

# Research on the Contemporary Inheritance of Lingnan Intangible Dance in the Age of Mathematical Wisdom: Take Lingnan Aoyu Dance as an Example

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## Abstract

The advent of the digital intelligence era presents both opportunities and challenges for the inheritance of intangible cultural heritage dance. Focusing on Lingnan Aoyu Dance as a representative case, this study investigates the mechanisms and pathways for the contemporary inheritance of regional intangible dance forms within this new technological context. Through methods of literature review, field investigation, and case analysis, the research first delineates the historical evolution, cultural symbolism, and traditional inheritance modes of Aoyu Dance. It then critically examines the current application of digital technologies - such as big data, artificial intelligence (AI), and virtual/augmented reality (VR/AR) - in its preservation, dissemination, and innovation. The analysis identifies key opportunities, including the upgrade of inheritance carriers, the expansion of participating subjects, the innovation of content forms, and the enhancement of communication efficiency. Concurrently, it reveals persistent challenges such as superficial technological application, the aging demographic of inheritors, the dilution of cultural connotation, and insufficient systemic support. Building on this analysis, the paper proposes a multi-dimensional optimization strategy. This strategy encompasses empowering resource protection through digital acquisition and intelligent management, improving the multi-agent collaboration mechanism, establishing a systematic policy and platform-based support system, enriching audience experience via immersive technologies, and exploring paths for international communication. The study concludes that the sustainable inheritance of Lingnan Aoyu Dance in the digital age requires a synergistic approach that places cultural connotation at the core, leverages digital intelligence technology as support, and mobilizes multiple societal actors as driving forces. This research contributes to the theoretical discourse on intangible cultural heritage inheritance in the digital era and offers practical insights for the living transmission and innovative development of Lingnan intangible cultural heritage dances.

## Keywords

Digital intelligence era, Lingnan intangible cultural heritage dance, Aoyu Dance, Contemporary cultural inheritancy

## Introduction

Under the national intangible cultural heritage protection strategy, Lingnan dance heritage faces dual challenges of “traditional discontinuity” and “adaptation to the times”. Digital intelligence technologies such as VR, AR, and short video platforms have reconstructed the cultural communication ecology, providing new pathways and carriers for Lingnan dance. As a distinctive local dance in the Pearl River Delta region, the survival situation of Lingnan Aoyu Dance reflects common issues and potential solutions regarding the living environment of Lingnan intangible cultural heritage dances [1].

## Definition and theoretical basis of core concepts

### *The digital intelligence era*

Represented by big data, artificial intelligence, virtual reality VR and digital twins, the digital intelligence era is characterized by the integration of technology with socioeconomic and cultural life. The trend of “digitization, intelligence, and scenarization” is advancing rapidly, providing technical support for the digital preservation, intelligent dissemination, and immersive experience of intangible cultural heritage dances.

### ***Lingnan intangible cultural heritage dance***

This refers to characteristic dances spread in the Lingnan region Guangdong, Guangxi, Hainan, etc. that are listed in national or provincial intangible cultural heritage inventories. These dances possess Lingnan regional cultural characteristics, folk custom connotations, and artistic value. Examples include Chaoshan Yingge Dance, lion dance, fish dance, and lantern dance, which are folkloric, inheritable, and regional in nature [2].

### ***Aoyu Dance***

Aoyu Dance is a traditional folk dance in the Lingnan region and a form of large-scale folk fish parade. It consists of two parts: “Aoyu Parade” and “Square Performance”. The performance is simple and unsophisticated, primarily depicting the process of male and female Aoyu emerging from caves, playing, mating, breeding, and transforming into dragons. A character named Wen Kui, with a blackened face, weaves between the two fish, leading and dancing with them, symbolizing “coming out top” to pray for the fame and fortune of descendants. As an important intangible cultural heritage of Guangdong, Panyu Aoyu Dance is a shining pearl in the treasure house of Chinese folk-dance art.

