities have been launched, and new cultural resources have been reconstructed and rebuilt on this basis. It is known as the "Hometown of Andai Art in China", "Hometown of Buckwheat Culture in China", "Hometown of Sino-Mongolian Medicine Culture", "Hometown of Bulu Culture in China", and "Famous Historical and Cultural Town in China." It was selected as the "Hometown of Chinese Folk Culture" from 2021 to 2023, and the three major temples and Yinsha Bay in Kulun Banner have been developed into tourist areas, changing the local cultural and economic structure. However, there are also successes and limitations in the development of cultural industrialization of Andai dance in Kulun Banner. Chen Wei, Yuan Zhijun, and Meng Xianglin proposed an industrialization plan to make it a regional characteristic, and simultaneously promote protection and innovation [11]. Zhi Jianjun mentioned that the original content and performance form of the dance are gradually lost. To solve this problem, first of all, the local cultural departments of Inner Mongolia should strengthen the audio-visual recording of the performance as the original data for future research and inheritance of the dance. Secondly, industrial protection should be proposed to make it a brand and a regional feature. The author also put forward the same view when interviewing Naren Mandula, the national inheritor of the dance. It is believed that "referring to the original text materials, recording a documentary about the dance as much as possible is a tricky matter. I hope that the government departments can take corresponding measures."

Sahlins said: "Almost all the 'traditional cultures' studied and described by anthropologists are actually new traditions, and they are all cultures that have been changed by the expansion of the West" [8]. The "original ecology" and "authenticity" of intangible cultural heritage emphasized by some scholars do not exist in the real field. In the field, we see that all living cultures exist in constant motion. Change is temporary and immutability is eternal. Mr. Fei Xiaotong said: "The elements in culture, whether material or spiritual, are alive when they have a 'function' for people, and they cannot be said to be dead when they no longer have a 'function'. Because material things cannot be resurrected, but in the cultural world or the humanities world, the function of a cultural relic or a system can change, from satisfying one need to satisfying another need, and cultural relics and systems that have lost their functions for a while can also function again at another time and be resurrected" [5]. In Kulun Banner, we see that traditional Andai culture is "resurrecting" in an art form. And this resurrection is more about the prosperity of folk cultural and artistic forms. In 2011, Andai art in Kulun Banner was named "China's Folk Culture and Art Hometown" by the Ministry of Culture. The culture has a positive impact on the cultural life and economic and social development of the local people, and has become an important public cultural brand project to promote the prosperity and development of folk cultural and artistic undertakings and enrich and activate the cultural life of grassroots people. Compared with the grassroots culture of Andai, the

dance, as a small stage art work and dance drama, is slightly inferior. In 2014, the original folk dance drama "The Wind in the Sky" produced by Tongliao National Song and Dance Troupe, based on the real history of the migration of the Horqin tribe in the 15th century and created with the culture as the main element, was performed in Beijing, setting off a strong "Andai style", but unfortunately it failed to continue to develop a national tour business model or compete for national awards. In 2020, the original male and female group dance "Andai Chaoke" by Tongliao National Song and Dance Troupe won the first prize in the Inner Mongolia Division of the 10th North China Five Provinces (Regions) and Cities Dance Competition and the first prize in the Inner Mongolia Folk Dance Competition, but it did not have much influence nationwide. Referring to China's more successful dance dramas in the cultural industry, perhaps we can get new inspiration and new paths for us to refer to. The dance poem "Only This Green" was produced by China Oriental Performing Arts Group and created by Zhou Liya and Han Zhen. Once it was performed, it was hard to get a ticket. With towering hair buns and green costumes, the creators used dance movements, stage art, costumes and makeup to retell the spiritual core of the famous painting "A Thousand Miles of Rivers and Mountains [7,12]." This stems from the unremitting efforts to deeply explore and innovate the IP of traditional culture. The precise innovation of a large number of narrative methods, the interpretation of traditional culture with modern methods, and the innovation of excellence have endowed ancient famous paintings with contemporary cultural value and commercial value. While the commercial performances have made considerable profits at the box office, artists have tried new art forms, expressions, and communication channels, and produced "dance experimental images" to shoot dance art films. The movie "Only This Green" was released on October 1, 2024. As of October 15, 2024 the box office exceeded 42 million, and AI predicted that the total box office would exceed 50 million yuan. The successful transformation of the dance drama IP into film copyright has brought considerable economic benefits to the creators, and at the same time has once again expanded the influence of the IP and enhanced the commercial value of the IP. The success of "Only This Green" in cultural products has provided new inspiration for the industrialization and development of dance drama art [9]. The Guangdong Chaoshan Yingge Dance, a national intangible cultural heritage of traditional dance, has the characteristics of wide spread, high popularity, large number of views and internationalization on the Internet with the help of short videos. The number of views of Yingge-related topics on platforms such as Douyin has exceeded billions. Why did Yingge short videos become popular on the Internet? First, Yingge has a profound cultural heritage. Secondly, it benefited from the extensive participation and innovation of young groups. Puning City, the inheritance place of Yingge dance, also actively promoted the integrated development of Yingge and the cultural tourism industry, developed cultural and creative products with local characteristics, opened up Yingge theme tourism routes, and promoted the development of the cultural tourism industry. In comparison, although the dance is displayed as a "living history" in many spaces such as museums, communities, squares, campuses, and stages, we have seen the reproduction of "living history" and the process of resourceization of this "living history." But it is obvious that its artistic value, commercial value and the development of cultural products still have a high room for improvement, and we need to further explore new paths.

