



The knowledge of intangible dance in the Grand Canal section of Henan, China

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Abstract

This study uses a qualitative method and the theory of cultural ecology. The objective was to study the history and development of intangible dance in the Grand Canal section of Henan, China. through text collection, interview, observation, and field investigation. This study's groups were divided into four groups. The first group had 8 people. The second group is made up of 4 people. The third group is made up of 7 people and the fourth group is made up of 8 people. The study's results show that the openness of the social space is reflected in the fact that the canal space is an integrated and interactive linear cultural space. The sustenance of the spiritual space is reflected in the belief in the Fire God and the long-established performance spirit, namely mutual respect, mutual love, and mutual concession, which reflect the way of life of Chinese villagers for thousands of years. Intangible cultural heritage dance music in Henan Province is primarily blowing and beating music. The commonly used instruments are suona, sheng, bangzi, cymbals, big gongs, small gongs, big drums, small drums, small cymbals, war drums, water cymbals, horse gongs, Dou, side drums, soprano drums, three gongs, tenor gongs, tiger gongs, etc. The music's rhythm is strong, powerful, majestic, and powerful. From the standpoint of music form, it is primarily divided into two categories: accompaniment and rap. The accompaniment music is mainly blowing and beating, while the content of rap music is mainly narrative, telling folk stories, or leading the lead singer.

Keywords: Henan grand canal, Dance, Intangible, China

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1. Introduction

As a result of globalization, the world is becoming more and more diverse. This is becoming a trend that can't be stopped. At the same time, traditional culture is slowly disappearing, and protecting and passing on cultural diversity is becoming harder. The General Conference of UNESCO passed the Convention for the Protection of the World Cultural and Natural Heritage in 1972 and the Convention for the Safeguarding of the

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Intangible Cultural Heritage in 2003 (Munjeri, 2004; Kurin, 2004; Kurin, 2007; Lazaro Ortiz & Jimenez de Madariaga, 2022). These conventions advocate for the legal protection of cultural heritage as well as the transmission of cultural achievements. China joined the Convention on the Protection of the Cultural and Natural Heritage of the World on December 12, 1985 (Su & Wall, 2014; Che et al., 2022). In 1986, China began to apply for the World Heritage Project at UNESCO. In 1987, the Great Wall of China was listed as a World Cultural Heritage site, and since then, China has applied for dozens of other cultural heritage projects. On June 22, 2014, the Grand Canal of China, the earliest and longest artificial canal in the world, was added to the World Heritage List at the 38th World Heritage Congress, becoming the 46th World Heritage project in China (Wen et al., 2017; Lv et al., 2023).

The Grand Canal of China has a history of 2500 years. In 486 BC, China dug the north-south canal from Jiangdu (today's Yangzhou city) to Minkou (today's Huaian city), which is recognized as the earliest canal in China (Tan et al., 2019; Li & Tan, 2021). Generation after generation, the Chinese people completed the Sui and Tang Grand Canals (completed in 610 AD) and the Beijing-Hangzhou Grand Canal (completed in 1293 AD). With a total length of 2,700 kilometers, the Grand Canal spans eight provinces and cities in Beijing, Tianjin, Hebei, Henan, Zhejiang, Shandong, Jiangsu, and Anhui. It is 21 times longer than the world-famous Panama Canal (completed in 1914 at 81.3 kilometers), connecting the Pacific and Atlantic oceans, and 10 times longer than the Suez Canal, connecting the Mediterranean and the Red Sea (completed in 1869 at 172.5 kilometers). No matter where it was found or when it was dug, the Henan culture is one of the best examples of the different regional cultures that the Grand Canal connected. He Weiguang (2002) said that in the early days of Chinese history, Henan was the center of China's economy, government, and culture, and that Henan was a sign of a highly developed society. People think that farming began in China in the province of Henan, which dates back to the Neolithic era (9,000 to 7,000 years ago) and the Peiligang culture. In the sites that have been found, the people of Pei Ligang made a fairly complete set of tools for farming. These tools were mostly made of wood, stone, bone, and clam, and they also had bits of millet and rice that had been burned. The emergence of agricultural civilization has formed the lifestyle of farming culture and produced the beliefs and activities related to farming, and the villagers have gradually formed the morality, concept, and etiquette of farming culture.

