

A Study on the Style and Performance Form of Tibetan "Guo Xie" Dance in Historical and Contemporary China

Songheng Li and Peera Phanlukthao

Mahasarakham University, Thailand

Corresponding Author, E-mail: 447310425@qq.com

Abstract

Since the directives issued by the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council on January 25, 2017, there has been a concerted effort to preserve and develop regional traditional cultures in China, with a particular focus on the Tibetan "Guo Xie" dance. This initiative aligns with broader goals to enhance the "soft power" of national culture and promote a "diverse and integrated" cultural pattern within the country.

The objectives of this research were: 1) to research the historical background and development of the Tibetan "Guo Xie" dance, and 2) to research the performance styles and modern forms of Tibetan "Guo Xie" dance in contemporary China, including its regional characteristics in different Tibetan areas (northern, southern, eastern). The samples for this study were selected through purposive sampling of regions known for their distinctive expressions of the "Guo Xie" dance. The research instruments for data collection included document analysis of historical records, ethnographic reports, and direct field observations conducted between June 2022 and July 2023. The statistics for data analysis employed qualitative methods to interpret the cultural significance and evolution of the dance forms.

The research results were found as follows: 1) The "Guo Xie" dance has evolved from its agricultural and pastoral origins to embody a broader cultural identity, reflecting the dynamic interplay between tradition and modern influences. 2) The dance exhibits distinct regional variations that highlight the diverse cultural practices within Tibetan communities in northern, southern, and eastern regions. Suggestion: Further research should focus on the impact of national cultural policies on the preservation and innovation within traditional dances, exploring deeper into the socio-political influences that shape these cultural expressions.

Keywords: Tibetan "Guo Xie" Dance; Dance Style; Performance Form; Traditional and Contemporary

Introduction

Since January 25, 2017, following directives issued by the General Office of the Central Committee of the Communist Party of China and the General Office of the State Council, workers across various levels in China have been deeply engaged in implementing the project on the heritage development of outstanding traditional Chinese culture. In their persistent efforts, they strive to protect and develop regional traditional cultures. Tibetans, as one of China's significant minorities, have seen their culture evolve over generations, gradually forming a unique part of the national culture that embodies the diverse regional characteristics of southern, eastern, and northern ethnic groups. Tibetan culture, distinguished by its profound

¹Received: April 25 2024; Revised: May 15 2024; Accepted: May 17 2024

national and regional traits, occupies a significant place in the history of Chinese traditional culture. Exploring modern ways to inherit and develop ethnic culture addresses the needs of generations, enhances national cultural “soft power”, and supports the vision of a “diverse and integrated” development pattern in Chinese national culture.

Beijing, July 9, 2021 (Xinhua) --Contemporary folk dance art, while taking the responsibility of optimization and innovation of Chinese dance art, adheres to the mission of inheritance and development of Tibetan traditional culture. Stage art dance, with its highly concise content, integrates typical traditional cultural elements, is based on the connotation and essence of national culture, and realizes innovation with the contemporary aesthetic vision. Therefore, from the beginning of the creation, the stage art and dance works have already undertaken the historical mission of inheritance and development. The study of dance works can more target and accurately grasp the core of national culture. Therefore, the research perspective and the source of the research content. It is based on the cognition of the secondary theory, and it combines simultaneously Personal artistic practice, Tibetan cases, the inheritance and development of ethnic culture in Tibetan ethnic dance.

Each nation has a unique national dance, which shows different Shen beauty characteristics in dance form and style, and is loved by the people of its own nation. Although the ethnic dance art has big differences on the whole, is people in real life, show the characteristics of the nation, but in different ethnic dance in some form and show high similarity, such as Tibetan “Guo Xie” dance movements is typical, dance is very rich, under the idea is light and thick at the same time, the main action composed of stamp, step, liao, dance step to crisp, liao legs agile fibrillation when thick . The dance rhythm is changeable, the remake, the so-called hand in hand, step on the ground for the festival, the steps are fast and slow, put freely, the dance style is simple and vigorous, rigid and soft.

