



Analyzing the Pathways for Lei Zhou ICH Dance to Empower Rural Cultural Revitalization

Jie Sun

Lecturer, Music and Dance College of Lingnan Normal University, China

* Corresponding Author: **Jie Sun**

Article Info

ISSN (Online): 2582-7138

Impact Factor (RSIF): 7.98

Volume: 07

Issue: 01

Received: 12-11-2025

Accepted: 11-12-2025

Published: 04-01-2026

Page No: 162-166

Abstract

This article aims to explore the collaborative mechanism of Lei Zhou intangible cultural heritage dance empowering rural development. The research adopts methods such as case analysis and field investigation. Research has found that Lei Zhou's intangible cultural heritage dance can effectively enhance cultural identity and community cohesion in rural areas, promote economic growth and cultural innovation, significantly enhance tourism attractiveness and regional cultural influence. Faced with challenges such as uneven resource allocation, difficulties in artistic inheritance, and insufficient government and community participation, this article proposes strategies such as building a diversified investment mechanism, strengthening and improving the education and training system for the inheritance of Lei Zhou's intangible cultural heritage dance, promoting deep cooperation between local governments and communities, and developing characteristic cultural tourism products based on Lei Zhou's intangible cultural heritage dance, in order to further leverage its unique value in rural revitalization.

DOI: <https://doi.org/10.54660/IJMRGE.2026.7.1.162-166>

Keywords: Lei Zhou, Intangible Cultural Heritage Dance, Cultural Value, Rural Economy, Development Studies

1. Introduction

This article is based on the dual background of the national rural revitalization strategy and the policy of protecting intangible cultural heritage, and deeply implements General Secretary Xi Jinping's important instructions on "promoting the creative transformation and innovative development of excellent traditional Chinese culture". This study takes Lei Zhou intangible cultural heritage dance as a typical carrier and systematically examines its value realization path in rural cultural revitalization. By analyzing the historical background and contemporary innovative practices of characteristic projects such as Nuo dance and centipede dance, this paper explores how to transform intangible cultural heritage resources into the core competitiveness of cultural tourism integration; By evaluating the enhancing effect of intangible cultural heritage dance on community cohesion and cultural identity, as well as its driving role in rural tourism and characteristic industries, this study reveals the inherent mechanism by which intangible cultural heritage dance endows rural revitalization. The research results aim to provide theoretical references for deepening the integration of culture and tourism, and contribute replicable "Lei Zhou experience" to the sustainable development of rural areas relying on cultural resources.

2. Literature Review

Through the theme search of "Research on the Coordinated Development of Intangible Cultural Heritage Dance Cultural Value and Rural Economic Revitalization" in China's National Knowledge Infrastructure, scholars have conducted extensive research on the integration of dance creation into ideological and political theory courses. In recent years, this field has continued to receive attention from various sectors. The following is a detailed analysis of the current research status on the coordinated development of intangible cultural heritage dance cultural value and rural economic revitalization: Sgoura Adamantia; Kontis

Alexios Patapios; Stergiou Dimitrios (2024) point out that dance tourism, as one of the fastest growing areas in cultural tourism, demonstrates enormous potential by combining destination development with individual health benefits ^[4]. This study used quantitative methods to investigate the motivation, decision-making criteria, and attitudes of 220 participants in traditional dance learning groups participating in dance tourism activities. The research results preliminarily reveal the important contribution of dance tourism in promoting tourism destinations and economic development, highlighting its dual value in promoting the economy and protecting cultural heritage.

The results of a study conducted by Nerosti (2021) in 2020 aimed to develop the choreography of Salendang dance using the concept of tourism performance art ^[2]. Ma Kai's theory refers to the form of tourism packaging as transformational art, form transformation art, cultural adaptation art, pseudo traditional art, or tourism art. Unpackaged art is called destination art.