### ***Research theoretical basis***

This paper applies the theory of living transmission of intangible culture, the theory of media convergence in digital intelligence communication, the theory of scenarios, and the theory of cultural identity to discuss the cultural inheritance characteristics and new possibilities for Lingnan intangible cultural heritage dance in the digital intelligence era [3]. Specifically, the inheritance of intangible cultural heritage cannot be separated from “people, scenes, and practices”. Therefore, digital intelligence should serve “living transmission”. Meanwhile, understanding the complementary relationship between traditional and new media in digital communication can facilitate multi-channel dissemination of Aoyu Dance. Digital intelligence technology can also create an “online virtual scene plus offline real scene” mode, breaking through traditional performance and communication forms of Aoyu Dance, enriching its inheritance scenarios, and enhancing the experiential upgrade of intangible dance culture. Furthermore, digital intelligence technology helps contemporary audiences, especially young people, achieve cultural identification with Aoyu Dance through youth-oriented communication and interactive

experiences, thereby sustaining the vitality of intangible dance culture inheritance.

### **Historical context, cultural connotation and traditional inheritance mode of Lingnan Aoyu Dance**

#### ***The origin and evolution of Aoyu Dance***

Panyu Aoyu Dance is primarily spread in locations such as Shayong, Dutou, Longqi, Shawan, Xicun, and Longjin in Guangdong Province, with Shayong Village being the most active in rural areas. Legend has it that the dance evolved from the “fish lantern dance” in Zhejiang over 600 years ago, still popular today [4]. Performances in Shayong Village must be accompanied by fish lanterns. To this day, villagers in Shayong Village pass down a beautiful legend about Aoyu from Jin Ao Village, Fenghua County, Zhejiang. In ancient times, a golden carp swallowed a dragon pearl in the sea and transformed into an Aoyu. Once, a scholar traveling to the capital for imperial examinations was harassed by witches in “Beauty Country”. Fleeing to the seaside to escape, he saw two Aoyu swimming in the waves, cried for help, and jumped into the sea. The Aoyu carried him across the sea. Later, the scholar topped the imperial examination and, when meeting the emperor, happened to stand on a carved fish head in front of a golden urn, thus embodying “coming out top”, and the story was passed down. The historical origins of Aoyu Dance can be traced back to “Jiaodi” and “Baixi” performances of the Han Dynasty, which included turtle dances, fish plays, and fish dances. Historical commentaries indicate that prop-based dances such as shrimp, fish, lion, and turtle dances existed in the Han Dynasty.

With social development and changes in life, the performance form, content, and prop application of Aoyu Dance have undergone significant changes. In terms of content, traditional Aoyu Dance was simple, depicting the process of Aoyu emerging, playing, mating, breeding, and transforming into dragons. Wen Kui, with a blackened face, danced between the two fish, symbolizing “coming out top” to pray for descendants’ success. The current Aoyu Dance, collected and refined by the Panyu Cultural Department, incorporates fairy tale elements and a series of action vocabularies for parade dancers. Performance content now includes the scholar being rescued from the sea, topping the exam, rewarding the public, making a splash for the fish, competing at the dragon gate, and coming out top. The main prop “Aoyu”

has also changed greatly. Jiang Bingxian, an 83-year-old former party branch secretary and longtime captain of the Shayong Village Aoyu team, stated that the Aoyu frame was originally made of bamboo sticks and wire, covered with thick gauze paper, and weighed between 25 and 30 kilograms. Now, lighter gauze paper is used, reducing the weight to 8.5 to 10.0 kilograms, making it easier to dance and enhance artistic expression and aesthetic value.

### ***The symbolic significance and social function of Aoyu Dance***

Movements such as “swimming” and “jumping waves” in Aoyu Dance resemble the habits of Aoyu and the image of fishermen casting nets, transforming labor into artistic symbols. The Aoyu prop, made of bamboo and covered with colorful cloth with a turning head, reflects the traditional bamboo weaving craft of Lingnan water towns. The choice of bamboo is closely related to local farming practices. The “dragon head fish body” shape integrates dragon totem worship with fishing and hunting culture, symbolizing hopes for a good fishery harvest. Socially, Shayong Aoyu Dance is performed on Guandi’s birthday May 13th, accompanied by gongs and drums, narrating the scholar’s rescue and the “coming out top” symbolism. Villages also organize Aoyu Dance teams for competitions to judge appearance and skill, with high competitiveness and popularity. The so called “Migui Dance” demonstrates that folk culture persists even with lower living standards.