4.3. Andai cultural brand needs to reshape its humanistic meaning

Fang Lili, a researcher at the Chinese Academy of Arts, pointed out in her research on the reuse of heritage resources in urban art districts that many cities are using their own different heritage resources to try to reshape

their humanistic meanings and use this to attract people to come in and stay. She cited a traditional ceramic handicraft city in Jingdezhen, Jiangxi, which has a history of handmade porcelain for more than a thousand years. The so-called heritage resources here are not material, but intangible, that is, the exquisite ceramic skills and handicraft production system accumulated by Jingdezhen for thousands of years, as well as the cultural nature contained in the long history. What we see from this is the vitality brought to the local area by new artistic creation, and the terminal of this vitality comes from the market. From the perspective of contemporary social development, many capital economies are being transformed into knowledge economies. The characteristic of the knowledge economy lies in the production of symbolic commodities, which are produced by the increase in the number of cultural experts and cultural mediators. These people develop various traditions and cultures in order to produce new symbolic commodities and provide necessary explanations to those who use these commodities. In such a society, many commodities are not only symbolic, but also need to be interpretable and have historical origins.

Regarding the humanistic meaning of the dance, the Andai cultural scholar Ba Suhe pointed out that Andai is a form of Mongolian cultural history. The charm of the dance lies in the inheritance and development of the ancient Mongolian life worship culture and optimistic spirit it contains. As an important part of Mongolian traditional culture, its cultural core connotation of in the ancient Mongolian life worship it shows, and life worship is the soul of Mongolian Andai culture [6]. And the cultural core spirit lies in the ancient Mongolian optimistic spirit it is rich in. The spirit of optimism is the cultural core spirit of Mongolian Andai dance, and the spirit of optimism is the source of cultural power of Mongolian Andai dance [1]. Therefore, the traditional performance's life worship and optimistic spirit are inherited and carried forward here in an intangible form. New vitality is brought to the local area through the newly created Andai dance and cultural activities. When this art form becomes a cultural product or brand symbol, people provide necessary explanations and historical origins for the dance, a symbolic product, so that its traditional culture can be inherited and carried forward with new vitality.

5. Conclusion

This paper is based on the author's extensive reading of literature, and according to the actual situation of the investigation of Andai dance related protected areas, some thoughts and ideas are put forward. Due to the limited academic ability and cognition of the author, there are still some imperfections in the actual thinking and the views expressed may be immature. For the relevant content of the dance, it is also hoped that more experts and scholars will devote themselves to the research of Andai dance, and better help the inheritance and protection of Andai dance and intangible cultural heritage.

The Andai dance is the outstanding traditional cultural heritage of the Mongolian people, and the Mongolian people are its creators, inheritors, and protectors. After investigating its history, evaluation and value, there may be more people to learn and protect the dance tradition, which is the most important thing right now. The transformation from heritage to resources has enabled the dance to better integrate into contemporary life, become a living culture, be linked to the goals of social activities, serve social activities, and become a part of the political, cultural and economic development of contemporary society. In the living inheritance, the dance

contains the genes of local ethnic culture, allowing the seeds of the dance culture to grow and germinate in the social and cultural ecology, and grow again in our lives in a new form. The culture must develop under new conditions and adapt to new needs, so that it will have life value and meaning. From the perspective of dance art, a non-legacy traditional dance, comes from the maternal culture of folk tradition. The reason why it has received so much attention is that it needs these diverse art forms that have grown from different local cultures. Today, the transformation process of the dance from heritage to resources is a new round of revival, and the exploration and practice of new paths is a prospect and expectation for the future direction of Andai dance.

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