

The Yao Zu Chang Gu: Research on Lingnan Folk Dance Performance Strategies in the Xijiang River Basin of China

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Abstract

The objectives of this research were to: 1) explore the historical and cultural significance of Yao long drums within Lingnan folk dances, 2) analyze the performance strategies employed by dancers in the Xijiang River Basin, and 3) assess the impact of these strategies on the preservation and innovation of Yao long drum dance. The sample included performances and interviews with dancers, choreographers, and cultural experts from the region. They were selected by a combination of purposive and convenience sampling methods to gather a wide range of insights. The research instruments for data collection were field observations, structured interviews, and review of archival footage and historical texts. The statistics for data analysis utilized were qualitative content analysis for thematic coding and pattern identification within the data.

The research results were found as follows; 1) The Yao long drum dance is deeply integrated with the cultural identity and historical narratives of the Yao community, 2) Performance strategies blend traditional elements with modern influences to keep the dance relevant and engaging, and 3) Effective integration of these strategies enhances both cultural preservation and contemporary appeal. Based on these findings, it is suggested that further research and documentation are essential for ensuring the longevity and dynamism of Yao long drum dance as a cultural heritage.

Keywords: Yao long drum dance; Lingnan folk dance; performance strategies

Introduction

Lingnan culture has a long history. In the pre-Qin period, the tribes along the coast south of the Yangtze River were often collectively referred to as "Yue" in ancient books, and "Baiyue" in literature, including Wuyue, Minyue, Yangyue, Nanyue, Xiou, Luo Yue and others, the Lingnan area belongs to the three major tribes of Nanyue, Xiou and Luoyue. South Vietnam evolved into the Han, Zhuang, and Yao ethnic groups in today's Guangdong, while Xiou and Luoyue evolved into today's Guangxi, Hainan, and Southwest regions (Baidu Regional Culture, 2021). China is a country where many gods are worshiped. Beliefs in various gods exist among emperors, generals and common people. These gods not only originate from several major religions, but also originate from local and unique folk beliefs. These beliefs not only reflect people's awe and worship of nature, but also reflect people's yearning and pursuit of a better life. Therefore, Lingnan folk dance has a long history. Since the introduction of Central Plains culture and Nuo dance in the Qin Dynasty, to the popularity of witchcraft dance in the Qin and Han Dynasties, Lingnan dance has reached a high artistic level, entrusting the original totem worship of the ancestors. Religious dance and folk dance, a cultural form of religious belief, are continued and developed in festivals or major ceremonial occasions that

are closely related to people's lives. Most folk dances are relatively random and flexible, while religious dances are based on ghosts and spirits to pray for blessings and express people's beautiful visions (Liu, 2022).



Figure 1 Types of Lingnan folk dances

Source: <https://image.baidu.com/>

The most representative of the Lingnan folk dances, the Yao chief drum belongs to the Lingnan ethnic minority folk dance cultural area. It shows the unique charm of the Lingnan ethnic minority folk dance cultural area. Its superb skills and profound cultural connotation make the Yao chief drum dance unique and highly respected among Lingnan dances. The Yao chief dance has a long history. It was born out of the very early rituals of offering sacrifices to King Pan and dances in some witchcraft activities. It has now developed into a mass cultural and entertainment activity. The Liannan Yao chief drum dance was brought in by the Paiyao ancestors when they migrated to Liannan during the Sui and Tang Dynasties. It later became popular with the rise of singing halls (Baidu records, 2023). The Yao chief drum dance originated from the sacrificial rituals in the folk belief activities of the Yao people. During the sacrificial activities, the Yao people will sing, dance, and play long drums to express their respect and prayers to the gods. Yao chief drumming has gradually developed into an independent performing art form, showing the charm and profound connotation of Yao culture to the audience through performances. The music and dance drummed by the Yao people have unique characteristics. The dance postures are graceful and stretched, and combined with the sound of drums and singing, they show the bold, enthusiastic and brave character of the Yao people. The long drum performance combined with dance shows the life, hard work and happy life attitude of the Yao people (Guangdong Provincial Cultural Center, 2018).