The Tibetan “Guo Xie” dance is a self-entertaining circle dance which is spread in the vast agricultural areas of Tibet and is deeply loved by the Tibetans. It has the reputation of “rural song and dance in Tibet”. Every festival, people sing and dance all night long. Accompanied by the lead singing and chorus, praising the hometown scenery and the beautiful singing of love, people dance three steps a change, stop for the festival, the solid and steady pace, the rhythm of the hand dance. After the speed of the dance was gradually accelerated, all the dancers jumped heavily with a distinct rhythm, pushing the song and dance to the climax of the warm atmosphere.

The creation of Tibetan dance has a lot to do with the traditional culture of the nation. Most of the movements in Tibetan dance develop from life. Among them, wearing Tibetan robes, helping scriptures, offering ha da and turning warp wheels are the cultural customs of the Tibetan people. Tibetan Buddhism is one of the most important traditional Tibetan beliefs and one of the most influential religions. Tibetan Buddhism has its own unique teachings and rituals, believers will prostrate, recite, chant sutras and worship Buddha.

By delving into the “Guo Xie” dance, researchers aim to uncover its cultural significance and value, foster its urban popularity, and bridge its traditional roots with modern forms of transmission. This not only ensures better preservation and inheritance of the dance but also bolsters national cultural confidence, enhances the “soft power” of national culture, and promotes the widespread appreciation and evolution of Tibetan culture.

Research Objectives

1. To research the historical background and development of the Tibetan "Guo Xie" dance.
2. To research the performance styles and modern forms of Tibetan "Guo Xie" dance in contemporary China, including its regional characteristics in different Tibetan areas (northern, southern, eastern).

Research Methodology

1. Methodology

This study employs a combination of document analysis and field research to explore the Tibetan "Guo Xie" dance. Document analysis involves reviewing historical data, academic articles, and ethnographic reports to construct a comprehensive understanding of the dance's development and cultural significance. This method helps identify the historical contexts and theoretical underpinnings of the dance form.

Field research complements this by providing firsthand data on the dance's contemporary performance styles and cultural characteristics. In northern, southern, and eastern Tibetan areas, observations and interviews are conducted with dancers and local residents. This approach captures the nuanced expressions and regional variations of the dance, offering insights into its adaptation to modern influences.

2. Source of Data

The study draws on both primary and secondary sources. Primary data comes from field observations and interviews during visits to various Tibetan regions, focusing on interactions with dancers and cultural practitioners. Secondary data includes a thorough review of existing literature, archival materials, and cultural studies publications that discuss "Guo Xie" dance.

3. Population and Sampling

The research targets dancers, cultural historians, and community members engaged with the "Guo Xie" dance in Tibetan areas known for their distinctive dance expressions. Purposive sampling is used to select participants who provide rich, informative perspectives on the dance's evolution and regional characteristics.

4. Data Collecting

Data collection involves direct observations of dance performances and cultural events, alongside structured and semi-structured interviews with key informants. This dual approach allows for a detailed recording of the dance forms and the collection of verbal descriptions and explanations of the dance's significance and changes over time.

5. Analysis of Data

Data analysis employs qualitative methods, including thematic analysis to identify and interpret patterns related to the evolution of dance styles and performance techniques. Comparative analysis across different regions highlights how regional characteristics influence the dance form, providing a deeper understanding of its cultural diversity.

6. Conceptual Framework

The conceptual framework for this study centers on cultural continuity and innovation, exploring how "Guo Xie" dance remains anchored in tradition while evolving in response to contemporary cultural shifts. The framework integrates theories of cultural preservation and adaptation, facilitating a nuanced analysis of how the dance mirrors broader social dynamics and maintains its relevance in modern Tibetan society.

