



The Historical Evolution and Cultural Identity of National Dance: Taking Andai Dance as the Research Object

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ABSTRACT

The Andai Dance is a traditional folk dance that spreads in the Horqin area of Inner Mongolia. It has strong local and national characteristics, and the dance style is passionate and generous, fully expressing the true feelings of the Mongolian people. It is a form of expression of national folk art integrated with singing and dancing performance and music singing. This paper profoundly explores and studies the inheritance and development of Mongolian Andai Dance in Horqin Grassland, including the form and characteristics of traditional Andai Dance. Understand the evolution of the movement and function of Andai Dance, let the new Andai Dance inherit the most vivid musical and dance elements of the traditional Andai Dance, protect and inherit the traditional culture, and explore the new development trend of Andai Dance in professional creation, performance, and mass popularization.

Keywords: Andai Dance; Historical Evolution; Traditional Culture; Protection and Development.

INTRODUCTION

From a historical point of view, Andai Dance plays an important role in Mongolian dance. Its distinctive national characteristics, outstanding regional personality, and the active participation of the general public have established the status of Andai Dance in Mongolian folk dance. With the establishment and development of new China, the Kulun Banner area of Inner Mongolia further explored the emergence, development, and cultural connotation of Andai Dance, which aroused a strong response from people. However, Andai Dance is affected by cultural changes, which limits its inheritance and spread to some extent. As the country adopted a series of protection and re-integration of Andai Dance, and with the in-depth promotion of square dancing and total fitness campaigns in 2008, Andai Dance began to be favored by people. However, the inheritance of Andai Dance is still facing many crises. With the death of some old artists, some of the original dance positions of Andai Dance have lost their inheritance, and the original contents and performance forms of Andai Dance have gradually lost, mainly in some areas inhabited by Mongolian people, and fewer and fewer people can complete the whole Andai Dance. As one of the Chinese cultural identities, it needs to be preserved and developed. In the evolution part, we will find Andai Dance experienced old, middle and modern stages, which makes it both historical and national. For its features that people could dance together and easily learn, it is not hard to widen the popularity of Andai Dance.

LITERATURE REVIEW

According to research, Andai Dance was formed in the late Ming and early Qing dynasties and was originally born in the primitive shamanism of the Mongolian nationality. In the early days, Andai was used to cure diseases.

It was a folk art career integrating dance, music, singing, prayer, divination, and worship. After the founding of New China, the people gradually abandoned the feudal color in the process of its inheritance and explored its fitness and entertainment functions to form a new Andai (Andai Dance). Andai Dance spreads among the people with its rich singing voice and passionate dancing posture. Andai fitness exercises and square dances adapted from Andai Dance have also become an indispensable part of Mongolian people's lives. Research on Andai Dance has long existed. After the successful application of Andai Dance as a national intangible cultural heritage in 2006, more scholars published related articles. The academic research on Andai Dance mainly focuses on the following three aspects.

Study the origin, change, and development history of Andai Dance. A Hasenchmug made a detailed record of the artistic experience of Andai artists and also carried out field investigations on individual cases of Andai inheritance in the Kulun Banner area (Snodgrass, 2016). Zou (2013) described in detail the process of Andai Dance from sacrificial ceremony to stage art. The research on the origin and flow of Andai Dance has been relatively complete. According to the research of scholars, it is concluded that "traditional Andai" aims at "exorcism and healing" and uses the art form of the trinity of song, dance, and ritual as a means of treatment. After the founding of New China "Andai Dance" broke away from the shackles of traditional Andai and became a popular self-entertainment project. Later, through the continuous innovation and processing of literary and art workers, the stage was gradually known to people. In 2006, The State Council approved the Andai Dance to be listed in the first batch of national intangible cultural heritage.

Analyze the artistic characteristics of Andai Dance and focus on the innovation and adaptation of Andai Dance. Tang Yusen believes that Andai Dance expresses the feelings and spiritual thoughts of Mongolian culture, which are free, brave, bold, and simple (Shay, 2014). Wang and Hass (2018) proposed that "following the trend and law" is the symbol of Andai Dance, which has the characteristics of agility and demure. Sun (2018) proposed to absorb the nutrients of traditional dance and, at the same time, add modern and fresh creative methods. Li and Zhao (2019) mentioned that Andai Dance has penetrated schools and squares. Andai Dance mainly shows free and brave spiritual thoughts, so the action is atmospheric and the law. There are two main directions for scholars to innovate and adapt. One is the integration with other kinds of dance, such as the integration with aerobics, square dance, etc. The second is the restoration of the traditional rituals and dance routines of Andyo, but attention is paid to the retention of popular elements.