### ***Analysis of the inheritance status and problems of Aoyu Dance***

Aoyu Dance primarily relies on the traditional master apprentice inheritance model, which centers on “skill inheritance” and “cultural inheritance”. This model has a narrow scope and depends heavily on the master. Once the master passes away, succession may discontinue. Facing the severe situation of “aging inheritors and a lack of young successors”, the traditional model increasingly fails to adapt to social development. Inheritance based on folk scenes mainly occurs during festivals, such as Spring Temple Fairs, dragon boat races, and sacrificial activities. However, this mode is limited by time and space, confined to specific areas or periods, lacking potential for widespread proliferation. Additionally, efforts have been made to introduce intangible dance into school teaching, enriching inheritance methods. For example, Aoyu Dance classes and campus clubs have been established, integrating Aoyu culture into

classroom teaching and extracurricular activities. Yongxing Primary School in Shantou established an Aoyu Dance club with sections for dancing Aoyu, fan dance, and folk music, training during and after class, making Aoyu Dance a school characteristic project [5]. However, campus inheritance faces problems such as overemphasis on basic movements, neglect of cultural interpretation, lack of systematic teaching materials, unscientific teaching, and limitations due to teachers and venues. This approach tends to be “passively protective” without internal motivation for active innovation and spiritual inheritance.

### ***Practical exploration of the digital intelligence inheritance of Lingnan Aoyu Dance***

#### ***Opportunities brought by the digital intelligence era for the inheritance of Lingnan Aoyu Dance***

First, inheritance carrier upgrade: from “offline singleness” to “online and offline integration”. With the popularity of online media such as short videos, traditional boundaries are broken. Aoyu Dance can spread across regions, enriching inheritance methods. Under VR AR technology, “virtual dance scenes” can be built, allowing immersive viewing and breaking spatial limits of traditional performances [6]. At the opening ceremony of the 15th National Games, a 27-meter-long carbon fiber Aoyu prop flown by 12 people created a spectacular “roaming in the sky and sea” visual effect, integrating traditional Aoyu design with modern technology, widely loved and discussed online.

Second, development of inheritance subjects: from “few inheritors” to “multi subject participation”. In the digital intelligence era, the audience for intangible dance is no longer a “silent majority” but a “vocal majority”. Digital creation, such as Aoyu Dance stickers, short video adaptations, or interactive games, can attract young people to participate. The internet facilitates cross border collaboration, enabling dance practitioners to form a “inheritance plus technology plus communication” cross border ecology with digital technical teams. For example, the “Qingsui Spark Practice Team” from Guangdong Vocational College of Foreign Languages and Arts used 3D scanning to digitize core props like fish lanterns into digital twin files, preserving details like scales and curves in a “digital gene bank”. They also produced online micro-lessons titled “Fish Lantern Dancing for 200 Years”, using animation and interactive Q&A to explain the cultural meaning and movements of

Aoyu Dance [7]. These lessons connected with primary and secondary school aesthetic education classes and intangible cultural heritage enthusiasts, breaking through time and space barriers. By moving knowledge from rural Conghua to the digital cloud, they attracted wider attention.

Third, inheritance content innovation: “Traditional reproduction” becomes “modern interpretation”. Traditional reproduction involves “fidelity inheritance” of Aoyu Dance’s traditional forms, emphasizing classic movements like “leaping the dragon gate” and “wagging tail”, and presenting bamboo woven Aoyu shapes, traditional patterns, and performance elements authentically. This “form preserving” approach maintains original style and protects intangible heritage ecology. “Innovative inheritance” supported by digital intelligence technology uses AI, AR, VR and other technologies to rebuild expression modes, expand contextual spaces, explore cultural value, and better present intangible dance in stage art or aesthetic education, achieving modern expression.

Fourth, inheritance efficiency improvement: from “inefficient communication” to “precise reach”. With big data advantages, the spread speed and efficiency of intangible dances can be enhanced. Data mining can accurately locate audience groups such as teenagers, art lovers, and overseas Chinese, pushing targeted content to achieve inheritance effects. Intelligent management can be realized by creating digital archives of Aoyu Dance including inheritors, movements, music, making inheritance systematic and efficient. Currently, TikTok launched an “Intangible Heritage Plan” supporting Aoyu Dance content uploaded via short videos and accurately distributed to different groups: Inheritors share prop making videos, netizens release Aoyu Dance IP animations, bloggers explain the cultural meaning of “fish leaping the dragon gate”. The platform matches interest groups and sends content precisely to intangible heritage fans, traditional culture bloggers, teenagers, etc. Previously taught orally, Aoyu Dance can now form a complete “watch learn play” communication chain on platforms like TikTok, even spawning “Aoyu Dance challenge” topics, effectively improving communication efficiency.