Research Findings

1. Research on the historical background of Tibetan “Guo Xie” dance.

Since ancient times, Tibet has been famous for its long history, splendid culture, magnificent natural landscapes and unique cultural landscapes. “The radiant Tibetan culture adds splendor to the cultural treasure house of the Chinese nation. Tibetan dance is a microcosm of the life of the Tibetan people, a cultural microcosm and cultural accumulation of Tibet’s thousand-year historical process. Its artistic performance form must be a fusion of agricultural, pastoral, and religious culture.” (Yin, 2013) Tibetan dance is one of the traditional folk arts in Tibet, with a long history and profound humanistic background.

“Guo Xie” is a self-entertainment circle song and dance spread in rural areas of Tibet. Its historical origin is closely connected with Tibetan agricultural production. This dance form is common in village heads, open fields, and wheat fields in agricultural areas. “ (Yin , 2013) Especially in grand festivals, people will jump from day to night, and then from night to dawn to celebrate the harvest and the joy of life.

Regarding the origin of “Guo Xie”, it is generally believed that it originated during the cultural period of the Yarlung tribe in Tubo. During the Tubo Dynasty, labor not only gave birth to many construction labor songs, but also gave birth to many other types of labor songs, including “Guo Xie” (Jiang, 2021). This dance form is closely related to the labor form and labor rhythm of sowing in spring and playing fields in autumn. Therefore, its dance elements are full of praise for labor and love for life.

The rise of “Guo Xie” is closely related to the agricultural development of Tibet. Its dance movements, steps, gestures, rhythm and melody are closely related to labor production and are full of labor atmosphere. The dance movements mostly change in 2/4 rhythm, starting with a heavy beat, landing straight from the knees to the soles of the feet, with a pause on the ground, and the footwork is firm and steady (Jiang, 2021). Men and women also alternate with each other during the dance, forming a competitive dance scene and showing the warm and joyful mood of the group.

Its characteristics include freedom, broadness, tactfulness, and sonorous force. The movements are based on Tibetan traditional life, labor, and religious culture. Tibetan dance is closely related to ancient Bon culture and farming culture. These dances mainly imitate nature, depict life scenes and express emotions, forming a simple and life-rich dance language. “Guo Xie” was developed from the original dance of the Qiang people, so it has a strong Qiang culture. The dance style is passionate and unrestrained, and most of them express themes of love. When dancing, men and women stand separately, hold hands or put their shoulders together, and the dancers take turns to sing together.(Jiang, 2021) Dance, adding slogans from time to time, the main movements are waving hands in front of the body, turning around, turning the hips and squatting. As for the origin, spreading area and characteristics of “Guo Xie”, “herdsman in northern Tibet gather together to sing and dance on festive occasions such as New Years and festivals, weddings, and guests. Among them, the annual grand prairie festival-“Yaji” “(Midsummer) Festival” is the most important. On this day, people gather from all over to exchange agricultural and animal husbandry products, watch horse racing, singing and dancing. At night, they light bonfires and dance “Guo Xie”, often dancing from the rising moon to the dawn, They had just finished enjoying themselves. The lively young people even showed off their skills in this rare singing and dancing competition.

Of course, they also have to choose their favorite person during the singing and dancing activities. This is almost an eternal tradition. This kind of “Guo Xie” dance is spread throughout the vast pastoral areas, and the three counties of Nagqu, Anduo and Bangor are the most distinctive. There is not only dancing, but also singing, singing and dancing, singing and dancing integrated into one, extremely unrestrained. Most of them form a circle, with men half in the circle and women half in the circle. The man sings a part, and the men and women dance together; the woman sings a part, and the men and women dance together (Jiang, 2021), one after another, very lively. In addition to the common characteristics of various Tibetan folk dances, “Guo Xie” in northern Tibet also has distinct characteristics of the pastoral areas of northern Tibet. “For example, the basic steps include: “step from the side”, “step forward”, “step left and right”, “turn one step at a time”, etc. The “step from the side” must be repeated at the beginning of each repetition. The gestures are basically Swinging naturally with the pace, there are “hands shaking back and forth”, “hands shaking on one side”, “hands around flowers”, etc (Sangga, 2008). From the perspective of dance vocabulary, the movements of men and women are the same, but in practice In dance, women’s movements are small and subtle; men’s movements are passionate, bold, sonorous and powerful.

