

Aesthetics of Hui Folk Dance as Audience Service to Leverage Audience Satisfaction

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ABSTRACT

Hui folk dance has its unique charm as an indispensable part of Chinese folk dance. It reflects the customs and cultural characteristics of the Hui nationality. This article explores the historical formation of Hui folk dance, analyses its formation process in different periods of history, analyses the culture, the body vocabulary of the folk dance, the music, the rhythm of the dance, the influence on the folk dance, and the expression of aesthetic consciousness. Folk dances of the Hui nationality originate from the folk, and they also show their unique living habits, combining dance with the details of life to outline their unique dance posture. Hui folk dance expresses the value of aesthetic emotions, aesthetic knowledge, and aesthetic ideals of dance through historical portraits, national spirits, and traditional canons. The formation, aesthetic consciousness, and aesthetic characteristics of Hui folk dance were analysed to better understand the history and culture of Hui folk dance, learn it, inherit it, promote it, and enrich it for sustainability. Dance aesthetics as part of audience service. The audience will be aesthetically satisfied and this will affect their behavioural intentions.

Keywords: *Hui folk dance; Aesthetics; Audience service; Satisfaction*

INTRODUCTION

The so-called national folk dance mainly refers to the dance form that embodies the people's universal values, ideals, thoughts, emotions, and aesthetic appeal which are widely circulated among the people. Due to differences in religious beliefs, customs, climatic conditions, historical traditions, and lifestyles in different regions and ethnic groups, the forms and contents of folk dances born in that region are also different (Ping, 2019). The Silk Road is world-famous, starting from Chang'an via Gansu to Xinjiang and Central Asia, stretching thousands of kilometres. From the 7th to the 13th century AD, many followers of Islam entered the territory after the Silk Road was opened. After experiencing cultural fusion, they gradually became the original inhabitants of the Hui, and along the eastern part of our country, lived Persian and Arab merchants. Although the Hui is an amalgamation of many ethnic groups, these people all share a common belief, which is Islam. Therefore, it has always retained its most basic and essential content after forming the Hui culture. Judging from the distribution of the Hui, it is a characteristic of large dispersion and small concentration (Cao, 2015).

Being the Hui people's common spiritual sustenance and value pursuit, religious belief had already penetrated everyone's heart. People will unconsciously use religious doctrines to restrict their behavior in daily life, and their aesthetic concepts will change accordingly. The influence of religion will then spread to dance creation, creating dance elements with national style and temperament that express unique symbols and body language. Another forming element of Hui folk dance is life. The most authentic and simple folk customs and spiritual world are fully displayed through this element in the dance. From "flowers" to "covering bowls," from "greeting customs" to "love pursuits," etc., they all reflect the simple national characteristics and positive life characteristics. At the same time, we can also see people's enjoyment and feelings about this kind of life – fresh and fun to come.

Therefore, the study of Hui folk dance has improved the public's sense of identification with it and enhanced their aesthetic awareness. Hui folk dance is an art form created by the masses in daily life and is deeply loved by the public. However, with the changes in social life, people's frequency of contact with folk dances has decreased, while the demand for

spiritual satisfaction has gradually increased. Therefore, this paper aims to discuss the aesthetic dimensions of folk dances and the related innovative works for better service to the audience, with specific reference to the Hui folk dance works in Ningxia, China.

LITERATURE REVIEW

The Hui people live in a vast area in China, and 500,000 Hui compatriots have lived with other ethnic groups for a long time. Therefore, there is "*Yi Hui*," "*Dai Hui*," and "*Yao Hui*," etc., and have formed "integration" in the long-term life. The important characteristics of "multi-layered and multi-layered" and unique regional characteristics are unique in beliefs, living conditions, and folk customs. Like other kinds of dances, Hui dance uses the rhythm, charm, and dance posture of the human body to form a variety of poses to reflect the various modes of people and powerful vitality and to feel the spirit of music, the artistic conception of dance, and the theme of the performance. Appreciate the beauty of body, movement, shape, and rhythm of the human body (Chu & Liu, 2012).