The culture of the southern part of the Grand Canal was made up of both farming culture and canal culture. As a cultural representation of dance, its birth and growth show how the Henan section of the Grand Canal shaped dance (Hinton & Magdoff, 2008; Zhao & Zhang, 2017; Zhaxi, 2018; Juan, 2019; Pan et al., 2022; Gao et al., 2022; Lin, 2022; Zhang et al., 2023). In the Henan part of the Grand Canal, where the Yangko dance is popular, it shows how farmers live. Yangko dance, which has a lot to do with farming, grew out of the way villagers worked on their farms (Wilkinson, 1974; Zhou, 2021). The Henan section of the Grand Canal (Shantang old Yangko, crossing Yangko, Puyang Yangko) gradually

formed a popular dance form; then, in the southern section of the Grand Canal, a dance form was formed by farming belief activities, such as the canal area of Henan's ritual activities. In the sacrificial activities of the god of fire, the villagers will entertain the gods in the form of a dance, such as the bamboo horse dance performed in the fire temple meeting in Hua County. Dance performance is generated and developed based on sacrificial activities; last, because the canal space is open and integrated, formed by the interregional interaction of the cultures along the line, Junzhuang village is the epitome of Henan Canal cultural space, and Junzhuang Yangko dance is a form of Yangko performance introduced from Tianjin because of the canal.

The selected intangible cultural heritage dance cases reflect the regional ecology along the canal and live together with the specific natural, social, and cultural spaces. Secondly, the selected intangible cultural heritage dance is closely related to the changes of the canal and the rise and fall of canal transport, and it continues the context of the canal, bearing the deep connotation and core values of the Grand Canal culture. Finally, the development of the selected intangible cultural heritage dance reveals the historical changes of the Grand Canal, and each intangible cultural heritage dance reflects the historical changes of the Grand Canal, which is strong evidence of the historical changes of the Grand Canal.

As a result, the urgent need to solve the problem is: first, the lack of analysis of the Henan section of the Grand Canal; second, as a linear cultural space, its main characteristics are dynamic, openness, diversity, integration, and the specific relationship between the cultural space of the Henan section of the Grand Canal and its intangible cultural heritage dance; third, through the study of the relationship between history and development, cultural space and intangible cultural heritage dance; and fourth, through the study of the relationship between.

2. Method

This study is qualitative research. This paper examines the history of the intangible heritage dance in the Henan section of the Grand Canal, the relationship between the cultural space in the Henan section of the Grand Canal and its intangible heritage dance, and the best way to seek protection and inheritance in order to adapt to the new cultural ecology. Through text collection, interviews, observation, field inquiry, dance ontology, the intangible cultural heritage dance along the line is investigated, debated, and summarized, and finally, research results with theoretical and practical value are obtained.

2.1 Research site

The Grand Canal of China, like the Great Wall of China, is listed as one of the four most magnificent ancient projects in the world and is a great creation of the Chinese working people (Cultural History of the Grand Canal of China, 2011). The working class of ancient

China built the Grand Canal, which is a magnificent water conservation structure. The Chinese Canal is the world's longest canal, as well as the world's oldest and largest canal. The Grand Canal of China is the general name of the Beijing-Hangzhou Grand Canal, the Sui and Tang Grand Canal, and the East Zhejiang Canal. The Beijing-Hangzhou Grand Canal starts from Beijing in the north and goes south up to Hangzhou. It flows through Beijing, Hebei, Tianjin, Shandong, Jiangsu, and Zhejiang provinces. With a total length of 1,794 kilometers, the Sui and Tang Dynasties' Grand Canal, centered on Luoyang, runs from Hangzhou in the south to Zhuojun in the north. The total length is 2,700 kilometers. In China's richest southeast coastal areas and the North China Great Plain, through Zhejiang, Jiangsu, Anhui, Henan, Shandong, Hebei, and Beijing's seven provinces and cities, access is provided to the Yellow River, Huaihe River, Yangtze River, Qiantang River, and Haihe River. The East Zhejiang Canal is the main channel on the Ningshao Plain in eastern Zhejiang Province, and it served as the main artery of north-south traffic in ancient China (Long, 2022).

