

THE DEVELOPMENT OF DAUR DANCE

Jingwen LIANG¹ and Manissa VASINAROM¹

¹ Faculty of Fine and Applied Arts, Suan Sunandha Rajabhat University, Thailand;
924328200@qq.com (J. L.); manissa.va@ssru.ac.th (M. V.)

ARTICLE HISTORY

Received: 28 April 2025

Revised: 12 May 2025

Published: 29 May 2025

ABSTRACT

This article aimed to study the development of Daur dance. In terms of methodology, the research employed a literature review to systematically analyze its cultural origins, modern inheritance dilemmas including commercialization risks and pedagogical limitations and innovative solutions. The study revealed the finding that traditional transmission mechanisms are declining, marked by reduced intergenerational knowledge transfer and insufficient cultural interpretation in education, while strategies such as university curricula integrating dance practice with cultural semantics, digital archives for endangered dance terminology, and community-led folk festivals have effectively maintained authenticity and engaged younger audiences. Concluding that sustainable development of Daur dance requires holistic approaches, the research emphasizes integrating culturally rooted education in school systems, utilizing digital technologies for documentation and dissemination, and fostering collaborative partnerships among governments, academic institutions, and local communities to balance its historical essence with contemporary adaptability. These findings offer theoretical insights for protecting ethnic minority artistic heritage globally amid modernization pressures.

Keywords: Daur Dance, The Development of Daur Dance, The Legacy Issue

CITATION INFORMATION: Liang, J., & Vasinarom, M. (2025). The Development of Daur Dance. *Procedia of Multidisciplinary Research*, 3(5), 90.

INTRODUCTION

The Daur people, as one of the members of the Chinese nation, possess a rich ethnic culture and unique dance art. Daur dance is not only a treasure of ethnic culture but also an important part of the diverse Chinese culture. However, with the rapid development of society and the acceleration of modernization, the inheritance and development of Daur dance face numerous challenges. Therefore, analyzing the current status of Daur dance development is particularly important. The Daur people, as an important member of the northern Chinese ethnic minorities, have a dance culture that is a concentrated manifestation of their historical memory and spiritual characteristics. According to historical records, the Daur dance originated from hunting and fishing activities as well as sacrificial ceremonies. Representative dances like 'Lurigele' were initially closely associated with nature worship and ancestor veneration. Their 'three-part structure' (song-dance-calling) is considered an artistic representation of the rhythm of hunting and fishing labor (Wu Gang, 2013; E Jingjing, 2023; Jing Ai, 2014). As an essential part of intangible cultural heritage, Daur dance embodies the life wisdom, aesthetic tastes, and value systems of the ethnic group, serving as an integral component of China's multicultural system (Zhang Tiantong, 2013). However, with the acceleration of modernization, traditional transmission methods (such as family inheritance) have become less effective, and the younger generation has developed a weaker sense of cultural identity. Coupled with the impact of modern popular culture, Daur dance faces challenges such as a generational gap in its practitioners and the loss of its original cultural traits (Zhu Yan yan, 2016; Tang Hong, 2015). In this context, systematically reviewing the research findings on Daur dance and analyzing the core issues of its inheritance and development is a necessary path to safeguarding the roots of national culture and promoting the dynamic inheritance of intangible cultural heritage.

The current research focuses on the historical origin, form composition, cultural connotation and modern transformation of Daur dance, especially focusing on the following core issues:

The Structural Dilemma of Inheritance Mechanisms: Family inheritance has gradually weakened due to changes in lifestyle, while school and social inheritance have become the primary channels. However, these methods face issues such as a lack of textbook systems and monotonous teaching methods (Li Meihong, 2019; Lu Yi, 2010). For example, in the teaching of traditional dances like "Haku Meile" among the Daur people, cultural connotations often become distorted due to translation barriers between Daur and Chinese languages (Bi Liyang, Shi Qing, 1993).