The Hui dance is a unique folk art that combines the Hui culture and Chinese traditional culture. It contains the life emotions, production labour, and customs of the Hui people. The Hui population is distributed throughout the country in a situation of large dispersion and small concentration. From the perspective of geographical distribution, the Northwest region is an area where the Hui population is relatively concentrated, and the Hui dance is also the first to be excavated and developed in the Northwest region. The production of dance works is often accompanied by the formation and development of a nation, and it is a way to convey national culture, national character, and national emotion. This article mainly explores the cultural connotation of dances by Ningxia Hui ethnic group's dance works. First, it summarises the Hui people's historical formation, distribution, folk culture, and geographical environment in the northwestern region. It then analyses Hui folk dances' morphological characteristics and cultural connotations with representative and distinctive styles of Hui folk dance in Ningxia. Secondly, it explores the cultural characteristics of Hui dance in the Northwest. It then thinks about Hui dance's current situation and future development prospects, hoping to let people know more about Hui dance in the Northwest so that it can be developed and passed on (Xu, 2021) for

sustainability.

Hui dance is an integral part of Chinese folk dance, and its performances are rich in content, and its styles are unique and different. Due to specific religious concepts and national living habits fully demonstrate the Hui people's new spiritual outlook and pure and simple national emotions (Liu, 2013). Through the study of "The Formation and Evolution of Hui Folk Dance," the author hopes to guide the development of Hui folk culture and contribute to the development and inheritance of Hui dance art. The researcher introduced the style, characteristics, and types in the article and put forward a clear direction for the development and evolution of Hui folk dance, which is more macroscopic. The author ignores the movement characteristics of Hui folk dance, which is the soul of a dance work. The author mentions that the comprehensive performance quality of dancers performing dance works should be improved. Still, the article does not see how to improve the comprehensive quality of performers in performing works. Through the dimensional analysis of the Hui folk dance beauty, the role of the dancer's image in a dance work is acknowledged. The dance performers and dance moves can possibly be integrated for better style and characteristics of Ningxia Hui folk dance (Cao, 2015) for quality dance service to the target audience.

As an important form of national art expression, dance is influenced by geography, politics, history, religion, folk customs, customs. It has also formed the aesthetic appeal of various regions and nationalities. It is expressed in dance, which is strength and softness. The main performance parts are openness, differences in amplitude, and dance laws, whether the lower limbs or the upper body of the national song and dance? Is the movement amplitude small or large? How are dance's basic characteristics and techniques, such as shape, rhythm, and movement, expressed? These questions are always testing the innovation and protection of folk dances. Overall, Mongolian dance is deeply influenced by its national geographic factors and culture. Its enthusiasm and unrestrained characteristics have a great relationship with the grassland cultural elements in its national culture (Zhao, 2018).

THE HUI'S FOLK DANCE AND AESTHETICS

Cultural Characteristics of the Hui Nationality

The Hui culture is a kind of culture that combines the Hui people's customs, eating habits, thoughts, and emotions. The Hui culture permeates all aspects of the life of the Hui people and has a great influence on the creation of Hui dances. Many important and typical elements of the Hui culture have inspired the creative enthusiasm of many dancers. They use their wisdom to combine the excellent Hui culture such as religious culture (baptism, soup bottle art, worship), food culture, and daily customs. The dance creation of the Hui ethnic group borrowed and merged and created many excellent dance works under the influence of the Hui ethnic group's culture (Zhang, 2015). In recent years, the state has vigorously supported and protected the culture of ethnic minority areas. The Hui dance culture has produced many wonderful creations in the exchanges with domestic and foreign through the integration of national dance development. New repertoire, for example, the "*playground*" in Changji, Xinjiang, China, the "*stepping feet*," "*Tangping*," and "*Gaiwan dance*" in Ningxia, China, the popular "*Hua'er*" in Gansu, China, and the popular Hui areas such as Qinghai, Gansu, Ningxia, and Xinjiang. "Banquet dance" has become the cultural background for dance professionals to create Hui dance works (Xu, 2021). The Hui folk dance is based on the historical development of the nation in accordance with the life customs, national character, and the aesthetic needs of modern people, creating a strong local colour, reflecting the connotation and characteristics of the Hui culture, and conveying the people's feelings. The dance works of good wishes can move the audience and enter the audience's heart.