Figure 2 The Yao people perform Changdeng drum.

source: Photo source: Yao Changgu Picture _ baidu.com

Research Objective

1. Examine the cultural significance and historical development of Yao long drum dance in the Xijiang River Basin as a reflection of Lingnan's ethnic diversity.
2. Analyze the performance techniques and strategies employed in Yao long drum dance, focusing on the integration of traditional and modern elements.
3. Evaluate the impact of these performance strategies on the preservation and evolution of the Yao long drum dance, with an emphasis on cultural heritage and innovation..

Research Methodology

1. Population and Sample

The population for this study included folk dancers, choreographers, and cultural historians from the Xijiang River Basin, specifically within the Guangdong and Guangxi regions. A purposive sample of 30 participants was selected based on their expertise and involvement in Yao long drum dances. This sample aimed to provide diverse insights into the traditional and evolving practices of Lingnan folk dance.

2. Research Tools

The research tools employed in this study were a combination of qualitative methods: semi-structured interviews were used to gather in-depth responses from the participants; observation checklists were employed during dance performances to note key aspects of the

choreography and audience interaction; and archival research tools were utilized to examine historical documents and previous studies related to the Yao long drum.

3. Data Collection

Data was collected through three primary means: field observations at dance performances and rehearsals, interviews with selected participants, and review of historical and cultural documents pertaining to Lingnan folk dance. These methods were integrated to ensure a comprehensive understanding of the dance form and its cultural implications.

4. Data Analysis

Qualitative data analysis was conducted using thematic analysis to identify and interpret patterns within the data. The analysis focused on extracting themes related to historical context, performance strategies, and cultural significance. NVivo, a qualitative data analysis software, was used to assist in coding and categorizing the data.

5. Conceptual Framework

The conceptual framework for this study was grounded in the theory of cultural preservation and innovation. It explored how traditional elements of Yao long drum dance are preserved while adapting to contemporary influences. The framework considers the interplay between cultural heritage and modernity, aiming to understand how these forces shape the performance strategies of Yao long drum dances in the Xijiang River Basin.

Research Scope

This research conducted an in-depth investigation and analysis of Lingnan folk dance and its associated performance strategies. The study encompassed a diverse group of participants, including university lecturers, professional folk artists, and practitioners from the cultural sectors of Guangdong Qingyuan Cultural Center, Wuzhou Performing Arts Company, and Wuzhou College, thereby ensuring a comprehensive and multi-level exploration of Lingnan folk dance. The participation of these individuals was crucial in enriching the study's depth and breadth.

Throughout the research process, a variety of methodological approaches and technical tools were utilized. Information was extensively gathered through interviews and surveys, providing a robust dataset on Lingnan folk dance. Moreover, advanced technological tools were employed to record and analyze dance movements and performance styles, offering a deeper understanding of their artistic features and cultural implications. This study's scope facilitated a profound appreciation of the region's dance culture, underscoring its significance and utility..

Research Results

Objective 1 Found that the Yao long drum dance not only embodies the cultural and historical narrative of the Yao community but also showcases the transformation and resilience of their ethnic traditions in the modern era.

Objective 2 Found that the integration of traditional rituals with contemporary expressions in Yao long drum dance creates a dynamic and appealing performance, maintaining authenticity while adapting to contemporary tastes.

Objective 3 Found that innovative performance strategies are essential in preserving the Yao long drum dance, facilitating its transmission to new generations and broadening its appeal on an international stage, thereby ensuring its ongoing vitality and relevance.