The Henan section of the Grand Canal is an important part of the Grand Canal in China, flowing through nine cities, namely Luoyang, Jiaozuo, Xinxiang, Hebi, Anyang, Zhengzhou, Kaifeng, Shangqiu, and Puyang. During the Sui and Tang dynasties (581–907 AD), the Henan Canal was built along the river's path. The Yongji Canal was opened to the north and south, with Luoyang as the focal point. It is recorded in the historical book "Emperor Yang of the Sui Dynasty" those hundreds of men and woman in the counties of Henan opened the Tongji Canal, introduced the valley water from Xiyuan, Luoshui, and Banzhu, and reached the Huaihai, which is called the Royal River. The Tongji Canal was built in less than a year to connect the Central Plains to the Yangtze River. Its large scale and fast progress are a miracle.

After the Sui and Tang dynasties finished the Henan Canal, the Northern Song Dynasty (960–1127 AD) built a canal network centered on Kaifeng. The main canal waterways were the Bianhe River, Huimin River, Guangji River, and Jinshui River, which surrounded the capital, spread out in four directions, and connected different areas. Later, in the Ming and Qing dynasties (1368–1911), the Henan Canal was the canal of Jiaozuo, Xinxiang, Hebi, and Anyang, and the Yongji Canal in other basins was in disrepair, blocked, and no longer in use. The Sui and Tang Dynasty Canal (Yongji Canal) connects Hebei, Linqing, Beijing, and Tianjin from south to north. During the Ming and Qing dynasties, the Guangji River Canal was built in Henan Province to control the Yellow River, beginning in Xinxiang in Henan Province in the west and continuing through Kaizhou, Puzhou, and Fan County to Zhangqiu. The whole canal was hundreds of miles long, dividing the Yellow River and using it to divert the Yellow River. The front section of the canal becomes the intersection point of the canal and the Yellow River, and there are often worries about flushing and warping (Yeh, 1996; An Zuozhang, 2011).



Figure 1. The city map of Henan Canal Basin

Source: Liu Lichao (2021)

2.2 Key informants

The key informants for the study were divided into four groups. The first group for the research of intangible dance project inheritance, a total of eight people, The second group consists of dance researchers from Henan's intangible cultural heritage. Four people are chosen, all of whom are professional dance teachers from Henan Province institutions. The third group of seven people is in charge of selecting objects, primarily intangible dance cases, directly under the cultural protection department staff, and the fourth group. A total of eight people is chosen from the area where the intangible cultural heritage dance has long been practiced. They are familiar with the performance material of the intangible cultural heritage dance and are interested in the intangible cultural heritage dance's inheritance. Get the participation of the villagers in the area where the intangible cultural heritage dance is located and learn about the intangible cultural heritage dance's development status.

2.3 Data Collection

Literature research methods mostly involve getting books, local histories, and other documents from the National Library, the China National Digital Library, local libraries, and local governments; getting dynamic research data from CNKI, Sringer Link, ProQuest, JUSTOR, and other websites; and going to the Grand Canal Museum and the Intangible Cultural Heritage Exhibition Hall to learn about relevant research topics. The theoretical content of cultural ecology is entirely dependent on literary research. The historical development of the Henan section of the Grand Canal can be researched by visiting the Sui

and Tang Grand Canal Museum and the Grand Canal Exhibition Hall; the intangible heritage dance can be researched dynamically through the intangible heritage dance exhibition, image data, and literature.

3. Result

3.1 The history of dance as an intangible cultural heritage of China on the Henan section of the Grand Canal.

1) The formation period of the intangible cultural heritage dance in the Henan section of the Grand Canal (AD 581–1911).