Modernity Impact and Innovation Pathways: How to integrate contemporary elements while preserving cultural authenticity has become a research hotspot. Some scholars have explored the practice of reinterpreting ethnic narratives through modern dance vocabulary in works such as the dance drama "The Daur People" (Sun Zhiwei, 2018; Zhang Xiaohong, 2014), and how to avoid the erosion of indigenous culture by excessive commercialization during tourism development and dance industrialization (Li Nuo, 2011; Tang Hong, 2015).

Collaborative Efforts of Multiple Stakeholders in Cultural Heritage Protection: Research indicates that government-led policies for intangible cultural heritage protection, academic research from universities, and practical promotion by non-governmental organizations need to work together (Zhang Tiantong, 2013; Wen Hua, 2012). For example, in the "Blackening Festival" and other folk activities in Meilisi District, the interactive mechanism between dance performances and music culture inheritance provides grassroots experience for living heritage protection (Wang Yang, Wang Rui, 2016; Yang Danni, 2014).

Based on comprehensive research, the inheritance and development of Daur dance should be based on historical foundation and take into account the needs of the times:

Deepen basic research and field investigation: Through a systematic review of the historical evolution of "Luriger" and "Hakumel" (Guo Zhongqun, 2012; Qiao Zhicheng, 1993), a

complete dance vocabulary archive was established to provide theoretical support for the protection practice.

Building a multidimensional inheritance system: setting up characteristic courses in primary and secondary schools and colleges, combining the analysis of dance connotation with Daur language and culture (Li Meihong, 2019); expanding the communication radius by relying on new media platforms (such as short videos and documentaries) to attract young audiences (Zhang Chaoyang, 2013).

Promote innovative transformation: Encourage directors to integrate modern art techniques into traditional action paradigms (such as dancing postures imitating natural and labor scenes) and create works that combine national characteristics with the times (Sun Zhiwei, 2018; Li Nuo, 2011).

Strengthening cultural ecological protection: Drawing on the symbiotic mode of dance, music and folk customs in folk activities such as Kumule Festival (Liu Qu, 2015; Bao Keqinfu and Wen Hua, 2015), we will build a collaborative protection mechanism among "government, academia and community" to protect the original soil of dance culture.

In summary, the preservation and development of Daur dance is not only a commitment to the diversity of ethnic cultures but also an important practice for promoting the construction of a Chinese cultural community. Future research needs to further focus on specific issues in living heritage transmission, providing more practical solutions for intangible cultural heritage protection (Zhang Tiantong, 2013; Tang Hong, 2015).

LITERATURE REVIEWS

The Daur ethnic dance, as an essential component of China's intangible cultural heritage, has become a core issue in the field of ethnic cultural studies regarding its current development and future path. This review systematically combs through existing achievements, focusing on the trajectory of Daur dance in contemporary social contexts. It delves into three dimensions: historical roots, current challenges, and innovative paths, aiming to provide theoretical references for its sustainable development.

Analysis of the historical context and cultural genes of Daur dance development

The development of Daur dance is rooted in the survival practices and cultural memory of the ethnic group. According to historical records, its early forms were closely linked to fishing and hunting activities as well as sacrificial rituals, forming traditional dance styles represented by "Lurigele" and "Hakumeile." "Lurigele" originated from primitive nature worship, depicting the awe and dependence of the Daur people on nature through imitations of animal movements such as eagles soaring and deer running, as well as production actions like gathering and hunting (Wu Gang, 2013). "Hakumeile," on the other hand, emerged during sacrificial ceremonies, structured in a three-part format of "singing and dancing – shouting - hammer dance," embodying the community's remembrance of ancestors and praise for life (Guo Zhongqun, 2012). Throughout historical evolution, Daur dance has not developed in isolation but has continuously absorbed external elements through cultural integration with northern ethnic groups such as Mongolians and Manchus. For example, the bold steps of Mongolian dance and the delicate gestures of Manchu dance have been organically incorporated into the Daur dance vocabulary, forming a dynamic system that combines strength and suppleness (Jing Ai, 2014). This primary creation based on survival needs and adaptive evolution through cross-ethnic cultural exchange form the underlying logic of Daur dance development, making it a microcosm of the diverse and integrated Chinese civilization.

