



Research on University Physical Education Students' Inheritance and Promotion of Lion Dance Culture

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Abstract: As a highly representative form of folk intangible cultural heritage in China, the lion dance has evolved over millennia, integrating traditional martial arts techniques, folk instrumental music performance, manual craftsmanship, and folk ritual norms. It embodies the national spirit of harmony and friendliness, collaborative progress, and self-improvement, serving as an indispensable component of the excellent traditional Chinese cultural system. With the steady advancement of the national cultural power strategy and the continuous implementation of intangible cultural heritage (ICH) activation, protection, and traditional culture revival, young people have gradually become the core force in the innovative protection and diversified dissemination of traditional culture. Contemporary college students, with their solid knowledge reserves, flexible innovative thinking, outstanding new media application capabilities, and diverse social practice channels, have emerged as a key group driving the continuation and development of lion dance culture, its popularization on campuses, and its social dissemination.

This study employs a combination of research methods, including literature review, questionnaire surveys, field visits, and logical analysis, to sort out the developmental trajectory, school characteristics, and cultural core of the lion dance. Combining survey data from multiple universities, it objectively analyzes contemporary college students' awareness levels, participation status, and practical engagement with lion dance culture. It delves into the various practical challenges in the dissemination and inheritance of lion dance culture within campus settings and formulates feasible optimization strategies based on the actual work of university physical education and the growth patterns of young people.

The aim of this study is to enhance college students' sense of identity with ICH, expand the ranks of young inheritors, and facilitate the innovative transformation and diversified development of lion dance culture. It provides theoretical references and practical bases for the popularization of ICH on campuses, the construction of campus culture, and the cultivation of young people's cultural confidence.

Keywords: *College Students, Lion Dance Folklore, Intangible Cultural Heritage, Cultural Inheritance, Cultural Promotion, Campus Construction, Physical Education (PE)*

I. Introduction

Lion dance is a traditional folk-art form rooted in the development history of Chinese folk culture, with a long development history, wide geographical coverage, and rich folk connotations. In the long-term process of evolution and development, lion dance has gradually differentiated into two main genres: the northern lion and the southern lion. These two genres each have their own characteristics in performance style, movement skills and ritual connotations, and together build a complete and profound lion dance cultural system.

Since being included in the National Intangible Cultural Heritage List, lion dance is no longer limited to performance scenarios such as festival celebrations, folk gatherings and opening prayers, but has become a composite cultural carrier integrating fitness, artistic aesthetics, etiquette education and spiritual cohesion. It embodies people's good expectations for a safe life, harmonious neighborhood relations and a peaceful country and home, and has outstanding cultural value, educational value and social value.

Against the background of accelerating social modernization, the urban and rural lifestyle has undergone tremendous changes. The living space that traditional rural folk customs depend on is continuously shrinking, and the original folk inheritance environment of lion dance is gradually weakening. For a long time, folk lion dance has mainly been through master-apprentice oral teaching and inheritance within clans, with a relatively closed inheritance mode and limited communication scope.

At the same time, older generations of intangible cultural heritage inheritors are generally advanced in age with declining physical functions; a large number of young laborers flow outward, and young groups pay less and less attention to traditional folk customs, which directly leads to a series of problems such as the talent gap in lion dance skill inheritance, the loss of traditional skills, and the weakening of cultural connotations. In addition, fragmented online entertainment content and foreign popular culture continue to occupy the spiritual and cultural space of young people, the social influence of traditional folk customs is gradually declining, and the living protection of intangible cultural heritage faces severe challenges.

To protect the foundation of local traditional culture and the folk cultural context, China has successively issued a number of guiding policies, comprehensively promoting the project of "intangible cultural heritage entering campuses", and encouraging colleges and universities to integrate traditional folk customs and intangible cultural heritage projects into classroom teaching, club activities, campus cultural construction and social practice by relying on their own educational resource advantages, so as to activate the development vitality of intangible cultural heritage with the help of young groups.

As the core position for cultivating young talents, colleges and universities have centralized personnel management, complete hardware facilities and rich cultural and sports activities, making them high-quality platforms for the popularization and cultural communication of intangible cultural heritage. Contemporary college students have broad horizons and strong learning abilities, can quickly accept new things, and skillfully use modern communication methods such as short-video creation, new media operation and online promotion

to reinterpret traditional folk customs from a young perspective, injecting new vitality into the modern development of lion dance culture.