As an important part of Lingnan folk dance, the Yao chief dance has profound cultural heritage and unique artistic charm. Through field investigation and analysis, we have a deeper understanding of its current situation and research performance strategies. The research results are as follows:

Lingnan, located in southeastern China, is an area where multiple ethnic groups gather and blend. Here, multiple cultures interact and influence each other, giving birth to Lingnan dance with unique regional characteristics. This dance originates from local ethnic culture and is an indispensable part of Lingnan culture, especially the material cultural heritage of Lingnan. As the natural boundary of the Lingnan region, the ridge makes its geographical location relatively closed. Although this limits the development of local economy and culture to a certain extent, it also provides advantages for the accumulation and retention of culture. Affected by geographical conditions, Lingnan dance has distinctive characteristics and unique artistic charm, allowing it to inherit classics and continue cultural heritage. In the Lingnan area, folk dance has always been regarded as a sacred act. In ancient times, dance was indispensable for ancestors' fertility, weddings and funerals, sowing, harvesting, celebrations, hunting and other occasions. Traditional folk dances in Lingnan are deeply rooted in the spiritual ideas of the people in Lingnan. They originate from people's awe of the heaven, earth, all things, the sun, moon and stars, their worship and imitation of totems, their prayers for peace and prosperity of the country and the people, a good harvest, and their wishes for prosperity. Lingnan folk dance includes Yao clan drum dance, dragon dance, English song, money drum, lion dance and other forms. These dance forms are showing great vitality.



Figure 3 The grand scene of the singing hall on the "Panwang Festival", the 16th day of the 10th month of the lunar calendar, on November 26, 2023.

Source: Lian Nanrong Media, November 2023.

1. The form of long drum dance of Yao people

The Yao people in the Lingnan area are an ancient, hard-working and intelligent mountain people with a long history. The Yao people's long drum dance is mainly spread in the Panyao branch settlements in the three adjacent provinces of Hunan, Guangdong and Guangxi. Panyao is the main branch of the traditional culture of the Yao people. The dances in

each region have their own characteristics based on the basic characteristics of the traditional long drum dance. Its own unique characteristics reflect the special cultural characteristics of dance in this specific area such as regionality, integration, and sociality. It has been passed down to this day and endures for a long time. With the evolution of history, it has gradually been enriched. reality and development. As a historical memory accumulated over thousands of years, the long drum dance culture is the projection, condensation and expression of the production and life practice activities of the Yao people in the long history, and is the symbol of the unique cultural identity and cultural personality of the Yao people (Chen, 2012). Wang Fan (2016) mentioned in his research: The Yao long drum plays an extremely important role in the Yao culture. The Yao people regard the long drum as their sacred object and soul, so some people once called the Yao culture the long drum culture. Changgu drum dance is a square-type festive dance, often performed on traditional Yao festivals, harvest celebrations, housewarming or weddings. During the Spring Festival, March 3, June 6, October 16 and other traditional festivals and "Singing Hall", Paiyao will gather in the open field in front of the village or in the fields after harvest, blow the horns and beat the gongs , beat long drums and dance to celebrate the festival. Performance forms include solo dance, duet dance, and group dance. There is no limit to the number of people performing. The more people there, the more enthusiastic the atmosphere and the more spectacular the scene. When performing group dances, a dancer with high moral integrity and excellent dancing skills is generally required to lead the dance, and other dancers join in pairs. The dancers are two or three meters apart with their left shoulders facing each other. They can alternate positions, rotate in large and small circles, and form horizontal rows, diagonal rows, large and small square formations, etc. When dancing, the dancer's upper body should be slightly tilted forward or sideways. At the same time, the long drum strap should be slung over the left shoulder so that the drum body hangs diagonally in front of the dancer's chest and abdomen, making it easier to hit and dance. The main movements of tapping the long drum head with both hands include "right drumming", "left drumming" and "double drumming". The most difficult part is dancing to the drums on the Eight Immortals Table, which is highly technical and enjoyable. The content of the dance mainly shows the life and production of the Yao family. The Guoshan Yao is named because the tribe of this ethnic group migrates frequently and leads a life of nomadic farming and hunting. Everywhere they go, they must build houses, so there are special performances of building houses action (Sui, 2013). The "bounce", "twist", "steady" and "low" movements of the Yao people in northern Guangdong are the most basic movement elements, which run through the entire process of the long dance. These basic movements are the simulation and epitome of the life and work of the early Yao people in northern Guangdong. , it is also a reappearance of the traditional culture of the Yao people in northern Guangdong. It can reflect the scenes of hard work and tenacious survival of the Yao people in northern Guangdong, and also shows the distinctive cultural characteristics of mountain ethnic groups (Wang, Wang & Yang, 2018).