Tibetan dance, especially “Guo Xie” dance, is an important carrier and expression of Tibetan culture. From ancient times to the present, “Guo Xie” dance has played an indispensable role in the lives of Tibetan people. This article will deeply explore the historical origins and contemporary changes of “Guo Xie” dance to reveal its unique style characteristics.

1.1 From ancient times to the Tubo period (before the 7th century AD)

Primitive dance: In ancient times, Tibetan ancestors created primitive dances in production and life. These dances have a strong religious color and sacrificial nature. The form of primitive dance is simple, mainly using body movements, rhythm and sounds to express worship and blessing of nature.

Bon dance: With the rise of Bon religion, dances in Bon sacrificial ceremonies have gradually become an important part of Tibetan dance. Bon dance is mysterious and solemn, and is designed to pray for blessings from gods and to ward off disasters.

1.2 Tubo Dynasty (7th to 9th century AD):

Songtsan Gampo Period: Songtsen Gampo unified all the tribes on the Tibetan Plateau and established the powerful Tubo Dynasty. Under his promotion, Tibetan culture and art have achieved unprecedented development. During this period, Tibetan dance began to be combined with music and drama, forming a preliminary stage performance form.

Dance forms and styles: Tibetan dances during the Tubo period showed diverse forms and styles. There were dances that showed scenes such as war and hunting, as well as dances that showed themes such as life and love. These dances are famous for their beautiful rhythm and vigorous movements.

1.3 Song, Yuan, Ming and Qing Dynasties (10th century to early 20th century AD)

Tibetan Buddhist dance: With the widespread spread of Tibetan Buddhism, dance in Buddhist sacrificial rituals has gradually become an important part of Tibetan dance. Tibetan Buddhist dance is solemn and solemn, aiming to promote Buddhism and pray for the salvation of all living beings.

Folk dance: During the Song, Yuan, Ming and Qing dynasties, Tibetan folk dance further developed. Tibetans from all over the country hold colorful folk dance activities to celebrate harvests, festivals, weddings and funerals and other occasions. These dances have strong regional characteristics and national customs, and are diverse in form and rich in content.

1.4 Modern period (early 20th century to present)

Inheritance and innovation: In the modern era, Tibetan dance has continued to innovate and develop on the basis of inheriting tradition. On the one hand, Tibetan dance artists deeply excavate and sort out traditional dance resources so that they can be better inherited and promoted; on the other hand, they actively absorb modern dance elements and performance forms, injecting new vitality and sense of the times into Tibetan dance.

Going to the world: With the strengthening of global cultural exchanges, Tibetan dance has begun to move towards the world stage. Tibetan dance has attracted the attention of audiences around the world with its unique artistic charm and cultural connotation. Through international cultural exchange activities, art festivals and other platforms, Tibetan dance has been more widely disseminated and promoted.

Preserved and spread as a traditional heritage in the historical development and cultural activities, and in the historical development context and cultural development pattern of the Tibetan nation, today's Tibetan "Guo Xie" dance is a pastoral folk dance inherited and developed from the original dance. Tibetan dance culture and art has a long history. Tibetan dances are rich and diverse, and each dance has its own value. Tibetan dances have mutual reflections and interdependent influences on regional culture, history and culture, etc. Among Tibetan dances, the "Guo Xie" dance is one of the ancient and long-standing dance types of the Tibetan people. It is also an important part of Tibetan folk dance and exudes its own unique charm. An important part of Tibetan culture. From the early Bon culture, to Tibetan Buddhist culture, to the current multiculturalism, Tibetan dance has experienced a long and complex development process. In the early days, Bon culture had a profound influence on Tibetan dance, with many dance movements and forms related to nature and religion. With the passage of time, Tibetan Buddhist culture has gradually become an important part of Tibetan culture. At the same time, it has absorbed many ideas from life and culture, resulting in the current "Guo Xie" dance, which has had a profound impact on Tibetan dance.