At this stage, most domestic academic research on lion dance focuses on competitive training optimization, local cultural and tourism integration development, folk inheritance protection and other directions. Systematic research focusing on college students, campus inheritance and social promotion is relatively scarce. Based on this, this paper takes college students as the core research object, comprehensively explores the communication status, practical dilemmas, and optimization paths of lion dance culture in colleges and universities, to help the stable inheritance of lion dance culture among young groups, improve the traditional culture education system of colleges and universities, and promote the long-term of excellent traditional Chinese culture. (See Figure 1 Chinese Lion dance cultural system)

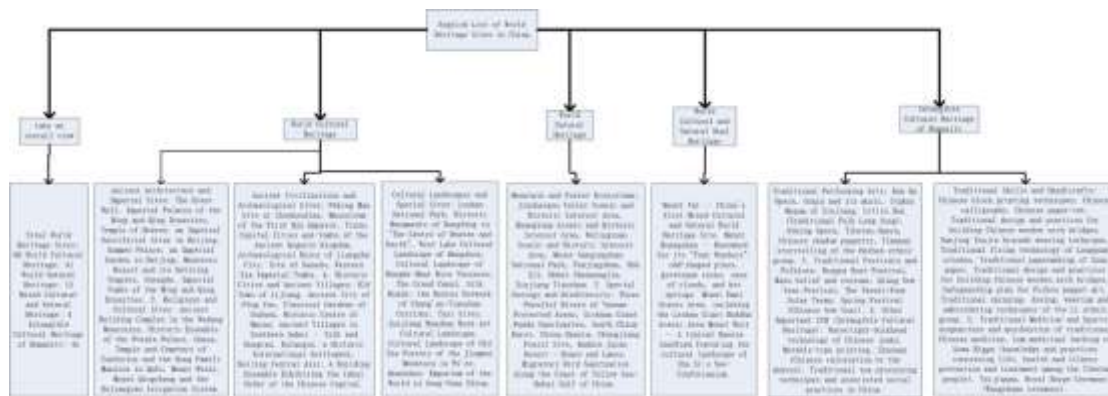


Figure 1 Chinese Lion dance cultural system.

II. The Cultural Connotations of Lion Dance and Its Contemporary Value for College Students to Inherit and Promote

2.1 The Core Connotations of Lion Dance Culture

Lion dance culture is a multi-level and integrated folk culture complex. It can be divided into three major sections as a whole: the technical carrier, folk etiquette and spiritual core. The three sections complement each other and are closely combined, jointly forming a complete cultural system. Carrier craft level, covers the lion head manual sculpture, colored drawing or pattern is embroidery sewing gongs, cymbals and so on instrumental music, as well as the basic stance, jumping billow, cooperate with team formation such as a full set of speaking skills. The overall shape of the Northern lion dance is lively and cute. Its performance mainly features high-altitude skills and rolling interactions, making it highly entertaining. The southern lion, also known as the awakening lion, integrates the essence of southern martial arts. It has a majestic and grand appearance, steady and heavy movements, and emphasizes the practice of picking green leaves for blessings and ritual expressions. It has distinct regional cultural characteristics. The two major schools developed in coordination, forming the core carrier of lion dance skills.

At the level of folk customs and etiquette, lion dancing originated from the ancient folk belief of warding off evil spirits and disasters. It has been applied throughout the year in various folk scenes such as the Spring Festival, the Lantern Festival, ancestral worship by clans, and the opening of shops. It has formed standardized ritual

procedures such as opening with lion worship, praying for blessings, picking green leaves to bring good luck, and ending with gratitude. The overall etiquette is solemn and standardized, highlighting the fine customs of the Chinese nation of respecting traditions and valuing courtesy and virtue.

At the spiritual core level, lion dance performances emphasize the tacit cooperation between two people and the collaborative efforts of the team, embodying the collectivist spirit of unity and mutual assistance. The long-term process of skills training is dull and arduous, but it can temper one's willpower and shape the qualities of perseverance and the courage to face difficulties. The connotation of folk culture advocates kindness and harmony, as well as the unity of the family and the country. It carries the humanistic ideal of coexistence among neighbors and national peace and prosperity, and is a concrete manifestation of the excellent national spirit of China. Figure 2 Analysis Diagram of Chinese Lion Dance.