#### ***Existing problems in the inheritance of Lingnan Aoyu Dance in the digital intelligence era***

First, technology application level: “emphasizing form

over connotation”, with insufficient technical empowerment. Most intangible dances using digital means remain at the primary stage of simple “online display” and “short video dissemination”, not fully utilizing VR AR and AI for intelligent teaching and interactive creation [8]. There is also a decoupling between content and technology. Most digital content is traditional “digital replication”, failing to create more attractive new content leveraging digital intelligence features.

Second, inheritance subject level: serious aging of inheritors. Currently, core inheritors of Aoyu Dance in Shayong Village, such as Jinrong Jiang and Jiang Bingxian, are over 70 years old. The backbone inheritors are aged 40 to 65. “Inheritors are aging, and youth participation is insufficient.” Additionally, inheritors lack digital literacy; most elder artists cannot use digital technology for inheritance work. Furthermore, digital content is not attractive enough to engage youth fully, failing to mobilize their initiative and enthusiasm, leaving the inheritance gap unresolved.

Third, inheritance content level: “unbalanced innovation, loss of cultural connotation”. To attract attention, the cultural connotation of Aoyu Dance is often simplified or over entertained, leading to “formal alienation” and “content homogenization”. Online performances are often fragmented without holistic, in-depth value interpretation and information mining.

Fourth, insufficient preservation of traditional resources. Traditional intangible heritage materials are preserved in paper documents and oral forms through text, images, props, skills, and folk history, lacking systematic digital protection, making them vulnerable to natural loss and human memory fading. Currently, awareness of using digital methods to protect intangible heritage materials is weak. There is no dynamic mapping of key movement points in unique actions of elder artists, such as “catching fish and spitting pearls” or “wagging tail and turning over”, which are taught orally and prone to distortion.

#### **Optimization strategy for the contemporary inheritance of Lingnan Aoyu Dance in the digital intelligence era**

##### ***Empowering with digital intelligence and promoting resource protection of intangible dances***

The process begins with digital acquisition, which transforms “living resources” into “digital assets”.

Motion Capture (MoCap) technology is employed to precisely record movement elements - such as force orientation, limb trajectories, and joint positions - in key Aoyu Dance sequences like “leaping the dragon gate”. This creates standardized movement maps, effectively eliminating the inaccuracies inherent in oral transmission.

Simultaneously, high-definition imaging and 3D scanning are used to document props in detail, capturing the intricacies of bamboo fish weaving, clothing patterns, and sculptural features. This establishes and enriches a “technical digital archive”. Furthermore, digital interviews with inheritors are conducted to fully capture their interpretation of the dance’s cultural significance and folk context. These recordings, comprising text, audio, and video, contribute to a rich “cultural knowledge database”, safeguarding this heritage from being forgotten or lost.

Secondly, intelligent management transforms “dispersed resources” into “systematic assets.” This involves constructing a “Digital Repository of Intangible Dance Heritage,” which integrates movement maps, instructional videos, cultural and historical materials, inheritor profiles, and related resources onto a unified platform. Leveraging big data, resources are tagged with classifications such as dance genre, region, and difficulty level to enable precise search and retrieval. The system also incorporates intelligent updating and maintenance protocols, where AI algorithms periodically audit resource completeness, flag missing movement sequences, and prompt dynamic supplementation. All intangible dance resources are backed up in the cloud to prevent data loss. Furthermore, the action breakdown and instructional processes for these digital resources are standardized according to industry norms. This standardization facilitates the establishment of relatively unified benchmarks for similar digital resources across different regions and institutions, making them readily applicable for aesthetic education curricula in schools nationwide.

Thirdly, scenario activation transforms “static resources” into “living content”. A key application is the adaptation of these digital resources into pedagogical materials suitable for youth education [9]. For instance, technologies like the Dance Skills Teaching, Evaluation and Visual Feedback (DSTEFF) platform - an AI-assisted system for technical movement training - can be

leveraged [10]. By capturing student movements, visualizing posture and errors, and providing data-driven feedback, such platforms enable the introduction of intangible dance heritage into primary and secondary school aesthetic education curricula, thereby achieving the goal of “heritage safeguarding through early education”.

Furthermore, communication scenarios are diversified by transforming intangible digital resources into popular content formats. These include digital animations, short-video challenges, and VR immersive experiences, which can be strategically distributed to young audiences via trending social media platforms (e.g., Douyin/TikTok, Xiaohongshu). This approach not only broadens engagement but also fosters a stronger sense of national cultural confidence among the youth.