The Hui people in the Northwest region of China have studied Islamic culture and believed in Islam for a long time, which makes the theme of Hui dance contain profound Islamic cultural connotations. At present, part of the Hui dance works shows the common religious homework activities and related activities such as "chanting, ritual work, fasting work, and learning work" in people's daily life, such as the Hui dance "*Baptism*." The Hui girls carried out cleansing activities happily, which showed the pure and unfettered hearts and innocent characters of Hui women and portrayed their religious personalities. It can be seen that religious etiquette is unique to the Hui culture, and this uniqueness has also penetrated the national art

Figure 1

Sample of Hui's Folk Dance

(Source: Picture taken by lead author, Wu)



Figure 2

Sample of Hui's Folk Dance

(Source: Picture taken by lead author, Wu)



and culture. Hui dance is formed and developed in the atmosphere of religious etiquette culture. Its subject matter, content, movement, dance posture, aesthetic pursuit, and other elements contain rich religious and cultural elements (Yu, 2018). Religious etiquette culture creates the personalised performance methods and aesthetic characteristics of Hui dances, brings a different aesthetic vision to the audience, and the audience's satisfaction with religious dances, promoting the innovation of Hui dances (see Figure 1).

Movement Style Characteristics of Hui Folk Dance

Through time, the Hui dance has been innovated and developed constantly, showing its outstanding regional characteristics. The movement elements of Hui folk dance are relatively traditional, and the content is relatively simple; it is difficult to break through the inherent ideas and is limited to ordinary documentary structure methods and simple expressions (Xu, 2021). Affected by regional characteristics, national character, customs, and religious beliefs, various Hui folk dances have been developed throughout different regions. The Hui living in Alxa Left Banner, Inner Mongolia, China, create dances that feature a strong nomadic dance style, such as shoulder shaking and wrist lifting, the same as the long-term life of grazing and hunting across grassland with the Mongolians. Residence related; the Hui people living in Yunnan, China, incorporate ethnic music with Yunnan characteristics and further add the crotch shoulder swing and footwork movements of other ethnic minorities such as Dai and Yi into their dance. A fresh and refined, delicate and gentle visual sense; similarly, the Hui people living in Xinjiang, China have long been neighbors and friends with 12 other ethnic groups, such as the Han, Uyghur, Kazak, and Tajik, to sing and dance. The dance styles of Ningxia have a subtle influence on the style and characteristics of Xinjiang Hui dance (Li, 2018). Hui dances in Ningxia are mainly influenced by the Hans in Ningxia, which make their styles more restrained and reserved. At present, Hui dance has the following representative basic movements: 1. Head movements can be divided into (1) *nodding* -expressing the protagonist's confidence and polite performance to the audience; (2) *swinging the head* - showing the dancers' high spirits and vigor The spiritual outlook. (3) *Broken head* -to express the performer's mesmerising feeling; (4) *Head up* - to show the uniqueness and exquisiteness to the people of all ethnic groups by looking up. 2. The arm movements mostly express nature, such as "Duer style", "moon style", "fore

swing arm", "round-arm", "round flower and stand palm", and "phoenix single Arm" movements such as "spreading wings" and "phoenix shaking wings". 3. The leg movements of Hui dance are prominently expressed, such as "flexion and extension step", "point stepping", and "huaer jumping step". 4. Hui dance footwork focuses on the main features of "flexion" and "extension".

When creating Hui folk dance works in the future, it is necessary to meet the cultural needs of contemporary people, learn from and absorb excellent modern culture and art and other ethnic arts, and integrate them into Hui dance works reasonably (Xu, 2021). The Hui ethnic characteristics are maintained, but at the same time, there have been attempts to find new dance images from folk dance performances. Enrich and formulate a new movement vocabulary of Hui folk dance suitable for contemporary people's aesthetic value, and let Hui folk dance be well received by the public.