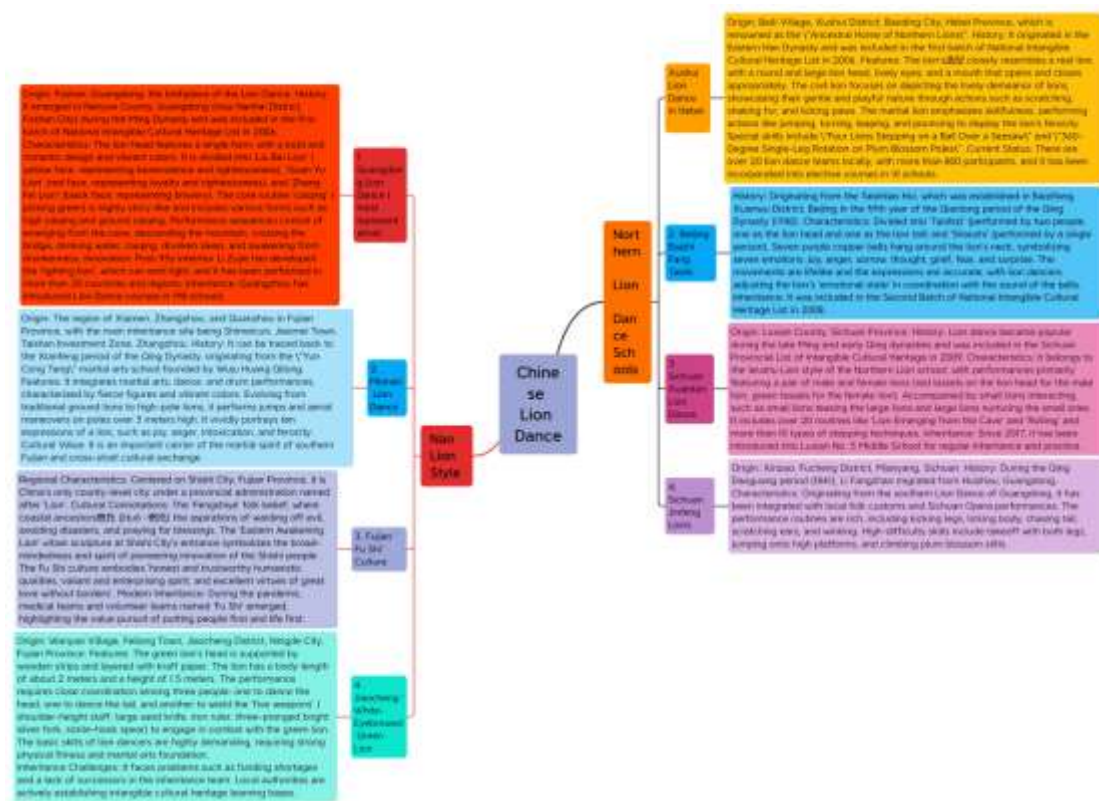


Figure 2 Analysis Diagram of Chinese Lion Dance.

2.2 The contemporary value of college students inheriting and promoting lion dance culture

2.2.1 Supplement the reserve of intangible cultural heritage talents and alleviate the problem of inheritance gap

The folk lion dance inheritance circle is relatively fixed, the problem of aging of practitioners is prominent, and the reserve of young inheritance talents is insufficient. The subsequent development of intangible cultural heritage is facing a crisis of talent shortage. The college student group has a large base, is centralized and unified, and is convenient for organization and management as well as systematic cultivation. Colleges and universities can rely on forms such as club construction, characteristic courses, and cultural and sports activities to attract a large number of folk culture enthusiasts, carry out regular skills teaching and cultural popularization, and

continuously expand the team of young lion dance inheritors. Break the traditional closed inheritance model, build a young and sustainable inheritance team, and lay a solid talent foundation for the long-term development of the intangible cultural heritage of lion dance.

2.2.2 Enrich the content of campus culture and promote the integrated development of the five aspects of education

Lion dance integrates multiple educational functions such as physical education, aesthetic education and moral education, and is in line with the educational goal of all-round development in morality, intelligence, physical fitness, aesthetics and labor in colleges and universities. At the level of physical education, regular lion dance training can enhance students' physical fitness, improve their body coordination and endurance, and alleviate the current situation among contemporary college students where they lack exercise and have relatively weak physical fitness. At the level of aesthetic education, the traditional lion head design aesthetics, the design of Chinese-style clothing, the rhythm of gongs and drums, and the visual beauty of collective performances can effectively enhance students' traditional aesthetic cognition and art appreciation level. At the level of moral education, teamwork training strengthens collective consciousness, arduous training sharpens willpower and character, and the study of folk culture deepens the sense of family and country. Integrating lion dance culture into campus construction can enrich the content of campus culture, create a distinctive educational brand, and fulfill the fundamental task of fostering virtue and nurturing talent.