2. The performance form of Yao people's long drum dance

Inspired by the chiefs of the Yao tribe, this folk dance with profound historical heritage and unique artistic charm has gradually enriched and diversified its performance forms. According to the different performance scenes and purposes, the performance forms of Yao chief drum dance can be mainly divided into the following three types: traditional performance form, stage performance form and commercial tourism performance form.

The traditional performance form of the Yao chief drum dance is its most original presentation, carrying the cultural genes passed down from generation to generation by the Yao people. In this form of performance, dancers wear national costumes and hold long drums with both hands to the exciting rhythm of music. The dance movements are rich and diverse, showing the hardworking, brave, enthusiastic and unrestrained character of the Yao people. The second form of stage performance, the stage performance form of Yao Clan Dance, is innovated and improved on the basis of retaining traditional dance elements. Choreographers have incorporated modern dance elements into it, making the dance movements richer and more beautiful. At the same time, the stage performance also focuses on the use of visual elements such as stage beauty, lighting, and costumes, presenting a visual and auditory feast to the audience. The third form of commercial tourism performance inspired by the Yao tribe's chiefs also emerged. The combination of the Yao chief drum dance and the tourism industry presents unique and charming folk culture to tourists. Perform on the stage in the scenic area, or dance interactively with tourists in a special B&B. This form of performance not only brings a pleasant viewing experience to tourists, but also enhances the cultural connotation of tourist destinations and drives local economic development.

At present, the performance form of Yao chief dance in various parts of China continues to develop and expand. It not only retains the essence of traditional national culture, but also continuously innovates and improves, bringing a rich and colorful dance art experience to the audience.



Figure 4 Traditional performance form, the grand scene of the singing hall on the "Panwang Festival", the 16th day of the 10th month of the lunar calendar, on November 26, 2023.

Source: Taken by Haiyu Photography Studio in November 2023.



Figure 5 Stage performance format, The group dance "Long Drum" performed by the 2023 "Kapok Red" Guangdong mass literary and artistic work Huimin
Source: Guangdong Cultural Center



Figure 6 Commercial tourism performance format, "Bonfire party of Millennium Yao people in Liannan Yao Autonomous County, Qingyuan, tourists interact enthusiastically
Source: <https://image.baidu.com/>

3. The current situation of Yao clan chief encouragement

Inspired by the chief of the Yao tribe, as an intangible cultural heritage of our country, it shines with the brilliance of Chinese culture. This is not only a dance art, but also a profound national cultural inheritance. It reveals the national psychology, customs, ideals and pursuits of the Yao people. Dance is a representative folk art of the Yao people. It has the function of entertaining people and gods. It is also an art form that expresses their life. The differences in the regions where the Yao people live have endowed the Changduk drums with rich and diverse types. However, no matter what form, Changdukeng drums all have common characteristics. Long inspiration comes from life and transcends life. The image in the dance is closely connected with the movements in life, and is integrated with the character of the Yao people, demonstrating the folk custom of Changgu. Its long history, complex rhythms and steps give the dance its ornamental value; its beautiful melody, bright rhythm, unrestrained movements and unique music style constitute the unique aesthetic value of Changgu.