Figure 1 shows the dancers forming a circle. Men and women do not intersect. The men circle half of the circle and the women half circle. They sing and dance at the same time, moving in a clockwise direction.



Figure 1 "Guo Xie" dance
Source: Photographed by researcher

2. Style, Performance Form of Tibetan “Guo Xie” Dance, Contemporary China

2.1 The stylistic characteristics of contemporary Tibetan “Guo Xie” dance Performances:

Unique dance movements and postures: The basic movements, postures and steps of the “Guo Xie” dance mostly change in 2/4 rhythm, starting with a heavy beat, landing straight from the knees to the soles of the feet, with a pause on the ground, and the footwork is firm and steady (Figure 2). The body posture is stable, the body is naturally relaxed, the center of gravity is slightly tilted forward, the feet are generally in a small figure, and the body posture remains stable (Sangga, 2008). This dance movement emphasizes the stability and strength of the body, and shows the hardworking and tenacious spirit of the Zang people.



Figure 2 The basic steps of the Tibetan people

Source: Photographed by researcher

Swing your arms, hold your hips with your hands or place your hands on both sides of your body in a relaxed state, tremble slightly up and down your body, and do not tense or relax your whole body.

The steps are trembling, and the knee joints continue to make continuous and flexible flexion and extension, driving the loose upper limbs to move, making the arms show an automatic swinging posture.

Raise your eyebrows and shake your hands, with your hands hanging down. During the movement, bend your wrists, bend your elbows, and move your hands with your wrists, and alternately shake your hands in front of your chest. Draw a circle clockwise with your right hand and counterclockwise with your left hand. This movement can be divided into large, medium and small. It is smaller than the front of the abdomen and chest; the height of the center is at eyebrow level; it is larger than the front and top.

Row in front of the hips, with both hands hanging down, and the left and right hands draw circles in front of the hips from inside to outside to the side. Draw a circle on the plane with your right hand clockwise and your left hand counterclockwise. Hip forward stroke and eyebrow-level waving are regular connections.

2.2 The Contemporary Chinese Tibetan “Guo Xie” Dance Performance Form

Simply put, dance is an art form that mainly uses body movements and body shapes to coordinate with music to express artistic works. The beauty and artistic charm of dance are presented to the audience based on various performance forms. Therefore, the performance form of dance is also one of the An important manifestation of artistic value and aesthetic value (Figure 3). There are many types of dance. Different types of dance have different performance characteristics, and the stage effects and aesthetics they present are also different(Dong, 2008). China is a multi-ethnic country with fifty-six ethnic groups. Our country’s ethnic culture is rich and diverse, and the dances formed following the development of different ethnic groups are also diverse. The dances of ethnic minorities have unique ethnic flavor and distinctive artistic characteristics. The performance form of folk dance is not only the inheritance and development of traditional national culture, but also an artistic treasure in our national culture.



Figure 3 The stage performance form.
Source: Photographed by researcher

2.3 Performance forms of Tibetan “Guo Xie” dance in the context Contemporary China

The study of the contemporary Chinese Tibetan “Guo Xie” dance performance form is not only an artistic expression, but also a carrier of Tibetan profound cultural connotations. It brings together the wisdom and emotions of the Tibetan people, and tells ancient and mysterious Tibetan stories with its unique rhythm and movements. When studying “Guo Xie” dance, we must first understand its historical origins and cultural background. The “Guo Xie” dance originated from the agricultural and pastoral cultural period of Tibetan