2.2.3 Innovate the forms of cultural dissemination and broaden the channels for the transmission of intangible cultural heritage

Against the backdrop of the rapid development of new media, short videos and social platforms have become the main carriers of cultural dissemination. As the mainstream group of Internet users, college students are familiar with video shooting and editing, copywriting, hot topic operation, online live streaming and other communication methods. They can combine the aesthetic needs of contemporary youth, simplify and adapt lightweight lion dance programs that are suitable for campus scenarios, produce short videos on intangible cultural heritage science popularization and creative performance clips, and widely disseminate them through multiple online platforms. With a youthful and trendy expression form, it breaks the public's stereotypical impression of traditional lion dance, promotes traditional folk customs to break through the limitations of circles, and comprehensively expands the social dissemination scope of lion dance culture.

2.2.4 Cultivate young people's cultural confidence and strengthen their identification with national culture

In the context of the integration and development of diverse cultures, some young people have insufficient understanding of their local traditional culture and a relatively weak sense of identity with their national culture. As a distinctive folk cultural symbol of our country, lion dancing enables college students to deeply experience the unique charm of Chinese folk culture and enhance their understanding and recognition of local culture by systematically learning lion dancing skills, understanding the development history of folk customs, and actively spreading traditional folk culture. Guide young people to establish correct cultural concepts, enhance national pride and cultural confidence, and consciously undertake the mission of protecting and inheriting traditional culture in this era.

III. Analysis of the Current Situation of Lion Dance Culture Inheritance and Promotion among College Students

This research adopted a combination of online questionnaire surveys and offline on-site interviews. College students from our department were selected as the research samples. A total of 45 questionnaires were distributed, and 45 valid questionnaires were retrieved, with an effective questionnaire recovery rate of 100%. At the same time, visits were made to university physical education teachers, club leaders, and non-governmental organizations' external guidance personnel. Based on the research data and interview contents, a comprehensive analysis of the current development status was conducted. Figure 3: Questionnaire.



Figure 3 Questionnaire.

3.1 The overall cognitive coverage is wide and the depth of understanding is insufficient

Research data shows that 98% of college students have watched lion dance performances at festival events, commercial celebrations, short-video platforms, and campus cultural performances, and have a basic understanding of the external performance forms of lion dance. Most students recognize lion dance as an outstanding intangible cultural heritage of China and have a certain awareness of cultural protection. However, in terms of cognitive depth, less than 20% of the students can clearly distinguish the differences between the southern lion dance and the northern lion dance, and only a very small number of students understand the development history of lion dance, the connotation of folk customs and etiquette, and the value of intangible cultural heritage protection. Most students merely regard lion dancing as a festival entertainment performance, and their cultural cognition remains superficial, lacking systematic and in-depth learning and understanding.

3.2 The participation interest is generally high, and the actual number of practitioners is small

With the continuous rise of traditional Chinese culture, nearly half of college students have a strong interest in lion dance and are willing to actively experience and learn it. More than 60% of the students support the school's establishment of a lion dance club or folk custom characteristic courses. However, due to objective constraints such as the lack of professional guidance, safety hazards in high-intensity training, tight spare time, and limited equipment and venue resources, the proportion of students who have truly participated in lion dance training and stage performances for a long time is less than 5%, making it difficult for public interest to be transformed into actual cultural inheritance actions.

3.3 Campus security conditions are limited, and the overall development foundation is weak

At present, most lion dance-related activities in colleges and universities mainly rely on interest clubs spontaneously formed by students, lacking unified planning and institutional guarantees at the school level. First, there is a shortage of professional teaching talents. The physical education teachers in the school mainly teach regular sports and do not have the ability to teach lion dance specifically. The training of clubs mostly relies on senior students leading freshmen to learn. The teaching standardization is insufficient and the safety protection system is not perfect. Second, there is a shortage of funds for special activities. Props such as lion heads, gongs and drums, and lion quilts wear out rapidly. The school has not set up a special fund for intangible cultural heritage. The equipment is not updated in a timely manner, and the problem of outdated equipment is prominent. Thirdly, the venue resources are tight. Most universities have not designated dedicated training areas for lion dance clubs. Daily training is easily affected by factors such as weather changes and venue occupation, and the activities lack stability.