The chief of the Yao people encouraged that as a bright treasure of Yao culture, certain achievements have been made in the protection and inheritance of Yao people in recent years. However, there are also some challenges. On the one hand, the rapid advancement of the modernization process has had an impact on the traditional inheritance method encouraged by the Yao clan chiefs. The traditional oral and heart-to-heart teaching method often lacks standardization, and the new generation of young people lacks interest in this ancient art form. Wang Fan (2016) proposed: First, economic development has an impact on traditional culture. With the changes of the times, the development of science and technology. A large number of young people are easily attracted by the outside world and yearn for the big cities outside, rather than staying at home to learn the traditional drum dance and farm work. More and more young people lack interest in the Changgu culture of their own nation and no longer study with the King of Drums. As time goes by, the passing of the older generation will cause these traditional cultures to be passed on by no one and gradually lost. Secondly, there is no set of dance teaching materials belonging to the Yao clan chief dance. Although some Yao people have their own language, they do not have their own written language, so it is impossible to record Changgu in written form and protect the development of Changgu. However, in order to change this situation, some experts and scholars have begun to work on compiling and publishing teaching materials on Chang Gu, hoping to cultivate more young inheritors through standardized teaching methods. On the other hand, with the rise of tourism, the Yao chief drum dance has also been spread more widely. The Yao Clan's Long Dance is an important cultural asset of the Yao people in Lingnan. Therefore, we need to understand the inheritance value of the Yao Clan's Chongqi from the four perspectives of culture, art, entertainment and tourism, and explore the current inheritance methods of the Long Dance to understand its role in the inheritance process. Faced with the difficulties, corresponding innovative inheritance strategies have been formulated to give full play to the power of all sectors of society, strengthen the connection between the Yao people's long drum dance and the local tourism industry, and promote the inheritance and development of the long drum dance (Wang, 2022). Many tourists are attracted by the unique artistic charm of Changgu, which brings new opportunities for local economic development. In order to better promote the Yao Clan Chief Dance, the government and people from all walks of life have actively invested funds and resources and organized various performances and activities to let more people understand and appreciate this intangible cultural heritage.

Despite facing many challenges, the Yao clan leader still shows great vitality. Locally, performances of the Chang Drum Dance remain the highlight of various celebrations and events, attracting large audiences. In addition, many schools have also begun to incorporate the Yao clan chief's encouragement into their curriculum, allowing students to have a deeper understanding of this traditional culture through classroom teaching. In order to better protect and inherit the Yao clan chief drum, the government has established a special intangible cultural heritage protection agency. These institutions actively cooperate with Yao areas and invest funds in training, performances and publicity activities of Changgu. At the same time, people from all walks of life are encouraged to participate in the protection work of Changdu, forming a good situation in which the whole society participates. As a precious intangible cultural heritage, the Yao chief drum dance is constantly receiving attention and support from the whole society. Through the joint efforts of all parties, we are confident that this traditional culture and art can be better protected and passed on, leaving precious cultural heritage for future generations.

Discussion

In this study, researchers found that ethnic folk dance is not only an indispensable part of people's lives, but also an important means for them to express emotions, transmit information and entertain. Chinese folk dance refers to traditional dance forms that are widely spread across the vast land of China. They have distinctive national styles and local characteristics.

1. The origin of the long drum dance of the Yao people in Lingnan area

Lingnan folk dance is rooted in the history, culture, customs and customs of Lingnan, and is a cultural treasure embodying the wisdom of the Lingnan people. Therefore, the inheritance of Lingnan folk dance cannot simply study its basic dynamic language and movement rhythm surface, but must be based on the cultural heritage of Lingnan characteristics as the fundamental support. Only by combining the expression forms, language symbols, symbolic meanings, styles and forms of Lingnan folk dance with the cultural phenomena closely related to dance (Cai, 2014). The Yao chief drum dance originated from the totem worship of the nation and the belief in worshipping ancestors by the Yao ancestors. It is often performed during Panwang Festival, Spring Festival or harvest celebrations, ancestor worship, "paying back Panwang's wishes" and some sacrificial rituals to show respect for the ancestors. Offer sacrifices to King Pan and his ancestors and pray for good luck and blessings. It was born out of the very early rituals of offering sacrifices to King Pan and dances in some witchcraft activities, and has now developed into a mass cultural activity. The Liannan Yao chief drum dance was brought in by the Paiyao ancestors when they migrated to Liannan during the Sui and Tang Dynasties. It later became popular with the rise of singing halls (Baidu, 2023).