The Grand Canal production period of Henan Intangible Cultural Heritage Dance is roughly divided into the Sui and Tang dynasties and the Ming and Qing dynasties. The Sui and Tang dynasties (581–907) produced the Dali king lion dance and the Xiaoxiang lion dance. In the Ming and Qing dynasties (1368–1911), they produced the zhuma dance, the Lion Dragon Bucket Spider Dance, the Sujiazuo Dragon and Phoenix Lamp Dance, the Single Pole Dance, the Shantang Old Yangko Dance, and the Zhuang Yangko Dance. During the Sui and Tang dynasties (581–907 AD), China opened up the Grand Canal with Luoyang as the center, and Luoyang became the political and cultural center. Therefore, the history of the Henan section of the Grand Canal was the starting point of the research. The intangible cultural heritage dances handed down to today include the Dali King Lion Dance and the Little Lion Dance. The earliest record of the lion's entry into China is in the Book of the Later Han Dynasty in the Middle and Eastern Han Dynasties, when the Western Regions worshipped lions in China. The earliest record of the lion dance in Luoyang is described in the Luoyang Jialan Ji. During the festival performance of Changqiu Temple in Luoyang, the lion dance performance is designed to ward off evil spirits. In the Sui and Tang dynasties, near the Changqiu Temple where King Wang lived, the royal family held celebrations and festivals in Luoyang every year to add to the fun (Dong Shunbo, 2014, p. 17). Thus, the Sui and Tang dynasties established the King Lion Dance performance in Dali.

Because the Xiaoxiang lion dance and the Dali King lion dance have the same origin, the lion dance performances should take place at the same time. First, the small lion dance and the big lion dance have the same name, "Hui," which is not called the lion dance in other regions; second, the small lion dance is not far from the big lion dance and probably develops at the same time; and finally, the form and content of the performances are very similar. It can be inferred that both the Xiaoxiang Lion Dance and the Dali King Lion Dance originated in the Sui and Tang dynasties. Zhuma dance originated in Hua County during the Hongwu Period of the Ming Dynasty (1368-1398 AD). Bamboo horse dance is a folk activity for the ancestors to worship the gods through singing and dances to celebrate

the harvest and the New Year. It is a folk song and dance with a unique artistic style created by praising peace and expressing the aspirations of the people. The dance has coarse, broad, realistic action; the pace is vigorous; the big change structure is rigorous; it is slow when the Lu 'an bell ding dong sounds like clouds and water, and urgent when the war drums sound like ten thousand horses galloping, demonstrating its dignified and elegant nature; it reproduces the simple people's singing, which is sweet, leisurely, natural, and unrestrained. There are many theories about the origin of the lion and dragon fighting spider dance, which is beyond reproach. The performance of the dragon dance began as early as the Han Dynasty (220 AD), including Dong Zhongshu's Spring and Autumn Festival. The Rain contains an exact record of the dragon dance performance taking place in the rain. However, the lion and dragon fighting spider dance was first recorded before the Qing Dynasty (1636-1912) and spread throughout Fan and Nanle counties.

The dragon and phoenix lantern dance originated in the Daoguang Period of the Qing Dynasty (February 3, 1821–February 25, 1850). During the period of the Republic of China, the genealogy of Wu Shi recorded that in the sixth year of Daoguang (1826), Wu Black Dan created the dragon and phoenix lamp, which was named Zhenhua. In 1826, Wu Black Dan created the dragon and phoenix lantern dance, so the dragon and phoenix lantern dance in the Su family has continued to this day. Wu Hei Dan is an orphan. His parents died, and he grew up with his neighbors. Wu Hei Dan's life is intertwined with the development of the Su family's dragon lantern performance, leaving a heavy cultural heritage for the people of the Su family, and he is known as the "ancestor of the dragon and phoenix lantern." From the Qing Dynasty Qianlong years (AD 1736-1796), a single pole jump, Yi County Magistrate Zhang Yushu, and invention. Later, it spread to the Kaifeng area. Before the yamen, servant girl, open the gong after a forward cart. Can have the injustice of the people stop the case; can do publicity; and can enjoy the flowers while watching the play. Shantang Yangko originated in the Ming Dynasty; the specific time is unknown. According to Chen Liang, the inheritor of the dance, Shantang Town was moved from the whole village in Hongdong County, Shanxi Province, to Shantang Town in Junxian County, Henan Province, in the early Ming Dynasty. Therefore, Shantang Old Yangko can be traced back to the early Ming Dynasty, but the formation of the performance before the migration cannot be traced.