society. It is a dance performed by people in ceremonies to celebrate the harvest and pray for prosperity in the coming year. The dancers hold drums and follow the rhythm of the music, jumping with light steps, showing the harmony and strength of the body. With the development of the times, “Guo Xie” dance has gradually been endowed with more artistic elements and individual characteristics. Dance has a more lively atmosphere and richer expressive power. In addition to the beautiful movements and rhythms, the performance form of “Guo Xie” dance is often accompanied by singing and shouting (Jin, 2022). These elements together constitute the unique artistic style of “Guo Xie” dance. The dancers’loud singing voices and powerful shouts complement each other’s graceful dance movements, creating a unique artistic effect. This comprehensive art form not only conveys the profound cultural heritage of the Tibetan people, but also demonstrates their tenacious vitality and passionate emotions. In addition, “Guo Xie” dance also has distinctive characteristics in terms of costumes and props. The dancers wear colorful costumes and Xhave bells tied around their waists. They make crisp and sweet sounds in accordance with the movements and rhythm of the dance. The selection of these costumes and props not only adds visual beauty to the dance, but also plays a role in setting off the atmosphere and enhancing artistic expression.

The dancers dance gracefully on the stage, showing a natural and harmonious beauty through body movements and rhythm changes. This beauty is not only reflected in the movements and rhythms of the dancers, but also in the cooperation and collaboration between the dancers. This cooperation and collaboration make the entire dance more coordinated, orderly and beautiful (Figure 4).



Figure 4 Dance coordination
Source: Photographed by researcher

Tibetans are a nation that grew up with music, singing and dancing. Tibetan children love, praise, and create life just like children of other ethnic groups. They use their labor wisdom to create material wealth while also building their own spiritual home. Tibetan herdsmen live on the vast Qinghai-Tibet Plateau. Affected by different geographical

environments and religious cultures, they have formed different forms of dance performances with their own characteristics. The dance in southern Tibet is full of strong labor atmosphere, with distinctive rhythm and steady pace.

The performance forms of contemporary "Guo Xie" dance are diverse (Figure 5) and can be roughly divided into the following parts:

Adagio song and dance: At the beginning of the performance, the male dancer sings an adagio song, and then the men and women dance together. Next, the female dancer sings a slow song, and then the men and women dance together. During this process, the dancers will sing and dance, moving clockwise.



Figure 5 The rich performance forms of the dancers

Source: Photographed by researcher

Dance moves: The dance movements of “Guo Xie” are mainly based on stamping, kicking and lifting of the feet. The steps are powerful, clean and agile. Basic movements include two steps, two stomps, forward kicks, etc. The hand movements are mainly based on arm swings, including double hand shaking, double hand swinging, waist-circling hands, etc. The overall dance movements are freely retractable, strong and soft, showing the hardworking and brave qualities of the working people (Figure 6).



Figure 6: Dancers' powerful steps in moves
Source: Photographed by researcher

Contemporary Tibetan “Guo Xie” dance, “trembling”, “opening”, “shun”, “left” and “winding” are the common characteristics of all types of Tibetan dance, or they are the five major elements of Tibetan dance, which constitute the combination of Tibetan dance and The difference between other brother folk dances. Aesthetic concept. Tibetan dance has many steps. From the perspective of foot movements, it can be summarized as “rubbing”, “drag”, “stepping”, “splitting”, “fingering”, “folding”, “kicking”, “planing”, “kicking”, etc. , “suck”, “fork”, “twist” and other 12 basic steps.

The gestures of Tibetan dance can be summarized into seven changes: “pull”, “yo”, “throw”, “wind”, “push”, “rise” and “raise”. The main techniques in Tibetan dance are: tossing, leg-planing, kicking, fruity, leg-crossing, jumping and straddling, grinding, squatting, kneeling, tuck-in, forward and reverse, and waist-twisting. Reverse, twist and reverse, step turn, step turn, point turn, flat turn, small jump, dead man jump, lying down big jump, flat turn tiger jump and leg jump, suction jump, cover Leg hops, leg jumps, striding hops, bunny hops, cat hops, etc.