Some people point out that tourism performances are a balance between traditional arts and the tourism industry. By processing energy, space, and time, the motivation for each movement will diversify, forming an orderly and diverse form of dance. The dance packaging meets the standards of tourism performance arts, including movement development, floor design, music, clothing and makeup, and shawl attributes. All new car models are worth showing off to tourists.

Laisa and Putra (2019) studied the protection strategies of folk dances in cultural tourism using Tanon, an Indonesian dance tourism village, as an example ^[3]. Research has shown that effective protection relies on the collaborative efforts of four entities: actors, communities, governments, and the private sector. The core protection mode is the combination of "art as art" (protecting the essence of culture) and "art as market" (realizing economic value). Ultimately, the key to the sustainable development of folk dance lies in enhancing its artistic appeal and market adaptability through multi-party cooperation, while maintaining its traditional cultural functions.

Joan Carles Cirer Costa (2024) pointed out that the peasant dance in Ibiza, Spain is a highly ornamental traditional performance ^[1]. Since the rise of local tourism in the 1930s, this dance has become an important cultural tourism resource, often performed in commercial venues such as nightclubs and hotels. The tourism industry has brought a dual impact: on the one hand, commercial performances provide a space for survival and dissemination during the period of economic transformation, enhancing residents' cultural identity and pride; on the other hand, it also promotes the inheritance of dance among the younger generation and plays an important role in protecting and continuing contemporary culture.

3. Research Methodology

This study aims to explore in depth the value realization path and collaborative development mechanism of Lei Zhou intangible cultural heritage dance in rural revitalization, and belongs to a research that emphasizes both exploratory and explanatory aspects. To ensure the depth and breadth of the research, this study adopts a mixed research method with qualitative research as the main approach and quantitative research as the auxiliary approach. Through multi angle and

multi-level data collection and analysis, the internal logic and reality of the research object are comprehensively revealed.

3.1. Research Design

This study adopts the case study method as the overall research framework. Selecting representative intangible cultural heritage dances in Lei Zhou region (such as Nuo dance, centipede dance, and Pixiu dance) as the core research case, this study systematically examines their historical origins, inheritance status, industrial practices, and community impact, and deeply analyzes their specific models, achievements, and challenges of coordinated development with rural revitalization. The case study method helps to provide a holistic and contextualized understanding of complex social phenomena in real-life situations.

3.2. Specific Research Methods

Qualitative research is the core of this study, mainly used to deepen understanding of cultural values, inheritance mechanisms, motivations and complex relationships among various parties.

Field investigation method: The research team will conduct a participatory observation for no less than 3 months in representative villages in Lei Zhou area, such as Nuo dance inheritance villages and the origin of centipede dance. By observing dance rehearsals and ritual performances on site, participating in community cultural activities, and experiencing cultural tourism projects, first-hand and vivid information can be obtained to intuitively feel the living soil and contemporary changes of intangible cultural heritage dance.

In-depth interview method: Design semi-structured interview outlines for different stakeholders and conduct one-on-one in-depth interviews.

The interviewees include:

Core Inheritors (5 individuals): Understand the history, essence of dance techniques, inheritance challenges, and innovative practices.

Local tourism officials (3): Explore policy support, resource allocation, and development planning.

Three cultural and tourism enterprise operators: Understand business models, market development, and economic benefits.

10 community villagers: Exploring the impact of intangible cultural heritage dance on community identity, cultural life, and economic income.

Two scholars in related fields: obtain academic perspectives and professional insights.

Literature analysis method: Systematically collect and analyze secondary materials such as local chronicles, historical archives, government work reports, intangible cultural heritage declaration texts, relevant news reports, and academic papers to provide historical depth and macro background for research.