3.4 offline activities are dominant, and digital communication is weak

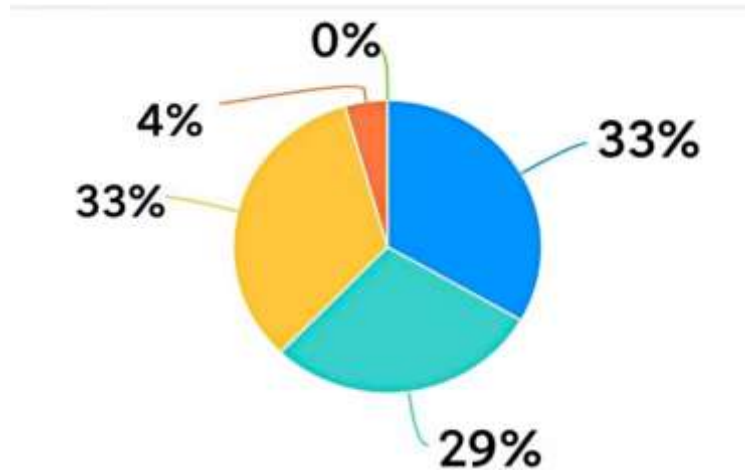
In terms of cultural promotion and dissemination, most lion dance-related activities in colleges and universities are concentrated in offline scenarios such as on-campus sports meet, anniversary celebrations, and art evenings, and the scope of dissemination is limited to within the campus. A small amount of online promotional content independently released by students generally has problems such as rough production, severe content homogeneity, and lack of in-depth cultural interpretation. A systematic and regular new media communication system has not been formed. Meanwhile, the official publicity platforms of colleges and universities have not made sufficient efforts to promote the lion dance culture, failing to fully leverage the new media communication advantages of college students. As a result, the online dissemination power and social influence of the lion dance culture are generally weak. The questionnaire statistics results are as follows. (See Figure 5-7)

Question 4: Your level of understanding of World Cultural Heritage, Intangible Cultural Heritage, and Dual Heritage (Multiple-choice question)

Items	Subtotal	Proportion
Very well understood (able to clearly distinguish the definitions of the three and provide multiple specific examples)	15	33%
Have a good understanding (know the basic concepts and can distinguish most types)	13	29%
General (heard of these terms, but not quite clear about their specific differences)	15	33%

Not very familiar (only heard of the noun, don't know what it specifically refers to)	2	5%
Completely unfamiliar (first heard of it)	0	0%
Number of valid entries	45	—

Figure 4 Analysis table of your understanding of world cultural heritage, intangible cultural heritage and dual heritage.



- Very familiar with (able to clearly distinguish the definitions of the three and provide multiple specific examples...) - better understand (know basic concept, can distinguish between most type)
- Generally (I've heard of these terms, but I'm not quite clear about the specific differences)
- I'm not very familiar with it (I've only heard of the noun, but I don't know exactly what it refers to)
- Completely unaware (first heard of)

Figure 5 is an analysis chart of the understanding of World Cultural Heritage, intangible cultural heritage, and dual heritage

The Question 5: How much do you know about lion dance culture (multiple choice questions)

Items	Subtotal	Proportion
Very familiar (with history, genres and techniques)	17	38%
Have a fairly good understanding (knowing basic common knowledge and performance forms)	19	42%
Generally (having only watched the performance, with limited understanding)	8	18%
Not very familiar	1	2%
Completely not understanding	0	0%
Number of valid entries	45	—