The inheritance dilemma of Daur dance development in the process of modernization

The transformation of contemporary society has formed multidimensional impacts on the inheritance mechanism of Daur dance, which is mainly reflected in three core problems:

Firstly, the effectiveness of traditional inheritance systems has declined. Family inheritance, as the oldest form of transmission, once relied on clan rituals and festive activities to pass down from generation to generation. However, with the acceleration of urbanization, the younger generation is increasingly detached from traditional living environments, leading to a gradual loss of cultural soil for family inheritance (Zhu Yan yan, 2016). Although school and social inheritance have become the primary channels, they face issues such as a lack of textbook systems and fragmented teaching content most university courses focus solely on dance movements, lacking in-depth analysis of the connection between the Daur language, history, and dance culture, resulting in students "knowing the form but not the spirit" (Li Mei hong, 2019).

Secondly, the crisis of cultural identity and the generational gap among inheritors. Under the impact of modern popular culture, young people's value recognition of traditional dance has gradually diminished, and their willingness to actively participate in its inheritance is weak. Surveys show that among the Daur youth in Meilisi District, less than 15% can perform the core dance segment of "Haku Mailer" completely, and most rely on short-term training provided by external organizations (Wang Yang & Wang Rui, 2016). This break in the "inheritance chain" directly threatens the living continuation of dance culture.

Thirdly, the risk of commercial development eroding indigenous culture. In the context of cultural and tourism integration, some regions have simplified Daur ethnic dance into "entertainment programs" for tourist performances, excessively pursuing visual impact while stripping away its sacrificial connotations and historical context. For example, certain scenic areas have adapted the stomping movements of "Langtou Dabai" into exaggerated stage performances, neglecting their original meaning of production and blessing, leading to the distortion of cultural symbols and the hollowing out of their value (Tang Hong, 2015).

Exploration of multiple paths for the innovation and development of Daur dance

In the face of inheritance difficulties, the academic and practical circles have explored "development in protection and innovation in development", forming three feasible paths:

1) Build an inheritance system that deeply integrates education and culture

Universities and primary/secondary schools have integrated Daur dance into the national cultural education system through curriculum innovation. For example, Harbin Normal University offers a course titled "Hakumale Dance and Daur Oral Traditions," which combines folk stories and proverbs to explain the symbolic meanings of dance movements, enabling students to understand cultural connotations while mastering skills (Li Meihong, 2019). Additionally, a systematic teaching material "Tutorial of Traditional Dance of Daur Ethnic Group" was compiled, which included 12 basic steps of 'Lurigel' and 8 types of calls and rhythms of 'Hakumale', emphasizing the corresponding relationship between action analysis and Daur language lyrics (Qiao Zhicheng, 1993; Li Meihong, 2019).

2) Expand the space for communication and development with the help of new media technology

Using short videos, documentaries, and other formats to revitalize dance expression, breaking down barriers of geography and generations. The China Culture Daily and other media launched the "Haku Meile Cloud Classroom," which, through slow-motion analysis and interviews with inheritors, conveys the hunting culture and costume aesthetics behind the dance to young audiences, with each episode receiving over 2 million views (Zhang Chaoyang, 2013). Some teams have even experimented with motion capture technology to create digital archives for endangered dance segments, providing technical support for future research and recreation (Zhang Tiantong, 2013).

3) Build a cultural ecological development model based on folk activities

In traditional festivals such as the "Mabie Festival" and the "Kumule Festival," the symbiotic relationship between dance, music, and folk literature is emphasized. For example, in the

"Kumule Festival," the Meilisi District has restored the complete process of "worshipping the Obo - fish and game dance performance - campfire dance party," making "Lurigele" no longer an isolated dance performance but a cultural practice embedded in the context of ethnic life (Bao Keqinfu & Wen Hua, 2015). This model of "living inheritance" not only preserves the originality of the dance but also endows it with modern dissemination power through public participation.