Finally, Tibetan “Guo Xie” dance also has extensive social value. “Guo Xie” dance is an important part of Tibetan people’s life. It is not only a form of artistic expression, but also a way of social interaction. In the process of dancing, people can communicate with each other, share emotions, and enhance friendship. This social method is of great significance in promoting the harmony of interpersonal relationships and enhancing social cohesion.

Discussion

As a dance style that combines traditional Tibetan dance elements and modern dance forms, Tibetan “Guo Xie” dance has gradually attracted attention and attention in the Chinese dance circle in recent years for its performances and competitions, dance inheritance and innovation, and increasingly rich dance expressions. promotion. However, there are also some current situations and deficiencies in traditional dance education and talent training, the quality and efficiency of creation and originality, dance creation resources and government and social resource support.

1. The quality of traditional dance education and talent training is insufficient

The dance education and talent training system of Tibetan “Guo Xie” dance faces many challenges. First, there are currently systemic and professional deficiencies. Due to the lack of professional dance training institutions, many Tibetan young people with dance talents are unable to obtain systematic training and guidance, which results in potential dance talents not being fully discovered and cultivated. At the same time, the lack of teachers is also an important factor restricting the cultivation of Tibetan “Guo Xie” dance talents. Excellent dance teachers and instructors are crucial to students’ professional development. However, due to the lack of relevant professional training and continuous educational support, the overall level of the teaching staff needs to be improved. The lack of professional teaching staff means that students cannot receive sufficient guidance and motivation, and it is difficult to cultivate dance talents with rich experience and artistic quality (Xu,2023). Therefore, building a sound dance education system, strengthening the construction of teaching staff, and cultivating more Tibetan dance talents with professional skills and artistic literacy are crucial to the long-term development of Tibetan “Guo Xie” dance.

2. The creative quality of dance works and the quantity of original works are insufficient

As a dance form that combines traditional and modern elements, Tibetan “Guo Xie” dance is influenced by the inheritance of Tibetan culture. However, due to historical reasons and rapid changes in modern society, some traditional dance techniques and creative concepts may not be effectively passed on, resulting in insufficient creative quality and quantity. At the same time, the lack of systematic dance education and training institutions makes potential dance creators lack necessary professional skills and artistic literacy. The lack of a good education system and training resources limits the growth and development of Tibetan dance talents, thus affecting the quality and quantity of creations. From a practical perspective, Tibetan areas are remote and have relatively few artistic resources. They lack the support of professional dance groups, performance venues and art funds. The lack of a good dance creation environment and resource support makes Tibetan dancers face greater difficulties in the creation process, which restricts the improvement of the quantity and quality of creations (Ma,2016). To sum up, the insufficient creative quality and quantity of Tibetan “Guo Xie” dance is affected by many factors such as cultural inheritance, education and training, artistic environment, and cultural identity. In order to improve the creative level of Tibetan “Guo Xie” dance, it is necessary to comprehensively strengthen dance education, provide a good artistic environment and resource support, and encourage dance creators to actively explore and innovate, so as to display the unique charm of Tibetan dance with rich and diverse works.

3. Insufficient social resources and policy support

The development of Tibetan “Guo Xie” dance is affected by resource support and policy support. Specifically, when resources are limited, the government and relevant institutions may be more inclined to support the development of mainstream culture or popular

culture, while providing less support to minority cultures (Li,2023). This uneven distribution of resources may have led to the difficulty in obtaining social resources for the Tibetan "Guo Xie" dance. At the same time, current cultural policies may focus more on the protection and inheritance of traditional culture, while providing weaker support for innovative dance forms. Therefore, the lack of targeted policy measures makes Tibetan "Guo Xie" dance face challenges in terms of policy support. From the analysis of social cognition, Tibetan "Guo Xie" dance, as a dance form of ethnic minorities, has relatively low recognition in the entire society. Therefore, the government and society have insufficient awareness of the importance and value of this dance form, resulting in a lack of resources and policy support. At the same time, the construction of its cultural industry system is not perfect, resulting in the relatively low status of Tibetan "Guo Xie" dance in the cultural market. The lack of a sound cultural industry system makes Tibetan "Guo Xie" dance face certain difficulties in obtaining commercial resources and market-oriented operations.