The Songzhuang Yangko dance originated in the Ming and Qing dynasties, and the specific time is unknown. In the thriving town of Daokou, Junzhuang across the river is a common place for shippers to stay. zhuang Yangko performers Song Baoyu and Yang Hailin (Editorial Department of Chinese Folk Dance, 1998, p. 58), most of whom are boatman merchants from Tianjin. Due to the prevalence of folk singing and dance performances at the kou, the boatman who can dance Yangko taught the Yangko in the performance. Therefore, the Yangko in the junzhuang formed a unique uniform Yangko after the master and apprentice handed it down.

2) The stagnation period of the intangible cultural heritage dance in the Henan section of the Grand Canal (AD 1912–1977).

The intangible cultural heritage dance in the southern part of the Grand Canal stopped happening for two different lengths of time. The first was from 1912 to 1949, when the war stopped people from dancing. The second time was from 1966 to 1977, when the Cultural Revolution made things stay the same. From 1912 to 1949, China was at war with foreign aggression forces, which had a significant impact on the social environment, which affected the natural and cultural environments. China lost natural space, performance space, and inheritance space. This movement destroyed the performance space where many intangible cultural heritage dances lived, such as the temples in the sacrificial dance activities, and the performance costumes and props of the intangible cultural heritage dances were also destroyed to a certain extent, such as the performance props of the bamboo horse dance in Hua County. The customary performance activities of the intangible cultural heritage dance performance are no longer held, and the intangible cultural heritage dance must be stopped.

3) The flourishing period of the intangible cultural heritage dance in the Henan section of the Grand Canal (AD 1978–present).

Since 1978, China has been going through a time of all-around development, and the dances that are part of the country's intangible cultural heritage have moved into a new cultural ecosystem. The more prominent feature of the cultural ecosystem during this period is that the transformation of China's cultural ecology is based on social transformation, that is, China's reform and opening policy is the prerequisite factor that brings China's social and cultural life to a new historical development, thus driving the overall development of Chinese society. First, the economic and political structure of society has undergone historic and major changes. and gradually establish the market economy, adjusting the allocation of resources through the market from the traditional product economy to the commodity economy; second, initially establish the theoretical framework of the new cultural system. In terms of cultural construction, cultural innovation has achieved the excellent achievements of Chinese and Western cultures and initially established a socialist cultural system with Chinese characteristics. Focus on the forefront of world cultural development, carry forward the fine tradition of national culture, learn from the strengths of all nations in the world, and actively innovate in content and form. With the stable development of the country's political and economic systems and the promotion of the construction of the cultural system, the cultural space of the intangible cultural heritage dance in the Henan section of the Grand Canal is gradually restored. Since 1978, traditional customs and traditional folk custom performances have gradually been restored, and intangible cultural heritage dance has regained performance, inheritance, and development space. For example, the Su family made the dragon and

phoenix lantern dance, and after the cultural revolution, the dance inheritor Wu Qifu created several new performance works; the traditional temple fair, which had been stagnant for many years, was held again, and the intangible cultural heritage dance restored the original cultural space.