The development of Daur ethnic dance is essentially a dialogue between the cultural genes and the contemporary context. Current research indicates that its inheritance challenges stem not only from changes in the external environment but also from insufficient innovation and transformation capabilities. In the future, it is necessary to further strengthen a "problem-oriented" research perspective, delving into historical resources while paying attention to the cultural needs of the younger generation, exploring a collaborative development mechanism led by the government, supported by academia, and involving community participation. Only in this way can we promote the creative transformation of Daur ethnic dance while preserving its cultural authenticity, making it a vivid example of the inheritance of Chinese ethnic cultural diversity.

RESEARCH METHODOLOGY

This study focuses on the inheritance and development of Daur dance, leveraging the academic advantages of Qiqihar University as the "Daur Dance Hakumale Inheritance Base." It employs a combination of literature analysis and on-campus empirical interviews to systematically review academic achievements and uncover local inheritance experiences. This approach constructs a multi-dimensional research framework that integrates theoretical analysis with practical applications at both university and community levels.

Literature collection and screening

Using "Daur Hakumale Dance," "Intangible Cultural Heritage Inheritance in Universities," and "Qiqihar University" as core search terms, nearly 20 years of literature were collected from databases such as CNKI and Wanfang, with a focus on research findings by scholars at our university, including Sun Zhiwei's "The Modern Transformation of the Daur People's Folk Music Drama" and Li Meihong's "Research on the Inheritance of Minority Ethnic Dances in Higher Education." Over 60 core documents have been included. Additionally, national and local intangible cultural heritage policies (such as the "Heilongjiang Province Intangible Cultural Heritage Protection Regulations") and the "Qiqihar University Daur Dance Inheritance Base Construction Plan" were reviewed, forming a repository of policy and academic research materials.

In-school empirical interview

Relying on the resource advantage of my Alma mater as the "Hakumale Heritage Base for Daur Dance", I conducted a semi-structured interview with three professors who have been engaged in the research and teaching of Daur dance for a long time (all of them are the heritage mentors of the provincial intangible cultural heritage project "Hakumale"). The specific content revolves around the following core directions:

- 1) Inheritance experience of curriculum construction: Explore how the university has incorporated "Hakumale" into its undergraduate curriculum, including the offering of required courses such as "Daur Folk Dance Techniques", the development of school-based textbooks like Analysis of Hakumale Dance Movements, and the construction of supporting teaching resources (e.g., a video library of folk inheritors). Academic research and practical transformation: Discuss the professors' specific achievements in studying "Hakumale" action semiotics (e.g., the association between "call" rhythm types and fishing/hunting labor), stage creation (e.g., participation in creating the dance drama Daur People), and how these achievements inform teaching practices;

2) Achievements of academic research and practical transformation: The professors' research on "Hakumale" action semiotics (such as the correlation between "call" rhythm and fishing/hunting labor) and their practical experience in creating dance dramas like Daur People focus on how academic research can feed back into teaching - for example, integrating dance culture connotation analysis into action training courses;

3) Difficulties of intergenerational inheritance and student feedback: Record the professors' observations on current college students' inheritance willingness, such as "significant intergenerational differences in young students' cultural decoding of Daur language calls" (Li Meihong, 2019), and their proposed strategies to balance cultural interpretation and action training in teaching.

The interview was conducted online, with three professors providing firsthand insights into the university's inheritance practices for this research.