2. The value of encouragement from Yao clan chiefs

The long drum dance of the Yao ethnic group, as a folk dance with a long history and distinctive ethnic characteristics, occupies a pivotal position in Chinese national culture. Yao long drum dance, an art form full of vitality and unique charm, is not only a treasure of Yao culture, but also a vivid display of the diversity of human culture. Here's an in-depth look at its performance value:

First historical value. The dance performed by Yao chiefs contains profound historical and cultural heritage. Through the presentation of dance, long-standing traditions and customs can be passed down and the continuity of cultural inheritance can be ensured. Long drum dance is not only a technique of artistic expression, but also a witness of history, with extremely high historical value. Today, the Yao chief drum dance has been included in my country's intangible cultural heritage and has been widely protected and inherited. Studying Changdeng Dance not only helps to understand the history and culture of the Yao people, but also inspires people's love and respect for traditional culture and further promotes the national spirit. The legend of praying to King Pan for good weather and the long drum dance express the Yao people's nostalgia for their ancestors and their expectations for the prosperity of the nation to remind future generations not to forget the history of their ancestors' hard work (Li, 2022).

Second cultural value. In terms of national characteristics, the unique style of the Yao people's drum dance fully demonstrates their strong national characteristics, which reflects the unique aesthetic concepts and emotional expression of the Yao people. In terms of folk customs, the long drum dance is closely connected with the folk customs of the Yao people. In various festivals, weddings and funerals, the drum plays an indispensable role. With the help of dance performances, Changdugu conveys the Yao people's yearning for a better life and the inheritance of traditional national culture.

The third artistic value. In terms of dance aesthetics, the Yao patriarch encourages the emphasis on the unity of formal beauty and connotative beauty. The long dance in dance not only has the beauty of symmetry and harmony, but also has a variety of artistic expressions. The music style of Changgu is unique, with beautiful melody and distinctive rhythm. The rhythm of long drums and dance music complement each other and together constitute its unique artistic charm. During the performance, the actors beat the long drum to produce rhythmic notes, highlighting the charm of the long drum. At the same time, the dance movements and music rhythm complement each other, making the entire performance more ornamental and artistically valuable.

The fourth social value. As the carrier of Yao culture, long drum dance has a profound impact on the inheritance and development of national culture. With the spread of long drum dance, it helps to widely spread the history and culture of the Yao people and strengthen their national identity. At the same time, long drum dance is highly entertaining and ornamental, can shorten the distance between people, enhance national unity, and help build a harmonious society.

The fifth educational value. As a profound traditional art form, the Yao chief's dance has a profound impact on cultivating the national emotions and artistic cultivation of the new generation. Learning and inheriting long inspiration will help promote the understanding and love of national culture and enhance national self-esteem and unity. With the assistance of modern education methods, the teaching and practice of Chang Gu dance should keep pace with the times and achieve the organic integration of traditional culture and modern life. In addition, strengthening the performance and dissemination of long drum dance, allowing more people to understand and appreciate this traditional art form, so that it can be inherited and carried forward, is an important part of our country's cultural heritage.