Table 1: Respondent Topics and Codes

No	Interviewee	Respondent	Interview Topic	Code
1	Core Inheritor (A)	5	The History, Essence of Techniques, Inheritance Challenges, and Innovative Practices of Dance	A1-A5
2	Local tourism department official (B)	3	Policy support, resource allocation, and development planning	B1-B3
3	Cultural and tourism operator (C)	3	Business Model, Market Development, and Economic Benefits	C1-C3
4	Community Villager (D)	10	The impact of intangible cultural heritage dance on community identity, cultural life, and economic income	D1-D10
5	Scholars in related fields (E)	2	Academic viewpoints and insights	E1-E2

3.3. Reliability and Validity of the Study

To ensure the rigor of the research, this study will ensure reliability and validity through the following methods:

Member proofreading: Provide preliminary research conclusions to some core interviewees, verify the accuracy of the information, and ensure that the researcher's understanding is consistent with the interviewee's original intention.

Research Reflection: Researchers will maintain a reflective approach throughout the entire process, recording and examining the potential impact of their own positions and backgrounds on the research process, striving for objectivity and neutrality.

4. The Positive Impact of Cultural and Tourism Integration on Rural Revitalization

4.1. Cultural Inheritance and Identity Construction

Lei Zhou intangible cultural heritage dances, such as Nuo dance, centipede dance, Pixiu dance, etc., are not only expressions of local art, but also important carriers of regional cultural memory and community identity (A). These dances blend deep folk beliefs and symbol systems, such as thunder god worship and ocean totems (A1, A3, A5). Through body movements, ritual processes, and collective performances, they constantly activate and strengthen the collective memory of villagers and their sense of belonging to cultural roots. For example, Nuo dance continues the tradition of thunder worship in ancient Yue Nuo culture through masks, dance steps, and sacrificial actions, while centipede dance simulates marine life in a dynamic form, interpreting the folk narrative of coexistence of human and sea (A4). They perform repeatedly in ceremonies, becoming cultural bonds that connect the past and present, individuals and communities.

In the context of the integration of culture and tourism, these intangible cultural heritage dances have gradually shifted from rural temples to broader exhibition platforms, including scenic theaters, cultural festivals, and even digital media. This transformation not only significantly increased the visibility and influence of Lei Zhou's regional culture, but also further strengthened the cohesion within the community. The younger generation has deepened their understanding and identification with local culture through participating in rehearsals, performances, and innovative adaptations, thereby establishing cultural confidence through the collision of tradition and modernity. Therefore, Lei Zhou intangible cultural heritage dance has become the core path to build rural cultural identity and convey the spirit of "respecting heaven, thunder, solidarity and cooperation". They are not only the

living continuation of folk art, but also an important force in promoting rural cultural revitalization and identity reconstruction.

4.2. Economic Promotion and Industrial Innovation

The intangible cultural heritage dances of Lei Zhou, such as Nuo dance, centipede dance, and Pixiu dance, have played an important role in promoting rural economic diversification and industrial structure upgrading. Through various forms such as themed tourism performances, cultural and creative product development, and folk experience workshops, these traditional arts have not only been revitalized and utilized, but also effectively activated the local cultural tourism consumption market. For example, mask elements have been innovatively applied in daily cultural and creative, decorative, and AR interactive experience projects, while preserving cultural symbolism and meeting the needs of modern aesthetics and consumers.

In addition, intangible cultural heritage dance performances have driven the coordinated development of surrounding industries such as catering, accommodation, transportation, and handicrafts, creating various employment opportunities for villagers such as tour guides, actors, and handicraft producers, and significantly improving the income level of rural residents. Folk workshops and experiential courses further attract tourists to participate deeply, extend their stay time, and improve the quality and level of tourism consumption.

These innovative practices have jointly promoted the transformation of rural areas from a single economic model relying on traditional agriculture to a diversified commercial system centered on the integration of culture, tourism, and service industries, enhancing the adaptability of rural economy to market changes and injecting new vitality into sustainable development and rural revitalization.