Suggestions and suggestions for the inheritance and protection of Andai Dance. D. M. Liu (2010) analyzed that the development of Andai Dance is restricted by economic development, subjective norms, media publicity, and other factors. To protect and inherit Andai Dance, it is necessary to introduce Andai Dance into the campus and to cultivate the inheritors of Andai Dance. Given the success and limitations of Andai Dance in the development process of cultural industrialization, Chen, Wei, Yuan, and Meng (2012) proposed an industrialization plan to transform Andai Dance into a regional feature and simultaneously promote protection and innovation. Zhi (2019) mentioned that the original contents and performance forms of Andai Dance were gradually lost. To solve this problem. First of all, the local cultural department of Mongolia should strengthen the audio-visual records of Andai Dance as the original materials for future research and inheritance of Andai Dance.

On the protection of Andai Dance, scholars expressed the following three aspects of views: On the one hand, vigorously promote Andai Dance on the campus and focus on training Andai Dance inheritors; The second is to support local departments in strengthening audio and video records, but did not give specific measures: the third is to put forward industrialization protection, the Andai Dance into a brand, into regional characteristics.

THE HISTORICAL ORIGIN, EVOLUTION, AND PROTECTION OF ANDAI DANCE

Historical Origin 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" (Bayar, 1988). From this point of view, the ancient Mongolian masses dancing is also based on stepping on the ground. Because the Andai 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. Andai 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 is as shown in [Figure 1](#).



[Figure 1](#). Andai Origin Scene

"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".

Evolution of Andai Dance

Andai 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. 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 Andai Dance.

The old Andai had the social function of treating women's mental disorders. At that time, there were many kinds of Andai 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 Andai 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 Andai Dance. Kulun Banner folk artist Erdunbala (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 Andai Dance on the national literary and artistic stage, which effectively promoted the development of the Andai Dance to the stage performance art.

Andai Dance Heritage Protection

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, as shown in Figure 2. In the inheritance process of Andai 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 Andai 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.

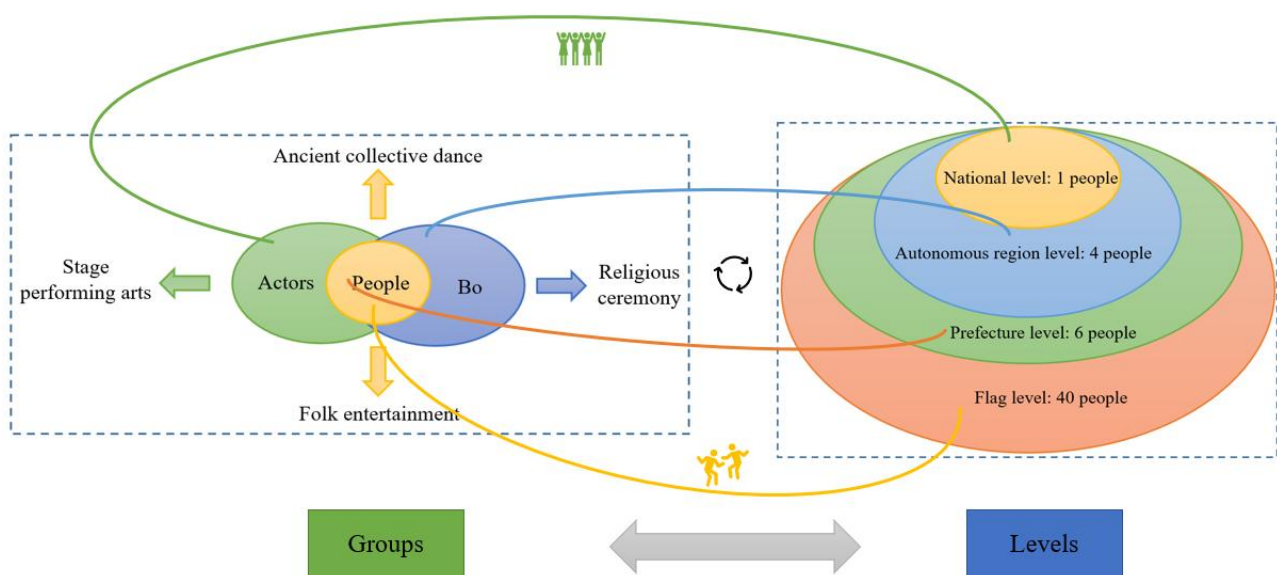


Figure 2. Schematic Diagram of Inheritors of Mongolian Andai Dance at Different Groups in Different Levels