#### ***Improving the “multi agent collaboration” inheritance mechanism***

Firstly, the enhancement of digital literacy among inheritors and the leveraging of their leading role are crucial. This can be achieved by providing training for veteran inheritors in short video production, live streaming, and digital content creation, which enables them to transmit their skills digitally. The establishment of digital studios for inheritors will further assist traditional artisans in transforming intangible cultural heritage projects into digital products.

Secondly, attracting youth participation and cultivating the next generation of inheritors represent a key strategy. This involves the integration of Aoyu Dance into primary and secondary school art curricula, as well as into secondary school elective courses in music, physical education, and aesthetics. VR technology can be employed for teaching purposes. The fostering of on-campus digital creative communities for Aoyu Dance should be encouraged to promote student participation in creating digital music and dance content. The development of youth-oriented scenarios, utilizing short videos, the metaverse, and trendy cultural spaces as primary platforms, is essential. The alignment of festival events to launch digital content that suits youth aesthetics will thereby increase modern young people’s engagement with traditional art.

Thirdly, innovation in cross-border cooperation models and the building of a sustainable ecosystem for heritage transmission are necessary. Collaboration should be promoted by governments, enterprises, and schools.

Supportive policies and funding can be issued by the government; technical support and market resources may be offered by enterprises; and theoretical research and talent development can be contributed by universities. Together, these three parties can advance the digital preservation of Aoyu Dance. Additionally, cooperation should be sought with sectors such as cultural tourism, cultural creativity, gaming, and film/television. Through such cross-sector collaboration, Aoyu Dance can be promoted towards a “dance plus” cross-domain IP model, enhancing its commercial value and social influence.

### ***Establishing a “systematic guarantee” inheritance support system***

#### **support system**

The priority within this support system is the strengthening of policy and funding safeguards. This requires the government to formulate dedicated policies for the digital-intelligent inheritance of Lingnan intangible dance, clearly defining objectives, measures, and responsible entities to guide standardized operations. Increased financial support for intangible dance should be realized through the establishment of a special fund for digital-intelligent heritage, which would support inheritor training, digital content production, and project development. Furthermore, encouragement should be given to social capital investment in such projects.

The second priority is the establishment of a digital inheritance platform and the integration of resources. This entails building a unified “Lingnan Aoyu Dance Digital Inheritance Platform” that integrates core functions such as a digital archive, online teaching, interactive creation, dissemination, and display. This platform will enable the systematic collection and centralized utilization of resources. Interconnection of this platform with local cultural tourism platforms, educational platforms, and short-video platforms should be promoted to expand its reach and impact.

### ***Combining intelligent technology to enrich audience cultural experience***

First, leverage technology to create immersive performing arts. Integrate technologies such as LED dynamic screens, drone formations, and digital twins to showcase classic traditional movements. This approach presents traditional artistry through high-tech means, enhancing visual impact and attracting a broader audience. For example, during the 14th National Games,

the performance “Flying Fish” employed digital twin technology to simulate the trajectories of traditional Aoyu Dance movements like “wagging tail” and “leaping the dragon gate”. The spectacle of “fish leaping into rivers and seas” was virtually recreated using LED screens and drones [11]. The program trended online for 24 hours, garnering over 200 million views, and successfully immersed the audience in the folk artistic conception of Aoyu Dance.

Second, the key to this approach lies in transcending the limitations of time and space. This can be achieved by utilizing VR panoramas, 3D modeling, and spatial audio for the construction of immersive performance environments. One practical application is the use of 3D scanning to digitally restore the parade scenes of traditional Aoyu Dance temple fairs. The deployment of these technologies in museum intangible cultural heritage exhibition areas or cultural tourism site experience halls allows audiences to vividly experience the ambiance of intangible dance performances. Consequently, audiences are enabled to virtually “step into” century-old folk temple fairs and “immerse themselves” in the drumbeats and crowd murmurs through designed spatial audio.

Third, producing digital creative works and developing lightweight viewing formats are essential steps. This process involves applying AI and motion capture to animate classic dance movements into short videos. Releasing derivative content, such as sticker packs, on short-video platforms then serves lower audience engagement barriers. The cumulative effect of these actions can help position “Lingnan Aoyu” as a new media phenomenon.