The Rhythm Characteristics of Hui Dance

The Hui folk dance has its unique dance rhythm. The Hui folk dance choreographed, trained, and performed can only be realised by its artistic value to gain wide acceptance and recognition by the public. Therefore, it is necessary to grasp the Hui folk dance accurately. The characteristics of the dance style are the basic qualities that professional dancers should possess. When innovating Hui folk dance works, it is necessary to maintain the national characteristics based on the traditional Hui movement rhythms. Otherwise, the dance works will have too many modern elements that will diminish the ethnic and traditional characteristics, further losing the dance's meaning. The characteristics of the movement rhythm of the Hui folk dance include three points: 1. *The movement rhythm of "shaking", "dot", and "twisting" of the upper body.* While "Shake, click, and swing" are Hui dance's most distinctive head movement characteristics, which are rarely seen in other folk dances. This characteristic is what contributes to the unique artistic style of Hui dance. The head movement comes from the Hui nationality. The posture of the head in the worship positions reflects the influence of religious beliefs on the style and characteristics of Hui folk dance. 2. *The rhythm of "softness, tremor, flexion and extension" in the knees.* The change of flexion and extension steps can create a happy and pleasant experience. The situational atmosphere allows people to fully appreciate Hui dance's rich flexion and extension rhythms and the rich

emotional thoughts (Ma, 2018). 3. *The "step, jump, and step" rhythm under the feet*. Alternate changes in the feet; The footwork and tap dance steps create a flexible and pleasant atmosphere on the stage, giving people a beautiful viewing experience. We can change the way of thinking by using traditional movements as the source of creation. For example, we can integrate folk dance rhythms with Hui martial arts. To absorb the cultural elements of the Hui nationality, enrich the content of Hui nationality dance, improve the creation of Hui nationality folk dance works, and allow the audience to recognise it.

Hui Music Style

Music is also an indispensable and important aspect for forming the Hui dance style characteristics. The music of Hui dance is mostly 2/4, 4/4 beats, and the music mode is mostly minor. The music of Hui dance mainly includes folk music, religious music, and popular Hui music. For example, "*Hua'er and Juvenile*" is spread in areas where Hui people live in Qing, Gan, Ning, Xin, and other places (Liu, 2013). Hui people are good at singing Huaer, often used as the main dance music. The contemporary Hui dance music generally does not have lyrics, and the dance also does not express the content of the lyrics. It is only used to set off the atmosphere. The performances of various ethnic groups are slightly different and have regional characteristics. Music is the soul of dance. The dance theme requires dance rhythms and movements to be performed and expressed by dancers accompanied by music. Therefore, the creation of music must always focus on the theme, express the emotions of dance works, and enhance dance appreciation and artistic appeal. Therefore, the dance works of the Hui nationality combined with the unique music of the nation and the unique costumes and stage background effects will make the audience feel the bright effect.

The Emotion of Hui Folk Dance

If a dance work wants to arouse people's feelings of beauty, beloved by people, and have a strong impact and appeal, it must pay attention to its intuitiveness, emotion, and ideology. Emotion is an important feature of dance works to give people a sense of beauty, and it is an indispensable and important aspect. If the dance works cannot resonate with the audience's emotions, they are not aesthetically pleasing (Chu & Liu, 2012). It shows

that the dance directly expresses human emotions with the dancer's body movements; it expresses the human spiritual world and various complex, delicate and profound emotions. For example, the Hui dance work "*Xingyue Dance Rhyme*" intuitively feels the dance creation, giving people pious ideas and inner connotations. A simple "open-slow close" gesture can make audience feel emotional tolerance and emotions. The relaxation and relaxation, with emotion throughout the entire work, allow the audience to have a deep perception and feel the emotions and spiritual world conveyed by the performers.