The government, enterprises and social organizations can increase their support for Tibetan "Guo Xie" dance, provide more funding and venue support, create a good artistic atmosphere, and create better conditions for the development of Tibetan "Guo Xie" dance.

Suggestions

In response to the above problems, researchers have proposed some solutions to

1. Theoretical Suggestions

Enhanced Curricula Development: Develop and integrate comprehensive Tibetan dance education curricula at all educational levels. These curricula should not only teach the technical aspects of dance but also imbue students with a deep appreciation of the cultural heritage of Tibetan dance.

Research and Documentation: Encourage academic research and documentation that explores the historical context, cultural significance, and evolution of Tibetan "Guo Xie" dance. This can provide a theoretical basis for teaching methods and help innovate traditional dance forms.

2. Policy Suggestions

Governmental and Institutional Support: Advocate for increased government and institutional support for Tibetan "Guo Xie" dance. This can include funding for dance academies, subsidies for dance performances, and financial support for dancers and choreographers.

Cultural Preservation Policies: Develop and implement policies that facilitate the preservation and promotion of Tibetan cultural heritage, including "Guo Xie" dance. Policies could focus on establishing rewards for artists who excel in traditional dances, providing grants for cultural projects, and ensuring that such cultural elements are included in broader cultural promotion activities.

3. Practical Suggestions

Community Engagement: Organize community-based workshops and performances that not only showcase Tibetan "Guo Xie" dance but also actively involve community members in learning and participating in these traditions.

Creative Spaces and Resources: Establish creative spaces such as dance studios and cultural centers that are equipped with the necessary resources to support dancers and creators. These spaces should be accessible to all members of the community to encourage ongoing participation and interest in Tibetan dance.

Collaborations and Partnerships: Foster collaborations between Tibetan "Guo Xie" dancers and international dance communities to facilitate cultural exchange and inspire innovation in dance practices. Partnerships with educational institutions can also enhance the training and development opportunities available to dancers

References

Dong, J. (2008). A brief discussion on the performance form and aesthetic consciousness of Tibetan dance. *Knowledge Economy*, (09), 172-173. doi:10.15880/j.cnki.zsjj.2008.09.066.

Jiangdong. (2021). A classified study on the “names” of representative Tibetan traditional dances in Xizang. *Journal of Beijing Dance Academy*, (03), 81-88.

Jin, F. (2022). Analysis of Tibetan dance performance forms from an aesthetic perspective. *Art Appreciation*, (17), 115-118.

Sangga, D. (2008). On the similarities and differences between Tibetan “Guo Xie” and “Dui Xie” dance styles. *Journal of Beijing Dance Academy*, (01), 72-75.

Yin, C. (2013). Review of Tibetan dance culture and art form. *Yihai*, (12), 162.

Li, Y. Z. (2023). Research on the monitoring system of the education and training market [Doctoral dissertation, Shandong Normal University]. CNKI. <https://link.cnki.net/doi/10.27280/d.cnki.gsdstu.2023.002148>

Ma, L. (2016). The basic characteristics and innovative development of Tibetan dance. *Yi Hai*, (01), 84-85.

Xu, Z. J. (2023). Construction of preschool dance curriculum centered on Chinese ethnic and folk dances [Master's thesis, Nanchang University]. CNKI. <https://link.cnki.net/doi/10.27232/d.cnki.gnchu.2023.004636>