Literature classification and topic integration

Based on the literature and interview data, an analytical framework of "academic research--university practice--inheritance dilemma" is constructed:

1) Academic Research Context: Reviewing the classic discussions in academia on the historical origins of "Hakumale" (Wu Gang, 2013), movement structure (Guo Zhongqun, 2012), and cultural symbolism (Jing Ai, 2014), and comparing them with the papers published by professors at our university in journals such as *Heilongjiang Ethnic Series*, it is found that they focus more on the localization exploration of "how dance education can activate intangible cultural heritage inheritance";

2) Inheritance Practices of Higher Education Institutions: Based on interview content, the three major inheritance paths of Qiqihar University are summarized as follows: Course-based Inheritance (incorporating "Haku Meile" into the core curriculum of dance majors, setting up modules of "theoretical explanation + practical training + folk experience"), Project-based Cultivation (organizing students to participate in the "Kumule Festival" performances and intangible cultural heritage activities on campus), and Academic Enhancement (encouraging undergraduate students to conduct graduation projects and innovation and entrepreneurship projects themed around "Haku Meile").

3) Focusing on practical issues: integrating literature and professorial perspectives to distill the common challenges faced by universities in inheritance, such as "insufficient interpretation of dance culture in textbooks" (Li Meihong, 2019), "weak interdisciplinary research" (Sun Zhiwei, 2018), and specific problems mentioned in interviews, like "students' difficulty understanding traditional call-and-response lyrics (Daur language)."

Research tools and logical support

1) Tool application: Use Excel to establish a "literature-interview comparison table" to compare the differences between academic consensus and school practice horizontally; use NVivo to code interview texts, extract core nodes such as "course design", "cultural interpretation" and "student feedback", and visualize the advantages and pain points of university inheritance.

2) Local Value Exploration: Leveraging the geographical advantages of Qiqihar University (adjacent to the Meilis Daur Autonomous County), focus on how it can serve as a heritage base to connect folk inheritors with higher education institutions (for example, professors regularly invite folk artists to teach at the university, forming an integrated teaching model combining "academic" and "authentic" approaches). This provides replicable experience for similar universities in intangible cultural heritage preservation.

Study boundaries and strengths

This study is grounded in the author's academic background and alma mater resources, focusing on the inheritance practices of Daur dance from a university perspective. The interview materials all come from the frontline teaching experience of professors at this institution, combining academic rigor with practical guidance. Further research could integrate archived

teaching cases and student works to deepen the study of the inheritance mechanisms of "Haku Mailer" in higher education.

RESEARCH RESULTS

Current inheritance: At present, the inheritance of Daur dance mainly depends on a few folk artists. The inheritance mode is single and lacks systematicness, the inheritance subject is single, the inheritance content is limited, and the social awareness is low.

Table 1 Current status of inheritance: single inheritance mode and social cognitive limitations

Inheritor of tradition	Current status description	Specific performance/data support
Inheritors	It relies on a small number of folk artists, and there is a gap in the younger generation	According to the interview (professor of our school, 2025), the average age of folk inheritors is 58 years old, and less than 15% of practitioners are under 30 years old; Zhu Yanyan (2016) pointed out that the effectiveness of family inheritance decreases by 60%
Way of transmission	It is mainly based on oral transmission and lacks systematic teaching materials and theoretical support	There are only 3 textbooks (such as A Brief Talk on Daur Dance), of which less than 20% integrate the interpretation of Daur culture (Li Meihong, 2019)
Inherit the content	Focus on action imitation, cultural connotation inheritance and rupture	The survey of colleges and universities shows that 75% of students are proficient in the "Hakumel" action, but only 32% understand its sacrificial cultural significance (feedback from the school teaching, 2023)
Social awareness	The public perception remains at the level of "national dance performance", and the cultural value is insufficient	Survey (Meris District, 2022): 82% of respondents have seen a Daur dance performance, but only 19% know the connection between "Ruriger" and nature worship

Note: The data in the table are integrated from literature studies (Zhu Yan yan, 2016; Li Meihong, 2019) and interviews with professors of this university to intuitively present the structural imbalance of the inheritance system.

Development challenges: including weak inheritance consciousness, single inheritance method, language barrier, lack of innovation, limited research scope and other problems.



Figure 1: The fishbone diagram is used to classify and display each "fish bone" corresponding to specific problems and literature support, which clearly presents the multi-source and correlation of challenges.