Performance Form of Hui Folk Dance

Singing and Dancing

Incorporating beautiful songs into the dance is a more obvious feature of Hui dance. The dance is more beautiful under the rendering of the song, and the song is unforgettable with the dance, and the two complement each other. "*Family music*", "*dancing flowers*", "*tangping dance*", and "*sitting dance*" occupy most of the folk dances of the Hui nationality. The Hui dances commonly seen on the screen are an extension of "*Dancing Flowers*" and "*Family Songs*". The Hui people will perform "*banquet music*" at weddings. Both songs and dances can be combined or performed separately, which adds a lot of vitality and joy to the wedding. "*Hua'er*" was gradually developed into a form of singing and dancing, which then moved onto the stage after founding the People's Republic of China. Most of them focused on singing or expressing love theme. It can be divided into "single dance", "double dance", "*flower drama*" (i.e., song and dance drama), and other forms. This type of dance is a comprehensive dance that contains a variety of artistic performances. "*Flowers and Youth*" is an excellent piece of folk dance of the Hui nationality. It mainly expresses the lingering feeling and romance of men and women dancing at the Dragon Boat Festival and the Flower Fair. Duo, men's group dances, and men's and women's group dances are all scenes. Adagio and Allegro, the dances against each other, are more colourful. The Hui people's diligent and progressive characteristics and the united and happy national atmosphere are expressed through various dance forms. For example, in 2015, the Hui nationality song and dance "*Ningxia Chuan*" won the Golden Statue of the Cross-Strait Art Competition. The birth of a large-scale Hui nationality song and dance drama greatly accelerated the development of Hui nationality dance (Xu, 2021).

Poetic Language

The graceful movement of Hui dance can be described as a beautiful poem. Dancers need to bring poetic, strong emotions and unlimited imagination to raise the artistic conception of the dance to the highest level. The refined speech of a poem, and the slow music, place the dance under an illusionary environment. They are looking and exploring the commonalities, enhancing the attributes of the dance and poetry, which are based on "*poetics*" to express the elegance and appreciation of art. The dance language is different from other languages that can be expressed by sound or things. It is simple and special, where dancers must use the power of physical balance to show their beauty. The Hui dance of "*Baptism*" shows this side of poetic dance language very well, using the unique characteristics of dance language, and the performance is breathtaking. The language art of this work is relatively refined, and it is representative of Hui folk dance. Soup bottles are one of the most important objects of the Hui people. Women's daily life is inseparable from the use of soup bottles. This element is added to the dance. When designing a movement, one uses props such as soup bottles to express emotions, and the other is the gesture of "six" is used to replace the soup bottle, which allows dancers to express the beauty through their bodies. This form is just the expression of the individualised dance language. For example, there are also large-scale Hui original dance-dramas "*Helan on the Moon*" and "*Huaer*" based on the Hui culture, absorbing various dance art languages and showing various dance pictures. "*Helan on the Moon*" is China's first large-scale original dance drama based on the history of the Hui. The dance drama describes the love of young Western caravans and local Hui girls on the ancient Silk Road. With the collective assistance of the Hui people, and after going various difficulties, they finally completed the story of crossing the Yellow River east. The play combines the culture of the Hui nationality, innovation in the dance vocabulary of the Hui nationality, and draws on the elements of modern dance and ballet (Xu, 2021).

Dance Aesthetics as Service to the Audience

Beautifying dance is a service to the audience for better audience satisfaction and memory. According to the analysis of the aesthetic characteristics of Hui folk dance, a good dance work must achieve and possess these elements; 1) good ideas, 2) new creativity, 3) excavate Hui culture, 4) Hui music, 5) rich dance vocabulary and rhythm system, 6)

intuitive expression of emotions.

The folk-dance service needs to be well managed and sustained. The folk-dance faces numerous issues and challenges. The Hui nationality has been affected by various factors in historical development, which has caused the slow development of singing and dancing entertainment. However, the Hui folk dance is still evolving and developing in the gap of historical development. On the one hand, it carries the traditional culture of the Chinese nation; on the other hand, it is recorded. The dance movements in the daily labor and entertainment of the Hui people have gradually become the unique characteristics of the Hui folk dance under the influence of culture. For example, Chinese folk dance has developed rapidly, and Hui folk dance has gradually received attention from dancers and actively participated in the study of Hui folk dance. At this stage, the innovative development of Hui folk dance is mainly to dig up the cultural elements of the Hui ethnic group and integrate them into the Hui folk dance. It will be assisted by modern choreography techniques to form a modern ethnic dance and tap the traditional cultural heritage. The "original" Hui folk dance is innovated as a basis, which is also the development direction of Hui folk dance.