Figure 6 Analysis Table of Understanding of Lion Dance Culture

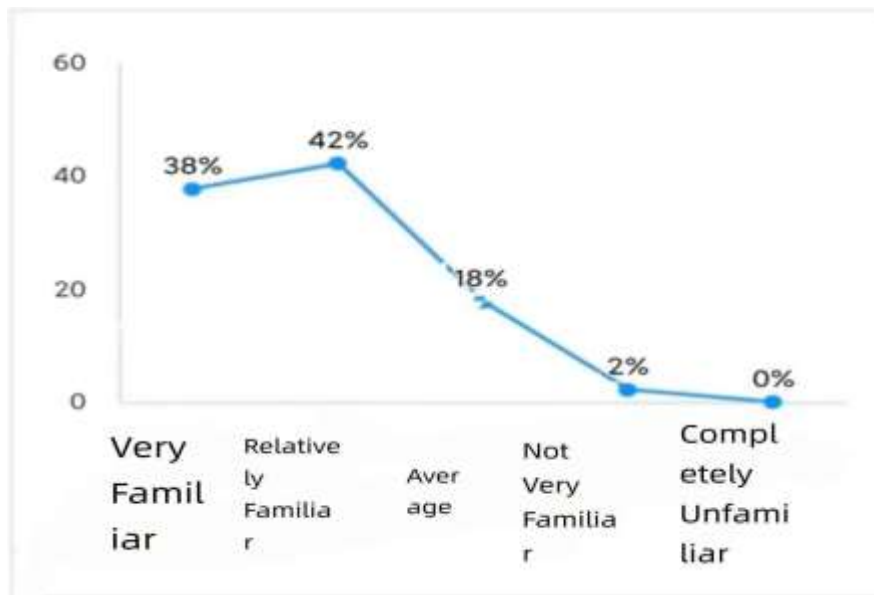


Figure 7 Line chart of understanding of lion dance culture

Question 6: What is your understanding of the specific content of lion dance culture (multiple choice questions)?

Items	Subtotal	Proportion
Historical Origins and Development Context	26	58%
Stylistic Differences Between Southern and Northern Lions	26	58%
The skills and movements of lion dancing (such as qing cao, pole passing, etc.)	33	73%
Cultural significance of lion dancing (such as warding off evil and disasters, bringing good fortune and auspiciousness)	34	76%
The Physical Fitness Value of Lion Dance	28	62%
Almost completely unaware	3	7%
Number of valid entries	45	—

Historical origin and development context: 58%

Style differences between southern and northern lion dances: 58%

Techniques and movements of lion dancing (such as picking up the greenery, crossing the pillars, etc.): 73%

Cultural implications of lion dancing (such as warding off evil and disasters, bringing good luck and happiness): 76%

Physical fitness value of lion dancing: 62% Little understanding: 67%

Figure 8 shows the main aspects of the understanding of the specific contents of lion dance culture in the analysis table.

Question 8: Have you ever participated in the lion dance club or related activities at school (multiple choice questions)?

Items	Subtotal	Proportion
Yes, I am a core member of the club	16	36%
Yes, I am an ordinary member of the club	11	24%
No, but I have participated in related experience activities	7	16%
No, never participated	11	24%
Number of valid entries	45	—

Figure 9 Analysis table of lion dance clubs or related activities that participated in the school.

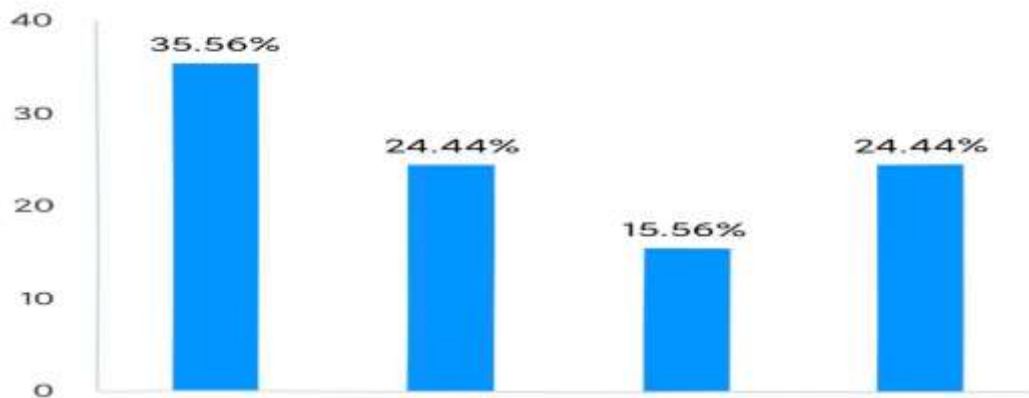
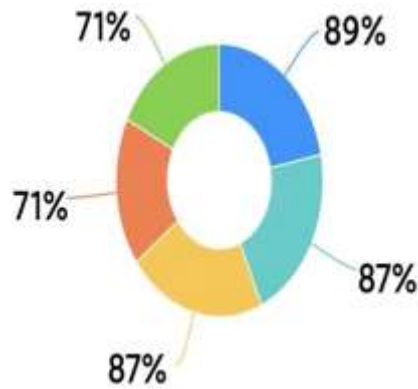


Figure 10 Analysis diagram of lion dance clubs or related activities that participated in the school.