At the same time, the introduction of the intangible cultural property policy has led to the further development of traditional dance. In 1998, the United Nations educational, scientific, and cultural organizations passed the human oral and intangible cultural heritage representative regulations; the protection of intangible cultural heritage formally approached the field of vision; then, in 2005, the Chinese government actively responded to the convention by issuing the "on strengthening the opinions of China's intangible cultural heritage protection work" and the "national intangible cultural heritage representative declaration evaluation interim measures" as attachments at the same time. The protection of intangible cultural heritage is a government-led behavior, with specific protection measures: 1) determining the dance inheritors and giving economic subsidies; 2) providing financial assistance to the props, costumes, and performance venues of the dance projects; and 3) calling on all sectors of society to protect and inherit the intangible cultural heritage of dance.

3.2 The Characteristics of the Intangible Cultural Heritage Dance in the Henan Section of the Grand Canal.

Table 2. Dance Action

Dance name	Dance action
Sujiazuo dragon and phoenix lantern dance	The dragon dancer holds the dragon pole up to his chest and walks or runs in small steps. The phoenix dancer raised the phoenix head pole, constantly trembling, and moving with the broken step.
Xiaoxiang lion dance	No action
Dali king lion dance	No action
Lion dragon bucket spider dance	<ol style="list-style-type: none"> 1) The performer of a spider holds the pole with both hands (the spider hangs from the pole), leans to the chest, constantly shaking (top, bottom, left, right, front and back) 2) Dragon dance performers 8 people, all the pace is "round step", the left hand in the bottom, the right hand on the pole on the chest of the dancers will be side to side, behind the dancers to follow. 3) Lion dance four people, the pace of no fixed requirements, but because of the action. 4) The Lion head to the left, the lion tail to the right, and then do the opposite side. 5) The head shakes and the tail raised its head.
One pole jump	According to the needs of the role, the actors mainly imitate the characteristics of the role of life patterns and actions.

Dance name	Dance action
Junzhuang yangko dance	The action is divided into three parts, approach action, field action and field action. Entry action: each actor completes the individual action required to meet the needs of the role according to the needs of the role; field action: squatting, flapping, turning, or turning over and turning squat. Movement: walk around the field, the improvisation performance.
Zhuma dance	The performance is mainly "riding" on the bamboo horse props, the upper body action is the right hand with the whip, the left hand to pull the horse, pulling the REINS of the REINS to let the horse head move, the horse body must be flat, the actor's legs are bent, to rub step, legs slightly bent, feet to move forward in small steps.
Shantang old yangko dance	The action of the old Yangko dance is divided into two aspects: walking action and improvisation. The movement of the walk is mainly around the circle, and the action of the improvisation is consistent with the characteristics of the role.

Table 3. Plays content

Dance name	Play content
Sujiazuo dragon and phoenix lantern dance	The performance of the dragon and phoenix lantern dance is based on the plot, performing different content in different festivals. Although, the role is established, but every time the longfeng lantern dance on different drama content, have "king" chariot "longfeng chengxiang", "bang play toad", "dance longfeng play Oriental", "Chen Xie army war taihang", "prosperous", different times, longfeng lantern dance will create new content, is not unchanged, but comply with The Times, create new dance content.
Xiaoxiang lion dance	No play content
Dali king lion dance	No play content
Lion dragon bucket spider dance	The dance is divided into three parts, the first part is "chasing the spider", the second part is "fighting the spider", the third part is "capturing the spider", with the basic drama plot, the performance is also mixed with the improvisation part.
One pole jump	The main content of the one-pole jump performance is the drama, the actors have the magistrate Zhang Yushu, servant girl, attendants, accompanying officials, in the process along the street, the design is someone to stop the way, so there will be the magistrate Zhang Yushu on the spot, or random performance to enjoy the flowers and watch the play.
Junzhuang yangko dance	The folk story content of Wang Yuan losing his wife, telling the truth and lying greatly.
Zhuma dance	The content of the play is mainly folk stories and folk life, such as Sister Wang, Fighting Zao, Du Linying, Du Wengong and so on.
Shantang old yangko dance	There are many roles in the performance of the old Yangko, each role has its own lines, lyrics, in different festivals or activities, different roles are arranged to perform, such as the most performance is the rogue child, lai, silly girl and other roles of the plot performance more.