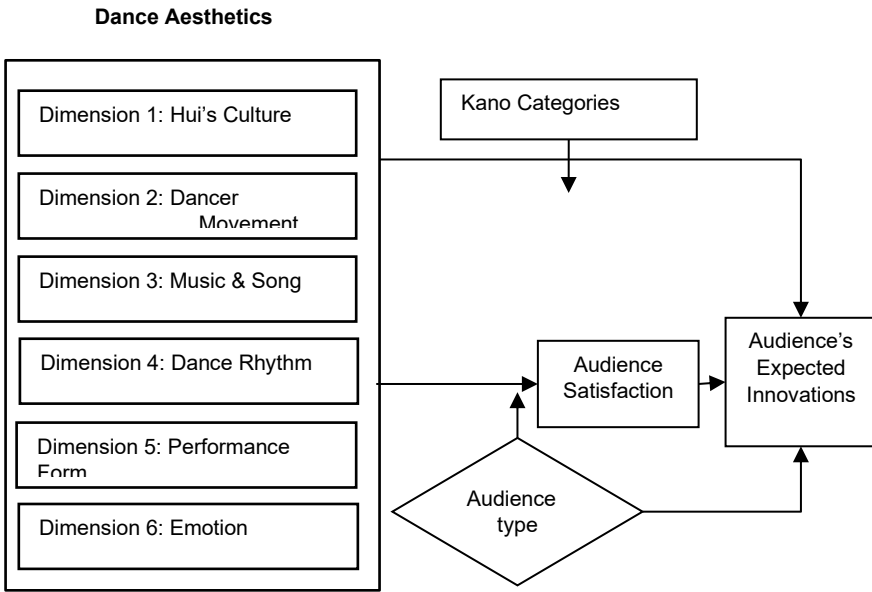
There are also restrictive factors in the development of Hui folk dance. First, due to the influence of the living environment, looking at the historical development of the Hui people, most of the Hui people live in barren areas, and their residences are relatively scattered. Ethnic folk dances originate from people's work. The Hui ethnic group is distributed throughout the country, resulting in the innate characteristics of the Hui ethnic group's singing and dancing. Second, the Hui people believe in Islam, and Islam does not advocate that the Hui people perform singing and dancing activities, which also restricts the development of Hui dance. Third, there are relatively few specialised talents in the study of Hui dance art. Hui folk dance does not occupy an important position in Chinese folk dance in terms of theory and work, and the Hui dance education system is not perfect. Therefore, it is more necessary to study Hui folk dance. The movement is researched and sorted out, promoting the innovation and development of Hui folk dance (Liu, 2015).

THE CONCEPTUAL FRAMEWORK

The conceptual framework (Figure 2) was developed through the understanding of 1) the development status of Chinese folk dances, 2) researching against the development of Hui folk dances, 3) summarising the dimensions of dance beauty, 4) analysing the aesthetics of folk dances by using the Kano model to obtain audience satisfaction data and classifying them through satisfaction. The developed conceptual framework can be tested through proper research to understand the audience's sense of experience and appreciation towards Hui folk dance. Exploring the creative needs and aesthetic requirements of different groups of audiences for Hui folk dance works in the creation of excellent folk dance works can be further extended as an educational function. The aesthetic standard can be drawn out through the audience's satisfaction data, and the Hui folk dance will be able to innovate. When creating Hui folk dance works, it is necessary to keep up with time and integrate it with the aesthetic creation of the audience to realise the value of Hui folk dance. It can help people understand the life of the Hui people, enjoy the happiness and joy of aesthetic value, and improve people's interest in life. There are six possible dimensions of dance aesthetics, including 1) *culture*, 2) *dance movements*, 3) *rhythm*, 4) *music*, 5) *performance form*, and 6) *emotions*. *The audience's satisfaction towards national dance shows that dance's beauty or aesthetic dimensions are multifaceted. The role of each dimension can be different and be tentative towards audience satisfaction requirements and expected innovations of this research project.*