3. The inheritance and development of Yao people's long drum dance

The Yao clan's drum dance carries unique artistic value and is rich in cultural heritage. The Yao clan's drum dance has been approved by the State Council of the People's Republic of China to be included in the second batch of national intangible cultural heritage list (No.:

III-60), as an important part of Chinese national culture. Its protection and inheritance have attracted much attention. The inheritance and development of Yao chief drumming requires diversified driving forces. On the basis of maintaining its traditional characteristics and essence, the inheritors are encouraged to innovate and try. While protecting and inheriting, we should pay attention to reasonable planning and management, maintain the original ecological characteristics inspired by the Yao clan chiefs, and avoid excessive commercialization and damage to the ecological environment. actions to ensure the sustainable development of this intangible cultural heritage. On the basis of respecting tradition, some customs and rituals can be moderately innovated and adapted to make them in line with modern aesthetics and values. At the same time, with the help of the tourism industry, the Yao clan drum dance will be promoted as a cultural carrier to increase its popularity and influence. Yao Clan Chief Encouragement has wide influence in China, and its international attention is gradually increasing. In recent years, the dance has been invited to participate in international cultural exchange activities many times, such as the "China Art Festival", "World Ethnic Culture Conference", etc., showing the rich diversity and unique charm of Chinese national culture to the world, and promoting the international community's understanding of our country. Cognition and identity of national culture.

The inheritance and development of Yao clan drumming is a long-term process, which requires us to continue to explore and innovate. By establishing ecological reserves, innovating inheritance methods, promoting exchanges and cooperation, conducting international exchange activities, encouraging social participation, and strengthening laws and regulations, we can better protect and carry forward this intangible cultural heritage. Contribute to the prosperity and development of Chinese culture.

Recommendations

Today, countries around the world are focusing on the protection, inheritance and promotion of their own culture and art. As the pace of globalization continues to accelerate, exchanges and cooperation between countries become increasingly closer, and the development and inheritance of culture and art have become a concern for governments and people of all countries. focus. Against this background, Lingnan folk dance, as an important folk cultural and art form in southern my country, has unique artistic charm and cultural value. The Yao chiefs encourage: A study of Lingnan folk dance performance strategies in the Xijiang River Basin of Guangxi, China. It is a qualitative and descriptive analysis. Therefore, the researchers' recommendations for further discussion are as follows:

1. Theoretical Recommendation

As a folk dance performance form in the Lingnan area, the Yao chief dance has rich cultural connotations and artistic characteristics. When conducting qualitative and descriptive analysis studies on it, researchers can use a variety of strategies to explore in depth its performance characteristics and inheritance methods. The following are theoretical suggestions for further discussion:

1.1 Pay attention to cultural background and historical context

As an important part of Yao culture, the performance form and connotation of the Yao Chief Dance are deeply influenced by local history, society, folk customs and other factors. Therefore, when researchers explore the performance strategies of the Yao chief drum dance,

they should pay full attention to its cultural background and historical context, and analyze its relevance and uniqueness to the local culture.

1.2 Analyze performance skills and movement characteristics

The Yao chief drum dance is famous for its unique dance movements and techniques. Researchers can observe and analyze performers' movements, postures, rhythm and other elements to reveal their performance characteristics and artistic charm. At the same time, we can compare the Yao chief drum performance forms in different regions and explore their differences and commonalities.

1.3 Discuss inheritance methods and development status

The inheritance method and development status of Yao chief drumming are the focus of researchers. By interviewing local inheritors, performers or related cultural workers, we can understand the inheritance mechanism and current situation of Yao chief drumming, as well as the challenges and opportunities it faces. At the same time, we can explore how to strengthen the inheritance and development of Yao chief drumming through education, training and other methods.

1.4 Use interdisciplinary research methods

When studying the performance strategies of the Yao chiefs, interdisciplinary research methods can be used, such as anthropology, folklore, art, etc., to explore their cultural connotation and artistic value from multiple angles. In addition, modern scientific and technological means can also be combined, such as digital recording, image analysis, etc., to conduct more in-depth analysis and research on the performance forms and characteristics of the Yao chief drum dance.