Question 10: The significance of college students' participation in lion dance inheritance for their own growth (multiple choice questions)

Items	Subtotal	Proportion
Enhance cultural confidence and national identity	40	89%
Exercise physical fitness and coordination	39	87%
Cultivate team collaboration spirit	39	87%
Enhance innovative thinking and practical abilities	32	71%
Enrich after-school life and relieve stress	32	71%
Number of valid entries	45	—

Fig. 11 Analysis table of the significance of participating in lion dance inheritance to one's own growth.



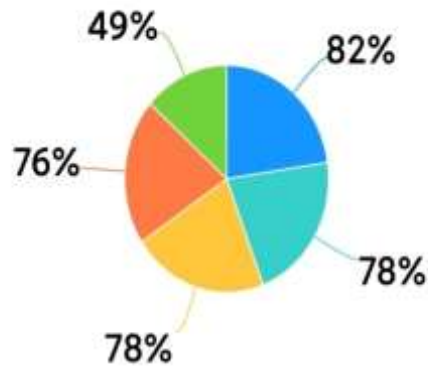
- Strengthen cultural confidence and national identity
- Improve physical fitness and coordination skills
- Cultivate teamwork spirit
- Enhance innovative thinking and practical ability
- Enrich after-school life and relieve stress

Figure 12 Analysis Diagram of the Significance of Participating in Lion Dance Transmission for Personal Growth

Question 11: Effective ways to promote the spread of lion dance culture in schools (multiple-choice question)

Items	Subtotal	Proportion
Strengthen the construction of campus lion dance clubs and regularly hold activities	37	82%
Incorporate lion dance into the physical education elective curriculum system	35	78%
Hold high-level inter-school lion dance competitions	35	78%
Promote using new media such as short videos and live streaming	34	76%
Hold lion dance culture lectures or academic seminars	22	49%
Number of valid entries	45	—

Table 13: Analysis of Effective Ways to Promote Lion Dance Culture on Campus



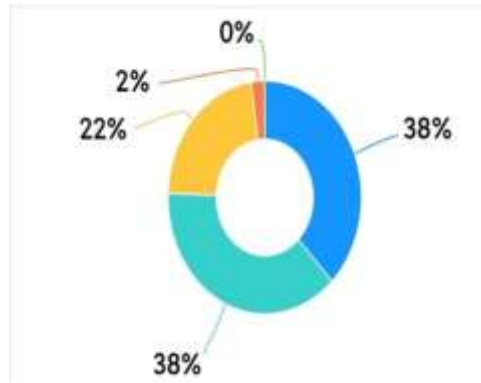
- Strengthen the construction of the campus lion dance club and hold regular activities
- Incorporate lion dance into the elective sports curriculum system
- Organize high-level inter-school lion dance competitions
- Utilize new media such as short videos and live streaming for promotion
- Conduct lectures or academic discussions on lion dance culture

Figure 14 Analysis of effective ways to promote lion dance culture on campus

Question 12: Attitude towards the integration of modern elements into traditional lion dance (multiple choice questions)

Items	Subtotal	Proportion
Strongly in support, as it can attract more young people	17	38%
Provide comparative support, which is conducive to cultural innovation	17	38%
Neutral, as long as the core culture is not damaged	10	22%
Not very supportive, tends to lose traditional charm	1	2%
Strongly oppose; the original should be preserved as is	0	0%
Number of valid entries	45	—

Fig. 16 Attitude analysis table on the integration of modern elements into traditional lion dance



- Strengthen the construction of the campus lion dance club and hold regular activities
- Incorporate lion dance into the elective sports curriculum system
- Organize high-level inter-school lion dance competitions
- Use new media such as short videos and live streaming for publicity
- Conduct lectures or academic discussions on lion dance culture

Figure 17 shows the analysis table of attitudes towards integrating modern elements into traditional lion dance

IV. Fourth, the existing problems and optimization paths for college students to inherit and carry forward the lion dance culture