Traditional culture needs attention from the perspective of contemporary aesthetic value. Dance work creation also needs to combine modern aesthetics to make new attempts by integrating traditional cultural elements; to explore new forms of artistic expression in new dance forms. The dance work "*Flower and Youth Caprice*" has made innovations and attempts in expression form, movement, music, and so on. The dance form has both traditional and modern elements. It is a new form of artistic expression of traditional culture (Jin, 2013).

Figure 3
The Conceptual Framework



Audience satisfaction, aesthetic analysis, and improvement

Different audiences will have different emotions because, among the masses, the work environment, living environment, education level, awareness of art, age, and gender are different. It will affect different audiences' aesthetic perceptions when evaluating and appreciating dance works. When the masses appreciate dance works, they first pay attention to the visual beauty that the works bring. Secondly, it depends on whether the themes and emotions reflected in the works resonate with their own emotions. They need to consider whether the dance meets their satisfaction or has moved away from the dance. In essence, the public pays more attention to the beauty of the content and the beauty of dance. Their aesthetic appreciation of dance works pays more attention to their inner feelings. When appreciating the arts, college students will first pay attention to shaping the dance image, dance movements, and dance skills. This group has its aesthetic standards and will appreciate dance works professionally. They tend to focus on the beauty of dance by evaluating dance work.

In the dimension of beauty, dancers play an important role in creating and presenting dance movements (see Figure 3). The human body that can be used to create the beauty of the dance must have at least three professional skills: 1) basic ability, 2) technical ability, and 3) artistic performance ability. When dancers have mastered these abilities, only then they can express beautiful content, beautiful characters, beautiful mood, and beautiful connotations with beautiful movements, beautiful postures, beautiful lines, and beautiful compositions. Through the audience satisfaction towards Hui folk dance works, the aesthetic analysis of the characteristics of folk dance, and the creation of Hui folk dance works will be able to improve according to the audience's needs.

Figure 4
Sample of Hui's Folk Dance
(Source: Picture taken by lead author, Wu)



According to Wang (1985), the audience in artistic creation and appreciation is crucial, and the audience can possibly be the terminal of the relationship between artist-art information-receiver. In the process of art appreciation, the audience is an important evaluator. They can also provide the artist with an aesthetic assessment to modify and adjust the expressed artistic message and develop the following artistic creation based on the audiences' feedback, questions, and suggestions.

METHODOLOGY FOR AUDIENCE SATISFACTION AND INNOVATION

Kano Modeling to Identify Audience's Demand for Innovation

Different types of audiences, students, and the public have different personal characteristics, depending on their knowledge, experience, skills, personalities, and attitudes. The research can start with the audience's experience appreciating dance works, the audience's needs and aesthetic requirements for folk dance works, and the review of relevant literature on Kano modeling and measurement to determine the current dance aesthetic dimensions and attributes. Focus group interviews with a group of dance majors as the subject of investigation will be good to know and discuss the audience's sense of experience in appreciating folk dance works and the audience's demand for folk dance works.

The Audience of Dance Majors Plays a Driving Role in the Classification of Audience Satisfaction

Currently, dance classes have covered all middle and elementary schools across the country. The students learn various types of dance and other art courses in schools. They are nurtured and cultivated with dance work and performance art. These students have a certain sense of aesthetic value and are able to distinguish it objectively, such as showing the beauty and ugliness, good and bad of an artwork. Students who have studied Hui dance and appreciated Hui folk dance are selected. Through the surveys from college students majoring in dance, they can adequately understand their satisfaction towards Hui folk dance and provide a basis for innovating it. For example, dance students are both the subject and the object of aesthetic value because they will receive systematic folk dance course training in school. The school will teach the appreciation of dance work to have a certain degree of improvement and distinguishment in aesthetic value. At the same time, students will also participate in the Hui, and other ethnic groups folk dance works arranged by the teacher. During this time, they are the aesthetic object to the dance works presented on the stage, with a sense of beauty that can be appreciated and experienced by other audiences. The aesthetic values of the subject and object are interchangeable and common. Therefore, as an audience, college students majoring in dance play a driving role in analysing audience satisfaction.