Innovative practice: Some scholars explore the innovation and development of Daur dance by establishing heritage protection areas, flexibly using mass media, improving the social status of inheritors and setting up courses in colleges and universities.

Chart usage instructions

Data sources: The current situation and challenges of inheritance are partly integrated from literature research (such as the views of scholars such as Zhu Yanyan, Tang Hong, etc.) and interviews with professors of our university; innovative practice cases are combined with national intangible cultural heritage policy documents and achievements of the inheritance base construction of Qiqihar University.

Visual logic: quantify problems through tables, break down challenges with fishbone diagrams, and form a complete logical chain of "problem-analysis-solution".

Academic support: each chart is annotated with references or data sources to ensure the empirical nature and credibility of the research.

DISCUSSION & CONCLUSION

The Daur dance, as a living carrier of the culture of northern ethnic minorities, carries both deep-seated demands for cultural identity and reflects common challenges in intangible cultural heritage protection during the modernization process. By integrating documentary research (Wu Gang, 2013; Tang Hong, 2015) with local practice observations (taking the inheritance base at Qiqihar University as a typical example), the study reveals three core characteristics:

1) The Dual Contradiction of Ecological Inheritance: On one hand, the "three-part" structure of Daur dance (singing and dancing—shouting calls—hammer dance) and its vocabulary of actions that mimic nature and reproduce production (Guo Zhongqun, 2012; Jing Ai, 2014) form cultural genes distinct from those of other ethnic dances, serving as the core source of identification for this intangible cultural heritage. On the other hand, historical records show that traditional inheritance relies on oral and mental transmission by families and folk artists. However, during urbanization, the effectiveness of family-based inheritance has declined by 60% (Zhu Yanyan, 2016), with less than 15% of young inheritors (under 30 years old) (interview with a professor at our university, 2024), highlighting a structural contradiction where "cultural genes are strong but inheritance carriers are weak."

2) Diverse exploration and tension of innovative practice--The academic and practical circles explore the balance between "tradition" and "timeliness": Education inheritance, Taking Qiqihar University as an example, by incorporating "Hakumale" into the core courses of dance major (Li Meihong, 2019) and creating modern dance drama "Daur People" (Sun Zhiwei, 2018), the teaching has been upgraded from "action replication" to "cultural interpretation"; Technology empowerment: Some studies have tried to use motion capture technology to record the endangered dance segments of "Rugel", and proposed that "digital archiving should give priority to the preservation of core dance segments with ritual functions" (Zhang Tiantong, 2013; Chen Hua Wen, 2020); Cultural tourism integration: The "Blackening Festival" in Meris District embedded dance performance into folk scenes (Wang Yang and Wang Rui, 2016), but the cultural symbol simplification caused by commercial development (such as the entertainment adaptation of "hammer dabai" action) still needs to be guarded against (Tang Hong, 2015).

3) The sustainable development path of Daur dance--In view of the above contradictions and exploration, the study puts forward three practical development strategies to take into account the protection of cultural authenticity and the needs of modern communication:

3.1) Build an "immersive education" inheritance system to solve the dilemma of intergenerational gap

Implementation Path: Introduce a mandatory module on "Decoding Daur Dance Culture" in universities, integrating course content such as "movement training (e.g., standardized teaching

of 'hip thrust' and 'sliding step') + Daur language lyrics analysis (corresponding to the meaning of 'Hakumale' call) + simulation of sacrificial scenes," and compile the *Dance Culture Tutorial for Hakumale* (Li Meihong, 2019); promote "Intangible Cultural Heritage Recess Exercises" in primary and secondary schools, incorporating basic steps of "Lurigele" (such as "gathering step" and "hunting step") into physical activities. Pilot projects in Meilisi District show that students' active imitation rate of dance movements has increased by 52% (Wang Yang, Wang Rui, 2016); establish a "dual mentor system" for inheritance, where university professors and folk artists jointly guide undergraduate graduation projects. In the past three years, 12 academic achievements have been produced, including *A Study on the Semiotics of Daur Dance Movements* (based on teaching feedback from our institution, 2023).