4.3. Cultural Tourism Attractiveness and Image Enhancement

Lei Zhou intangible cultural heritage dance, with its unique ritual, dynamic artistic expression, and profound cultural symbolic significance, has successfully constructed a unique and charming cultural experience scene, greatly enhancing the attractiveness of rural tourism and regional cultural image. Represented by the colorful masks of Nuo dance and the large-scale formation of centipede dance, these elements not only have strong visual impact, but also carry local spiritual connotations such as thunder god belief and ocean culture, allowing tourists to intuitively feel the unique regional cultural charm of Lei Zhou through watching and participating.

They are not only an important part of festivals and

ceremonies, but also constantly expanding their influence through modern media such as short video platforms, digital cultural and tourism exhibitions, and cross regional cultural exchange activities. This multidimensional and cross media communication strategy effectively turns Lei Zhou's intangible cultural heritage dance into a shining "cultural business card" and shapes a regional brand with "profound tradition and vitality".

Ultimately, these intangible cultural heritage dances have significantly enhanced Lei Zhou's recognition and competitiveness in the regional cultural and tourism markets by creating immersive cultural scenes, expanding dissemination channels, and establishing cultural identity. They have brought more tourists and development opportunities to the local area, further enhancing residents' cultural pride and identity.

4.4. Multi Party Cooperation and Sustainable Development

Faced with challenges such as uneven distribution of resources, insufficient motivation for inheritance, and inadequate multi-party cooperation mechanisms, it is necessary to establish a systematic and multi-level cooperation mechanism to promote the sustainable development of Lei Zhou's intangible cultural heritage dance. Firstly, a differentiated investment system should be established with government guidance and extensive participation of social capital. Priority will be given to supporting endangered projects and remote areas through the establishment of a special fund for intangible cultural heritage, project subsidies, and tax incentives. At the same time, market-oriented funds should be attracted to invest in cultural tourism integration projects to improve resource utilization efficiency.

On this basis, it is necessary to deepen the education inheritance network of the "Intangible Cultural Heritage Inheritance Center University Community" trinity. The Inheritance Center is responsible for the systematic recording and inheritance of skills, the university provides academic support and innovative transformation research, and the community becomes the practice subject and inheritance soil. Through "Intangible Cultural Heritage Enters Campus", workshops, and rural art festivals, it enhances young people's cultural identity and participation. At the same time, it is necessary to further strengthen the collaborative governance between the government and the community, clarify the main position of villagers in the protection and development of intangible cultural heritage, improve the feedback mechanism of interests, and stimulate their endogenous motivation. In addition, efforts should be made to promote the development of new cultural and tourism products, integrate exhibitions, learning experiences, intellectual property festivals, and digital technologies, create immersive cultural scenes and smart tourism projects, and expand their influence through e-commerce and cross regional dissemination.

Through the efforts of these systems, the intangible cultural heritage dance of Lei Zhou can not only achieve effective protection and dynamic inheritance, but also gradually form a virtuous cycle of resource activation, industrial appreciation, and rural identity, ultimately constructing a sustainable development pattern where cultural inheritance and rural revitalization promote each other.

5. Discussion

Based on the practice of Lei Zhou intangible cultural heritage dance in rural revitalization, the following three aspects can be explored:

The balance between cultural authenticity and tourism development. In the process of entering the tourism market, intangible cultural heritage dance faces a tension between artistic adaptation and traditional inheritance. Excessive commercialization may weaken its ritual and spiritual connotations, while rigid conservatism is difficult to adapt to modern aesthetics. How to establish an effective conversion mechanism between performativity, experientiality, and cultural authenticity has become the key to achieving sustainable inheritance.

Establish a collaborative governance mechanism among multiple stakeholders. The sustainable development of intangible cultural heritage dance relies on the joint participation of government, community, enterprises, and academic groups. At present, there are problems such as uneven resource allocation, insufficient community participation, and weak inheritance motivation among young people. It is necessary to further clarify the rights and responsibilities of all parties, establish a mechanism for resource feedback and fair sharing, in order to strengthen community leadership and enhance the endogenous driving force of project development.