Intangible cultural heritage dance music in Henan Province is primarily blowing and beating music. The commonly used instruments are suona, sheng, Bangzi, cymbals, big gongs, small gongs, big drums, small cymbals, war drums, water cymbals, horse gongs, Dou, side drums, soprano drums, three gongs, tenor gongs, tiger gongs, etc. The music rhythm is strong, powerful, majestic, and powerful. From the standpoint of music form, it is primarily divided into two categories: accompaniment and rap. The accompaniment music is mainly blowing and beating, while the content of rap music is mainly narrative, telling folk stories, or leading the lead singer.

Table 4. Music and Song

Dance name	Cappella instrument
Sujiazuo dragon and phoenix lantern dance	Pan drum, war drum, big gong, small gong, big cymbals, small cymbals, big cymbals, small cymbals
Xiaoxiang lion dance	Big drum, big gong, big cymbals, sharp number, blowing screw number
Dali king lion dance	Nausea, cymbals, drums
Lion dragon bucket spider dance	Drum, gong, cymbals, top number
One pole jump	Drum, gong
Junzhuang yangko dance	Big drum, big gong, big cymbals, top number
Zhuma dance	War drum, big gong, big cymbals, water cymbals, horse gong, dou, side drum, hand cymbals, tenor drum, three gongs, tenor gong, tiger gong
Shantang old yangko dance	Big drum, big gong, big cymbals, top number

4. Conclusion

In the Henan part of the Grand Canal, the policy for protecting intangible cultural heritage dances has two parts. The first are related policies for protecting intangible cultural heritage. The second is related policies for protecting, passing on, and planning how to use the Grand Canal cultural space. To protect intangible cultural heritage, UNESCO created the Oral and Intangible Cultural Heritage Representative Regulations. The intangible cultural community defines its cultural and social traits and shows them through imitation or other means, such as language, literature, music, dance, games, myths, etiquette, habits, crafts, architecture, and other arts. From October 3–21, 2005, the Treaty on the Protection and Promotion of the Diversity of Cultural Expressions was signed in Paris, France, recognizing the importance of traditional knowledge as a source of both intangible and tangible wealth, especially the system of indigenous knowledge, its positive contribution to sustainable development, and the need to protect and promote it fully. recognizes that steps need to be taken to protect both the variety of cultural expressions and the content of those expressions, especially when cultural expressions are likely to die out or be badly damaged.

On October 17, 2003, UNESCO passed the Convention on the Protection of the Intangible Cultural Heritage. This document explains what intangible cultural heritage is, what its general rules are, and how States Parties should put it into practice. The ordinance for the protection therein is: "To ensure that the intangible cultural heritage of its territory is protected, promoted, and displayed, the States Parties shall strive to: 1) develop a general policy, make the intangible cultural heritage play its due role in society, and incorporate the protection of such heritage into planning; 2) designate or establish one or more institutions in charge of the protection of the intangible cultural heritage in their territory; 3) encourage the effective protection of such heritage; and 4) encourage the effective protection of such heritage.

So, in 2005, the Opinions of the General Office of the State Council on Strengthening the Protection of China's Intangible Cultural Heritage and the Interim Measures for the Application and Evaluation of Representative National Intangible Cultural Heritage were published as an annex. The goals and rules for protecting China's intangible cultural heritage have been set, and they are: protection first, rescue first, rational use, inheritance, and development. We should know how to handle the relationship between protection and use, stick to the authenticity and integrity of the protection of intangible cultural heritage, make smart use based on effective protection, and stop intangible cultural heritage from being misunderstood, distorted, or abused. Based on what science says, effective steps should be taken to make sure that intangible cultural heritage is valued, respected, and spread throughout society. Secondly, the establishment of the intangible cultural heritage representative list system Through the formulation of evaluation standards and scientific identification, a representative list system of national, provincial, municipal, and county-level intangible cultural heritage has been established. The State Council shall approve and publish the representative list of national intangible cultural heritage. The government at the same level must approve and publish the representative list of intangible cultural heritage at the provincial, municipal, and county levels, and it must also report it to the government at the next higher level for the record.