In the inheritance and protection of intangible cultural heritage, in addition to the participation of local governments and local elites, public participation is indispensable (Aristidou, Stavarakis, Charalambous, Chrysanthou, & Himona, 2015). 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 (Butler, 2009). 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 (Wijesundara & Sugimoto, 2018).

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 Andai 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 1.

Table 1. Kulun Banner Mongolian Andai Dance Inheritors Profile

Rank Item	National level	Autonomous region level	Prefecture level	Flag - county level	Note
(people)	1	4	6	40	One of the inheritors of the autonomous region has passed away.
Inheritance finance	20000RMB	5000RMB	5000RMB	0	Null
Batch	Second batch 1 people	Second batch 2 people Third batch, 3 people	20 people in 2012 9 people in 2013 1 person in 2016 4 people in 2017 6people in 2010	0	As of July 2021, there are a total of 51 inheritors of the four levels of the 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 Andai from folk artist Erdunbala at the age of 13, and he showed great interest in Mongolian folk songs and dances. He actively participated in Andai Dance performances, accumulated experience from them, and continuously improved his skills in Andai Dance. The lineage of his inheritance is shown in Table 2.

Table 2. Narin Mandura Andai Dance Lineage Table

Pedigree	Name	Gender	Dates of birth and death	Learning time	Practitioner	Place of birth
1st generation	Alatangadasu	Male	Unknew	Unknew	Jimuyan	Tabengargacha
2nd generation	Jimuyan	Male	1903-1993	18 year-old	Erdumbara	Raising livestock Gacha
3rd generation	Erdumbara	Male	1932-1998	Unknew	Narin Mandura	Harge Gacha
4th generation	Narin Mandura	Male	1945-	11 year-old	Shan Hu	Juzaari
5th generation	Shan Hu, Na Shun, Gendi, Heye, Rinchin, Tuya, Hasagula, Jilinbaeela, Mikiqiq, Zhaopan, Girl, Jing Ye 'er and other 50 people	Male	Null	Unknew	Unknew	Raising livestock Gacha

In 2005, to protect and inherit the Andai Dance, the government of Kulun Banner established Andai Square in Kulun town and devised the Visual Reality (VR) techniques to teach people Andai Dance, as shown in Figure 3. 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.