Kano Modeling for Hui's Folk Dance Product Innovation

The aesthetic characteristics of dance need to be analysed accordingly. Kano modeling can be used as it helps to recognise the aesthetic attributes of dance that are beneficial to dance aesthetics and innovation. The modelling involves identifying: 1) audience satisfaction attributes, 2) measuring audience satisfaction with functional/dysfunctional attributes, and 3) classifying the attributes based on the Kano model. Audience satisfaction is measured to identify strong and weak attributes by classifying strengths and weaknesses to make suggestions for the further development and improvement of maintenance and innovation processes. Investigate dance aesthetics, audience satisfaction, and behavioural intentions. In the Kano model, three types of product requirements are distinguished. When met, these requirements will affect customer satisfaction in different ways: 1) necessary requirements, 2) one-dimensional requirements, and 3) attractive requirements.

The Kano model is classified and analysed by collecting audience satisfaction through the audience 1) likes to watch and is 2) satisfied with the aesthetic value. In dance works, aesthetics and culture are merged. The dancer's appearance is well shaped, the dance music is infectious, and the dance emotion is penetrated within the dance work. The dance's thoughts and intentions must be clear to bring out the creative direction of a creative dance work. Through the collection of audience satisfaction and classification and analysis of the Kano model, the aesthetic value that the audience "likes to watch" and "is satisfied" are obtained.

The Attributes of Dance Aesthetics and Audience Satisfaction will Contribute to the Innovation of Dance Works

Different dimensions are likely to have varying degrees of impact on the expected innovation. The aesthetic dimension of dance determines the degree of audience satisfaction. Different types of audiences have different viewing experiences. According to the degree of satisfaction of different types of audiences after enjoying the dance works, the dance works should be based on in order to pursue innovative dance works.

Previous research shows the results of researchers that study 1) the formation and evolution of the Hui dance, 2) the creative path of the Hui dance, 3) the inheritance and innovation of the Hui dance, 4) the creative dilemma of the Hui dance, and 5) the style characteristics of the Hui dance. No systematic studies have been done currently. Summarising and sorting out the aesthetic characteristics of Hui folk dance is part of a "partial study". Therefore, this study can fill the gap in the aesthetic value of Hui folk dances. From the analysis of the six dimensions of the aesthetic characteristics of Hui folk dances, the kano model is used to classify 1) the audience satisfaction, 2) the audience's favourite aesthetic dimensions, and 3) general aesthetic dimensions can be derived. It will be able to provide a strong basis for the creation of Hui folk dances in the future.

Different types of audiences, dance majors and the general public, have different personal characteristics, such as knowledge, experience, skills, personalities, and attitudes. With these, their views and expectations will be different. The satisfaction analysis of professional and non-professional groups can draw powerful data.

CONCLUSION

Integrating the important aesthetic elements of Hui dance leaves a theoretical foundation for future Hui dance choreography. The Hui dance choreographer discovered and summarised many formal laws in the creative practice, and at the same time, constantly created new formal laws. These efforts have greatly improved the creativity and artistic expression of the aesthetic value of Hui dance. Dance uses traditional cultural elements, explores new forms of artistic expression in new dance forms, and makes innovations and attempts in performance, movement, and music. The key to the dance creation of the Hui nationality is to strive to improve the quality of art, attract the attention of more audiences, and exert a more significant aesthetic effect. The empirical investigation will be conducted in Ningxia, China.

CONTRIBUTIONS OF AUTHORS

The authors confirm the equal contribution in each part of this work.

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CONFLICT OF INTERESTS

All authors declare that they have no conflict of interest.

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