From 2005 to 2023, the Chinese government released five groups of representative lists of intangible cultural heritage in 2006, 2008, 2011, 2014, and 2021. These lists included a total of 365 national intangible cultural heritage dances, 10 of which were from Henan Province. In Henan Province, there are more than 100 provincial intangible heritage dances, and the Henan section of the Grand Canal has 37 national and provincial intangible heritage dances. China has moved on from finding and applying for intangible cultural heritage projects to the "post-intangible cultural heritage" era of protecting and developing intangible cultural heritage.

The Chinese government passed the Intangible Cultural Heritage Law of the People's Republic of China in 2011. This law made it clear who was responsible for what under the law. Article 1: This law was made to make sure that the fine traditional culture of the

Chinese nation is kept and passed on, to help build a socialist spiritual civilization, and to make sure that intangible cultural heritage is better protected and kept. Article 2: "The intangible cultural heritage," as used in this law, refers to various forms of traditional cultural expression passed down from generation to generation and regarded as part of their cultural heritage, and the physical objects and places related to those forms of traditional cultural expression; Article 3: The state shall take measures such as identifying, recording, and preserving the intangible cultural heritage. To reflect the fine traditional culture of the Chinese nation, the intangible cultural heritage with historical, literary, artistic, and scientific value shall be protected by means of inheritance and dissemination; Article 4. Protection of the intangible cultural heritage: attention should be paid to its authenticity, integrity, and inheritance. It is conducive to enhancing the cultural identity of the Chinese nation, helping to safeguard national unity and ethnic unity, and promoting social harmony and sustainable development. Article 5: Use of intangible cultural heritage, whose form and connotation should be respected.

From the dimensions of the Grand Canal, cultural protection, inheritance, and utilization planning In February 2019, the General Office of the State Council issued the Outline of the Plan for the Protection, Inheritance, and Utilization of the Grand Canal Culture. The specific contents of the outline for strengthening the protection and inheritance of the cultural heritage of the Grand Canal are as follows: 1. increase the vitality of cultural heritage inheritance, i.e., seek ways of inheritance that are in line with modern aesthetics through modern development needs, and then increase the vitality of cultural heritage; 2. strengthen the protection of the cultural heritage system, that is, the full type of protection of cultural heritage and the protection of cultural heritage in all areas along the Grand Canal; 3. explain the contemporary values of cultural heritage, that is, to delve deeply into the connotation of cultural heritage and enrich its content. At the same time, in January 2020, Henan Province issued a policy called the Implementation Plan for the Protection, Inheritance, and Utilization of the Grand Canal Culture in Henan Province, refining the geographical space of the Henan Canal and highlighting the in-depth excavation of the regional culture of the Grand Canal. The specific measures include: 1. Playing to the advantages of historical resources and the radiating role of Luoyang, Kaifeng, and Zhengzhou to build the demonstration city of the regional culture of Luoyang and Zhengzhou with prominent cultural and geographical characteristics.

The Implementation Plan of the 14th Five-Year Plan for the Protection, Inheritance, and Use of the Grand Canal Culture was put out by the Chinese government on May 28, 2021. The Implementation Plan clearly states that by 2023, the Grand Canal's related world cultural and natural heritage will be protected at a new level. conditions of the river section to achieve tourist navigation, the green ecological corridor takes shape, and the Grand Canal tourism boutique route and brand were initially established. The Grand Canal National Cultural Park's construction and protection tasks were largely completed by 2025, at which point all cultural and natural heritage along the Grand Canal would be

protected. The hierarchical and classified display system has been basically formed. Strive to reach the main section of the Beijing-Hangzhou Grand Canal to achieve the basic normal inflow of water. The green ecological corridor was basically complete. There is deep integration of culture and tourism on the Grand Canal. The unified brand of "Millennium Canal" is basically formed, and the Grand Canal National Cultural Park has become an important symbol of spreading Chinese culture around the world.

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