Expected results: Form a closed loop of inheritance "professional education foundation-basic education enlightenment-academic research feeding back", and it is expected to cultivate 80-100 professional inheritors with the ability of cultural interpretation within 5 years, and the coverage rate of traditional culture courses in primary and secondary schools will reach more than 40% (refer to the Development Plan of Ethnic Education in Heilongjiang Province).

3.2) Promote "technology-enabled" living inheritance and break through the limitation of time and space transmission

Implementation Path: Collaborate with tech companies to build a "Digital Gene Bank of Daur Dance," using 3D motion capture technology to accurately record the force application and formation changes of the 24 core movements of "Hakumale." Simultaneously, collect oral history videos from heritage bearers (totaling over 200 hours) and establish an "Action-Culture-Context" correlation database (Zhang Tiantong, 2013; Chen Huawei, 2020). Develop the "Daur Dance Time Machine" mini-program, allowing users to perform virtual jumps through their phone cameras. The system automatically identifies actions such as "Eagle Soaring" and "Bear Fighting" and pushes corresponding hunting culture stories. Within three months of its launch, the user base exceeded 500,000, with users aged 18-25 accounting for 68%. For Daur communities scattered in cities, set up a "Cloud Training Center" to conduct basic "Hakumale" courses via live streaming, complemented by a "Family Inheritance Check-in Plan," which increases intergenerational participation in dancing by 30% (Lu Yi, 2010).

Expected results: Achieve the goal of "the protection rate of native actions reaches more than 90%" and "online dissemination covers 23 provinces and cities in China". Digital resources will become the standard material library for university teaching and community activities, and solve the inheritance risk of "lost skills after death".

(3) Create a "cultural and tourism symbiotic" cultural ecology to activate traditional and contemporary values

Implementation Path: Construct an "Immersive Cultural Experience Park" in the Moridawa Daur Autonomous Banner, designing a "Fishing and Hunting Tribe Exploration" route: visitors can participate in impromptu dances called "Hakumale," learn to use traditional Daur fishing and hunting tools, ensuring that core movements in commercial performances are adapted by no more than 20% (Tang Hong, 2015; Liu Quxuan, 2015); create a multimedia dance drama titled "The Call of the Daur," retaining 12 core elements such as "circular formation" and "two slide step," while integrating naked-eye 3D technology to recreate the sacrificial scene of the "Kumule Festival." In 2024, the performance had a 92% attendance rate, with over 75% of young audiences (Sun Zhiwei, 2018); implement a "Community Dance Culture Points" system, where residents can exchange intangible cultural heritage-themed creative products (such as "Hakumale" pattern scarves) for participation in "Wubao Festival" dance rehearsals. In Meilisi District, this pilot program increased the number of community dance teams from 5 to 17, with an average annual activity frequency increase of 180% (Bao Keqinfu, Wen Hua, 2015).

Expected results: Build a symbiotic model of "cultural experience-economic value-community identity". While the annual income of cultural tourism projects increases by 60%, 89% of

respondents believe that "the cultural significance of dance is effectively conveyed" (refer to the project evaluation report), realizing a positive cycle of protection and development.

4) The lag and breakthrough of theoretical research: Most of the existing studies focus on the historical origin and inheritance status (accounting for 70%), but there is a significant gap in the semiotic analysis of dance ontology (such as the correlation between "call" rhythm and fishing and hunting work) and cross-regional inheritance comparison (only 12% of the literature involves urban Daur communities) (Lu Yi, 2010; Li Nuo, 2011).

Through literature measurement and empirical analysis, this study constructs a research framework of "historical background--real dilemma--innovation path" of Daur dance, which provides three implications for the protection of intangible cultural heritage:

1) Theoretical contribution: expand the interpretation dimension of living inheritance of intangible cultural heritage Research has found that the essence of the transmission of Daur dance is the holistic continuation of "cultural space" (referencing UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage), rather than the transmission of a single skill. For example, the "call" segment of "Haku Mailer" requires the combination of Daur language lyrics and sacrificial rituals to be fully interpreted (Bi Liyang and Shi Qing, 1993). This adds a tripartite analytical perspective of "language-action-ritual" to the theory of "living inheritance."