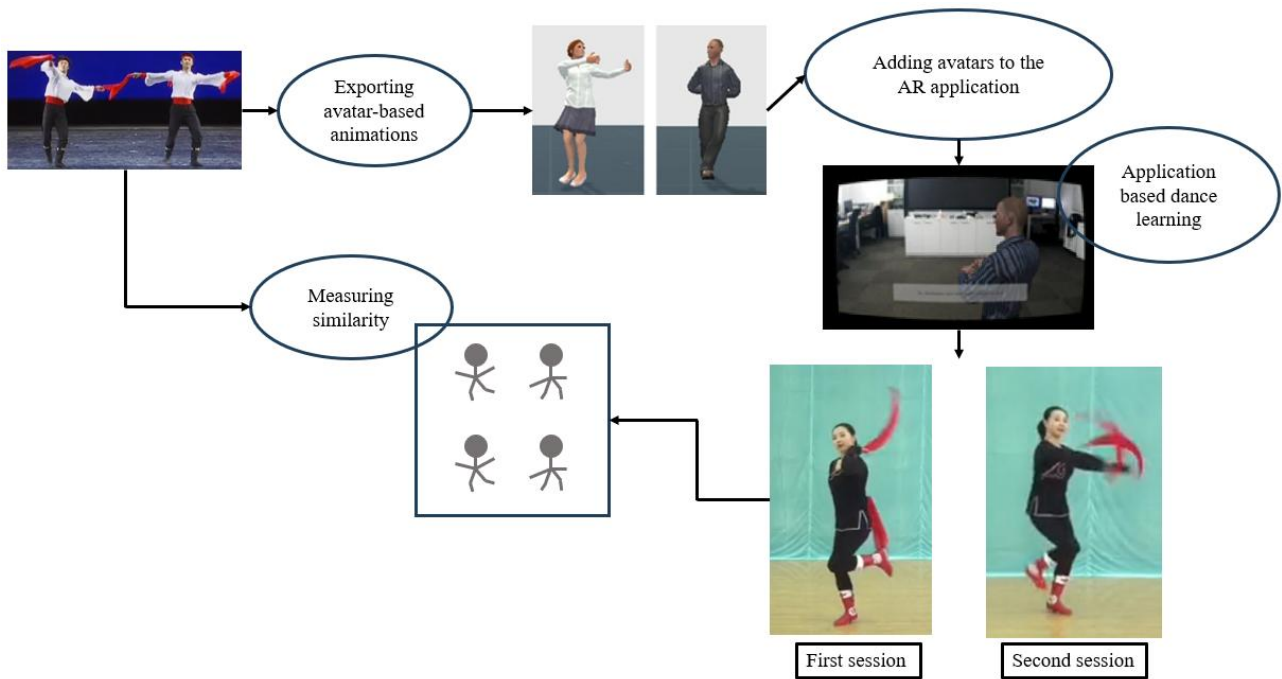


Figure 3. VR Techniques Developed for Teaching Andai Dance

Kulun Qi built the only comprehensive museum with the theme of Andai art in China, Yi Andai Museum, as shown in Figure 4, costing 61 million yuan. The Andai Museum was built to better promote Andai culture and art, and in fact, it plays an important role in protecting Andai cultural heritage. The museum displays the traditional costumes of the Andai Dance, the introduction of the inheritors, the steps of the Andai Dance and the wonderful photos of the people in the performance of Andai 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.



Figure 4. Andai Museum, Kulun

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 Andai culture.

THE CHARACTERISTICS OF ANDAI DANCE AND ITS CULTURAL VALUE

Historical Features

The Andai 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 (Rylance, 2006). 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 Andai Dance 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 Andai 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 Andai Dance are constantly updated and changed (Janke & Iacovino, 2012). Andai Dance is a folk art of historical significance formed under the customs and production mode of the early Mongolian people. 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 3, by far there is the 12th generation of Andai Dance.

Table 3. Narin Mandura Andai Dance Lineage Table

Pedigree	Name
1st generation	Darzab
2nd generation	Saiyin Zigzagtu
3rd generation	Arzhna Bo
4th generation	Decking
5th generation	Nogie
6th generation	Erdumbara
9th generation	Agiga
10th generation	Shunde Liger
11th generation	Hasagula
12th generation	Thonglahee

Cultural Characteristics

Andai Dance culture is an indispensable part of Mongolian national culture. Andai 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 (Costa Goes, 2023). 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, Andai Dance culture has great research value in the cultural circle, whether from the national level or the national level.

Artistic Features

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 5, suitable for expressing a variety of emotions. Accentuating different ambient atmospheres (Petronela, 2016). 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 Andai 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 (Carter, 2016). 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 Andai Dance, as shown in Figure 6.