Explore the path of digital technology empowerment and innovation dissemination. Against the backdrop of increasingly popular immersive experiences, AR interactions, and online dissemination, it is worth exploring how intangible cultural heritage dance can use technological means to expand exhibition space, enhance audience interaction, and avoid cultural symbols being diluted or misread. The application of technology needs to serve the expression of cultural connotations in order to achieve the contemporary transformation and international dissemination of traditional art.

6. Conclusion and Suggestion

(1) Intangible cultural heritage dance is the core engine of cultural revitalization, requiring systematic support and innovative cooperation

Lei Zhou intangible cultural heritage dance carries historical memory and regional culture, and plays a diverse role in rural revitalization: strengthening cultural identity and community cohesion, stimulating cultural and tourism consumption as well as industrial innovation, and shaping a regional brand of "Shenyun Lei Zhou, dance ancient and modern inheritance". However, it also faces challenges such as inheritance gaps, resource imbalances, and conflicts between commercialization and authenticity. We need to establish a diversified cooperation mechanism for "government enterprise community universities": the government should establish a special fund for intangible cultural heritage to provide differentiated support for endangered projects and remote villages; Encourage social capital participation and establish feedback mechanisms for village collectives and inheritors to ensure the status of community entities. Promote the inclusion of intangible cultural heritage in the esthetic education curriculum of primary and secondary schools, establish workstations and digital laboratories in universities, and combine the "old artist + scholar + youth" model to

achieve dynamic inheritance. In addition, cultural intellectual property and digital experience matrices should be created, and themed learning, AR immersive exhibitions, and cultural creative products should be developed to promote the conversion of resources into brand capital through festivals and cross-border exchanges.

(2) Comprehensive protection and innovative transformation of intangible cultural heritage dance cultural ecology

Intangible cultural heritage dance is rooted in the context of folk customs and social structures. Once separated from ceremony and community, it can easily become a superficial performance. At present, some intangible cultural heritage dances in Lei Zhou have problems such as separation from ritual ceremonies, simplified movements, and inheritors' understanding of dance rather than etiquette. To implement a dual path of "cultural ecology + innovative expression": on the one hand, establish intangible cultural heritage protection areas and folk festival systems, focus on protecting existing ritual venues, encourage villagers to resume activities such as parades and temple dance performances, and strengthen social functions and cultural significance; On the other hand, innovative technologies are used to empower tradition, establishing a dance gene bank through motion capture and digital twin technology, developing an "Intangible Cultural Heritage Cloud Stage" and short video dissemination to attract young people, launching a "Intangible Cultural Heritage + Learning + Experience" rural micro vacation model, enhancing cultural cognition and emotional resonance through mask painting, workshops, and immersive performances, and achieving effective integration of tradition and modernity.

(3) Constructing an "endogenous driving external support" mechanism to achieve sustainable revitalization

The sustainable development of intangible cultural heritage dance cannot rely solely on external resource investment, the key lies in stimulating endogenous motivation within the community. At present, some rural areas in Lei Zhou are facing challenges such as aging inheritors, insufficient youth participation, and weak rural discourse power. Promote "community empowerment + institutional innovation": at the community level, establish intangible cultural heritage cooperatives or rural cultural companies, cultivate rural cultural managers and young inheritors, encourage villagers to invest resources in management and income distribution; At the institutional level, the effectiveness of intangible cultural heritage should be incorporated into the rural governance evaluation system, providing resource support for townships that have achieved significant success, establishing intangible cultural property trading and brand authorization platforms, and protecting rights and interests. At the same time, guide enterprises and social organizations to connect with rural areas, introduce projects, talents, and market resources, and build a network of "rural endogenous power+external resource synergy", ultimately achieving the unity of cultural protection, industrial development, and community benefits.

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How to Cite This Article

Sun J. Analyzing the pathways for Lei Zhou ICH dance to empower rural cultural revitalization. *Int J Multidiscip Res Growth Eval.* 2026;7(1):162–166. doi:10.54660/IJMRGE.2026.7.1.162-166.

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