### ***Exploring the inheritance path of “international communication”***

First, digitally reconstruct content to create “globally adaptable” communication materials. Transform traditional dance into “lightweight, visual, and interesting” digital content suitable for overseas audience aesthetics and communication scenarios. Use motion capture and 3D animation to break down core movements of Lingnan intangible dances, such as Aoyu Dance’s “leaping the dragon gate” and Yingge Dance’s “hammer step”, marking force points and cultural implications. Add multilingual subtitles and produce a “Lingnan Dance” short video series adapted for overseas platforms like TikTok and Instagram, expanding the

overseas audience for intangible dance.

Second, internationalize the experience scenario: create “immersive participation” cultural interaction. Shift overseas audiences from “passive viewing” to active understanding and acceptance of Lingnan culture through interactive experiences. Establish a “Lingnan Intangible Dance VR Global Experience Hall” creating virtual theater environments via online 3D modeling, offering immersive feelings through VR headsets. Provide multilingual audio guides. For example, the Lingnan Yingge Dance VR Experience Hall offers multilingual commentary, and the Lion Dance VR Experience Hall provides bilingual Chinese English guides. Currently, Lingnan Yingge has released a “Yingge Virtual Experience Map” on the Roblox platform, where overseas users can “control” avatars to learn Yingge movements while virtually experiencing the dance. Within one month of launch, participation exceeded one million, driving a 200% increase in overseas searches for “Lingnan Yingge”.

Third, maintain core identity while avoiding “homogenization” in communication. Lingnan intangible dance must retain its “Lingnan flavor” and not lose uniqueness to cater to overseas aesthetics. Balance “cultural differences” with “empathy value”, fully tap common emotional elements between Lingnan dance and overseas cultures, and interpret cultural content in contexts familiar to overseas audiences. Pay attention to the particularities of different regional and national cultures, strengthening understanding and interaction between people from various regions and Chinese traditional intangible dance culture.

### Conclusion

This study has explored the contemporary inheritance of Lingnan Aoyu Dance within the framework of the digital intelligence era. The research affirms that digital technologies offer transformative potentials for this intangible cultural heritage form by enabling the transition from offline-only transmission to integrated online-offline platforms, broadening participation from a limited circle of inheritors to a multi-subject collaborative network, facilitating the modernization of performance content while preserving its core symbolism, and enhancing the precision and efficiency of its dissemination through data-driven methods. However, the investigation also uncovers significant

hurdles that hinder the full realization of these potentials. These include a predominant focus on technological form over cultural depth, a critical gap in the succession of inheritors coupled with their generally low digital literacy, a tendency towards the homogenization and de-contextualization of cultural content in digital adaptations, and a lag in the systematic digital preservation of traditional resources.

To address these challenges and harness opportunities, a comprehensive and strategic approach is necessary. The proposed optimization strategy emphasizes several interconnected pathways: First, a foundational effort in digital empowerment for resource protection, involving the creation of detailed digital assets and intelligent management systems. Second, the construction of a robust “multi-agent collaboration” mechanism that enhances the digital capacity of existing inheritors, actively engages and cultivates youth participation, and fosters cross-sector innovation among government, industry, and academia. Third, the establishment of a “systematic guarantee” support system encompassing targeted policies, financial mechanisms, and integrated digital inheritance platforms. Fourth, the strategic use of intelligent technologies to create rich, immersive, and accessible cultural experiences that resonate with contemporary audiences both domestically and internationally. Finally, the proactive exploration of “international communication” paths that adapt content for global audiences while steadfastly maintaining the unique “Lingnan flavor”.

In summary, the successful contemporary inheritance of Lingnan Aoyu Dance in the digital intelligence era is not a matter of simple technological adoption. It is a complex, holistic process that must strategically balance innovation with authenticity, technological capability with cultural meaning, and broad accessibility with dedicated, deep transmission. By anchoring itself in cultural connotation, using digital intelligence as a supportive tool rather than an end, and mobilizing the coordinated efforts of diverse societal forces, Lingnan Aoyu Dance can navigate the challenges of the digital age. This approach will not only ensure its vital continuity as a living tradition but also allow it to achieve renewed vitality and relevance, contributing to the dynamic preservation and innovative evolution of Lingnan’s intangible cultural heritage dance landscape.

Future research could longitudinally track the implementation of such strategies and delve deeper into the specific pedagogical and aesthetic impacts of individual technologies like AI and VR on intangible dance inheritance.

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### Conflicts of Interest

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