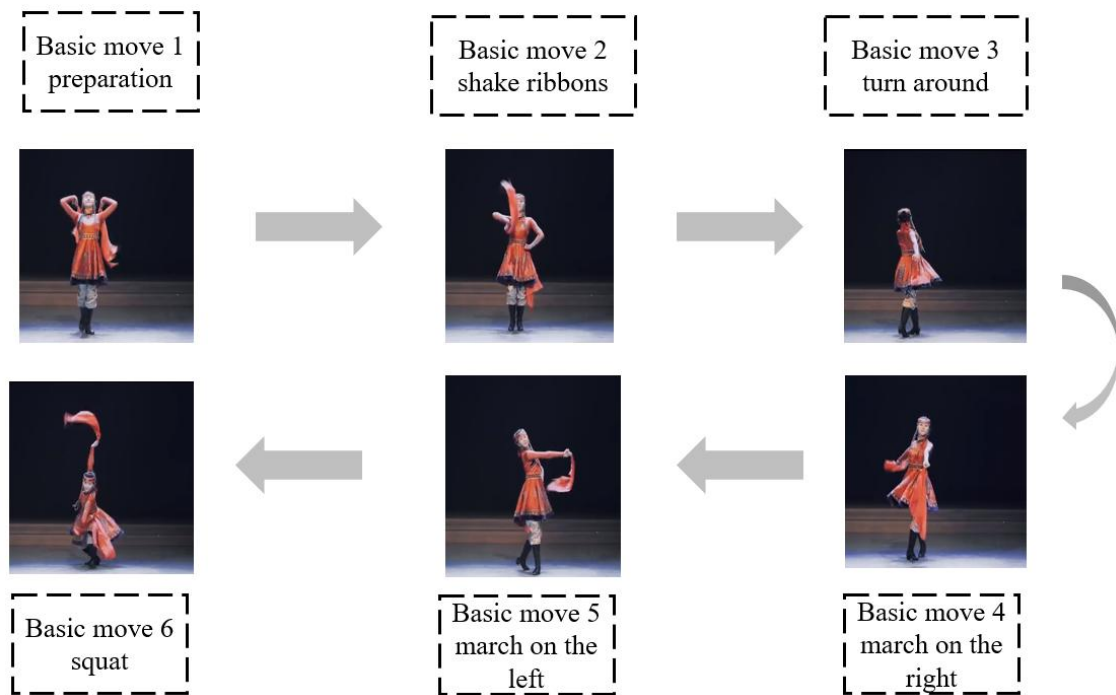


Figure 5. Basic Moves of Andai Dance



Figure 6. Andai Dance Sculpture

Cultural Value

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 (Blake, 2000). 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 can not 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 (Hafstein, 2012). At

the same time, cultural values are also created by human beings (Gillman, 2010). Then, culture includes many things, such as a nation's education, laws, customs, language, living customs, etc. (Pujol & Champion, 2012). Speaking of the cultural value of Andai Dance, we need to understand its religious value, educational value, sports value, dance beauty value, and so on, as shown in Figure 7.



Figure 7. The Value of Andai Dance

The religious value of Andai 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 Andai Dance, in addition to treating female mental illness, there is "rain Andai" is also part of the function of Andai. In Mongolian society at that time, when the herdsmen encountered the dry season, groups of people gathered to sing and dance the Andai Dance for three or five days in a row, praying for rain to relieve the drought (Pimenta, Ribeiro, & Moreira, 2023).

The educational value of Andai Dance is mainly reflected in the fact that Andai Dance is the essence of Mongolian dance. After the founding of New China, the arrangement and innovation of Andai 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 Andai Dance (such as the invention and implementation of Andai 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 (Bowitz & Ibenholt, 2009). Andai 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 (Risner). The protection, inheritance, and effective use of Andai Dance can make the development of Andai culture better and also make the masses love the culture through this artistic dance. Andai Dance culture contains the idea of national unity, so spreading Andai 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, Andai Dance also received the fine essence of other cultures, so it still carries the cultural spirit of integration of various ethnic groups (Gilbert, 2005). When learning Andai 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, I firmly believe that Andai Dance can give full play to its best value to the public. At present, more and more people are joining the study of Andai Dance, as shown in Table 4.

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.

Number	Name	Job	Work that had a major influence on Narin Mandura
2	YunShuBi	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 and 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 Andai Dance mainly refers to a kind of sports activity spread in the campuses of various urban and township areas in Inner Mongolia. The Andai Dance aerobics, which is derived from the Andai 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 (Zhang, 2007). And now, the Andai 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 Andai Dance (M. G. Liu, 2012). The movement of Andai 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 Andai Dance has become a popular fitness dance.

The beauty value of Andai 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 (Zhuang, 2004). The conversion of Andai Dance between these two styles adds a unique aesthetic value to the whole dance. The continuous development of Andai 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 An Dai dance is a kind of generous and lively beauty. The aesthetic education value of Andai Dance lies in whether people can instil that kind of unique beauty in the next generation and make it reveal real beauty. The beauty of Andai Dance not only refers to the beautiful dancing posture displayed on the surface of the dancer but also the cultural connotation of Andai Dance itself. Therefore, when the next generation learns the dance movements of Andai Dance correctly, they should also understand the cultural connotation of Andai Dance to give full play to its aesthetic value.

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 Andai 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.

Andai 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. 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 Andai Dance, which is the most important thing right now.

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