2. Policy Recommendations

After conducting qualitative and descriptive analysis, the researchers put forward the following policy recommendations for the Yao chief drum dance as a folk dance performance form in the Lingnan region to further promote the protection, inheritance and development of the Yao chief drum dance:

2.1 Formulate cultural inheritance and protection policies

The government should formulate special policies for the cultural inheritance and protection of Yao chiefs, and clarify the goals, tasks and measures for cultural inheritance. Policies should emphasize the protection of the cultural value and artistic characteristics of Yao chief drums, encourage all sectors of society to actively participate in the inheritance of Yao chief drums, and provide necessary policy support and financial guarantees.

2.2 Strengthen the training and support of inheritors

Inheritors are the key to Yao clan chiefs encouraging inheritance. The government should strengthen the training and support of inheritors, establish and improve the inheritance identification mechanism, and provide them with necessary living security and inheritance conditions. At the same time, inheritors are encouraged to carry out inheritance activities, cultivate more successor talents, and ensure that the inheritance of Yao clan chief inspiration continues.

2.3 Promote the popularization and promotion of Yao clan chief encouragement

The government should promote the popularization and promotion of Yao clan chief encouragement through various channels and methods. Yao chief drumming training courses can be held in schools, communities and other places to let more people understand and learn this folk art form. At the same time, media and online platforms can be used to

promote the cultural connotation and artistic characteristics of the Yao clan chief drum and increase its social visibility and influence.

2.4 Strengthen the development of cultural industries inspired by the Yao clan chief

As a unique cultural resource, Yao chief drumming has great potential for development. The government should guide and support enterprises or individuals to develop cultural industries inspired by the Yao people, such as developing cultural and creative products inspired by the Yao people, organizing cultural festivals inspired by the Yao people, etc., so as to transform the cultural value of the Yao people into economic benefits and promote local development. The prosperity and development of cultural industries.

3. Practical Recommendations

As a concentrated expression of Yao culture, Yao chief drumming organically integrates its music, songs and dances, and at the same time contains the history, religion, philosophy, theory and customs of the Yao people. An in-depth interpretation of the history and culture of the Yao people can reveal their living customs and expectations for dance at different historical stages, which is a precious national historical material. In order to make the Yao chief drum dance more adaptable in modern society, we should promote innovative development while maintaining traditional characteristics: First, while retaining the core elements of the Yao chief drum dance, integrate modern dance, music and other art forms, Create new works with the characteristics of the times. The second is to use modern technological means, such as multimedia, virtual reality, etc., to innovate performance forms and display methods to enhance the audience's viewing experience. The third is to combine the tourism industry and integrate the Yao tribe's chief encouragement into tourism products to enhance its commercial value and social influence.

Today, countries around the world are focusing on the protection, inheritance and promotion of their own culture and art. As the pace of globalization continues to accelerate, exchanges and cooperation between countries become increasingly closer, and the development and inheritance of culture and art have become a concern for governments and people of all countries. focus. Against this background, Lingnan folk dance, as an important folk cultural and art form in southern my country, has gradually attracted more attention. Lingnan folk dance not only shows the spiritual civilization of a country and a nation, but is also a solid cornerstone of national cultural confidence. To achieve this goal, firstly, systematically research and organize Lingnan folk dance to provide solid theoretical support for its inheritance and development; secondly, enhance the popularity and influence of Lingnan folk dance by holding various dance competitions and performances , attract more people to participate in dance learning and creation; finally, strengthen exchanges and cooperation with the domestic and foreign dance circles, absorb and learn from advanced artistic concepts and technologies, in order to expand the international market and move towards the world. At the depth level, it injects the cultural gene of the same line into Lingnan dance; at the breadth level, it highlights the characteristics of Lingnan dance such as inclusiveness, rich dance language, and distinctive regional culture; at the temperature level, it is based on the folk, has a long-term vision, has both morals and arts, and explores and advances with the times. the spirit of the times. Continuously improve the artistic level and internationalization of Lingnan folk dance. Only by maintaining traditional characteristics and constantly innovating and making breakthroughs can Lingnan folk dance shine even brighter in the new era.

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