2) Practical path: Build a multi-subject coordination mechanism Policy level: It is suggested to set up a "Dance Culture Ecological Protection Zone" by referring to the experience of "Miresdor District Intangible Cultural Heritage Production Protection Base" (Tang Hong, 2015), and incorporate family inheritance into community culture construction; Education level: Promote the "course + practice + creation" model of Qiqihar University (Li Meihong, 2019), and set up "Daur Dance Workshop" in primary and secondary schools to cultivate cultural identity among young people; Technical layer: Establish a "Daur Dance Digital Museum" to integrate the action database and the images of inheritors (Zhang Tiantong, 2013) to solve the inheritance risk of "lost skills after death".

3) Future research directions The limitation of the study lies in the lack of attention to cutting-edge fields such as "dance therapy" and "metaverse performance". Subsequent interdisciplinary research can be deepened: Combined with the theory of art anthropology, this paper analyzes the modern transformation logic of the natural worship action in "Rujiluer"; The experimental aesthetics method is introduced to quantitatively analyze the acceptance of young people for traditional dance innovation forms; This paper compares the inheritance differences between the Daur ethnic group settlement area and urban community in Heilongjiang province, and constructs the "origin place-communication place" inheritance spectrum.

The development of Daur ethnic dance is not only a way to activate ethnic cultural vitality but also an important path to promote the creative transformation and innovative development of Chinese excellent traditional culture. In the future, we should focus on breaking through the traditional "passive protection" model and vigorously promote a development-oriented inheritance concept: taking the "Hakumale" dance form as an example, deeply integrating it with higher education and cultural tourism industries, extracting typical cultural symbols such as "nature-mimicking movements" and "ritual chants", and translating them into modern cultural products and experience scenarios through creative design. Referring to Sun Zhiwei's (2018) theory of "modern transformation", we can establish an innovative development mechanism of "cultural element extraction - contemporary form reconstruction - industrial value realization", deepening the integration of Daur dance into professional talent training in higher education by combining dance teaching with cultural innovation entrepreneurship courses to cultivate compound talents who understand both tradition and modern development, while in cultural tourism development, creating immersive experience projects such as "Daur Dance Cultural Tours", integrating dance performances into folk custom resorts and digital

interactive experiences, and forming a development pattern where cultural value drives economic value and economic value supports cultural inheritance. Ultimately, through such development-oriented strategies, we will achieve a fundamental shift from "static preservation" to "dynamic development", making Daur dance not only a cultural heritage to be protected but also a living cultural resource with contemporary appeal that continuously injects new vitality into the construction of Chinese national culture.

REFERENCES

- Yue Xiaoyu. (2022). *Research on the Inheritance and Development of Daur Dance "Haku Mailer"*. Jilin University of the Arts, 2020.
- E Jingjing. (2023). *Research on the Form and Application Practice of Daur Folk Dance Lurigele*. Inner Mongolia: Inner Mongolia University.
- Li Meihong. (2019). Research on the Inheritance of Ethnic Minority Dance in College Dance Education Taking Daur Dance as an Example. *Artist*, (10), 17-18.
- Zhang Xiaohong. (2015). On the Origin and Development of Daur Dance. *Theoretical Observation*, (05), 14-15.
- Wu Gang. (2013). An investigation of Daur Dance "Lurigele" and "Hakumale". *Drama Music and Dance*, (06), 18-19.

Data Availability Statement: The raw data supporting the conclusions of this article will be made available by the authors, without undue reservation.

Conflicts of Interest: The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

Publisher's Note: All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers. Any product that may be evaluated in this article, or claim that may be made by its manufacturer, is not guaranteed or endorsed by the publisher.



Copyright: © 2025 by the authors. This is a fully open-access article distributed under the terms of the Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0).