This social practice research focused on college students' understanding of cultural heritage and the current status of lion dance culture inheritance. Through questionnaire surveys and data analysis, a deep understanding was gained of the attitudes and participation of the youth group towards traditional culture. The survey results show that college students' understanding of abstract concepts such as world cultural heritage generally remains at the level of "having heard of them but not knowing the differences", and they lack systematic knowledge. However, for concrete and vivid folk cultures like lion dancing, the awareness and participation have significantly increased, demonstrating the dissemination advantages of traditional culture in terms of being close to life and emphasizing experience. In terms of knowledge structure, college students pay more attention to the technical movements and cultural implications of lion dance, and have relatively limited understanding of its historical origin and style differences. This suggests that in the process of cultural inheritance, we should enhance the exploration of connotations and achieve a dual emphasis on "craftsmanship" and "culture". In terms of participation willingness, over 60% of the students have been exposed to lion dance through clubs or activities, demonstrating the significant role of the campus platform in cultural inheritance. Meanwhile, the vast majority of students believe that lion dancing helps enhance cultural confidence, build physical fitness and cultivate team spirit, demonstrating a broad consensus on the educational function of traditional culture. It is particularly encouraging that the younger generation holds a highly open attitude towards cultural innovation and generally supports integrating modern elements and new media technologies into traditional lion dance to keep it up-to-date. In conclusion, the campus inheritance of lion dance culture should be oriented towards "circularization, club integration, and digitalization", considering both traditional heritage and contemporary innovation, to stimulate the cultural awareness and inheritance motivation of young students, and to rejuvenate this ancient art in the new era.

4.1 There are deviations in cultural cognition, which emphasize skills and neglect connotation.

Based on the research results, it can be seen that college students have a vague understanding of the concept of abstract cultural heritage, and their knowledge of lion dance mostly remains at the level of skills and implications. Their knowledge of history and schools is obviously insufficient. Colleges and universities have not incorporated lion dance folk culture into the general education system. There is a lack of systematic course teaching and special lectures. Students' channels for obtaining folk knowledge are rather scattered, mostly relying on fragmented information from short videos. Students participating in lion dance training generally pay more attention to the difficulty of performance skills and the effect of stage presentation, while neglecting the study of cultural development history, traditional etiquette norms and spiritual core. Their awareness of intangible cultural heritage protection is weak. The one-sided pursuit of performance forms and the weakening of the inheritance of cultural connotations have led to the superficial form of lion dance inheritance, resulting in the undesirable phenomenon of "emphasizing performance over culture, emphasizing skills over spirit", making it difficult to achieve the complete inheritance of lion dance culture. In this regard, colleges and universities should attach importance to the construction of folk and intangible cultural heritage education, incorporate traditional folk knowledge into general elective courses, add distinctive teaching contents such as lion dance culture and intangible cultural heritage protection, regularly invite intangible cultural heritage inheritors to campus to carry out skills demonstrations, cultural sharing and special lectures, and systematically popularize the development history, school characteristics, folk etiquette and spiritual connotation of lion dance. Through diversified activities such as folk knowledge competitions, theme essay contests, and intangible cultural heritage research and practice, we enrich the forms of cultural learning, guide students to establish a scientific concept of intangible cultural heritage inheritance, balance the learning of skills and cultural exploration, and achieve the coordinated development of skill inheritance and cultural inheritance.

4.2 The shortage of campus supporting resources, multiple shortcomings restrict development.

The shortage of three major resources - teachers, funds and venues - is the core factor restricting the long-term development of campus lion dance culture. The number of professional intangible cultural heritage instructors is insufficient, making it difficult to guarantee the professionalism of on-campus teaching. Unstandardized training methods can easily lead to safety issues. The school has no special budget for intangible cultural heritage. There is a lack of financial support for the purchase and maintenance of props, the organization of characteristic activities, and the recruitment of intangible cultural heritage experts. The division of training venues is unreasonable, lacking fixed outdoor venues and indoor backup venues. Bad weather will directly interrupt the training plan, and the overall hardware conditions cannot meet the needs of regular inheritance and development. It is necessary to improve the allocation of basic resources, make up for the shortcomings in hardware development, and build a dual-qualified teaching team of "on-campus physical education teachers + off-campus inheritors of intangible cultural heritage". Senior inheritors of intangible cultural heritage from the folk should be hired as off-campus instructors to regularly enter the school to conduct professional teaching and movement guidance. Organize on-campus physical education teachers to participate in specialized dragon and lion dance skills training to enhance their professional teaching standards and ensure the standardization and safety of training. The school has set up a special fund for intangible cultural heritage, which is specifically used for the purchase of equipment, the maintenance of props, the organization of activities, and subsidies for expert

labor services. Rationally plan the campus venue resources, designate exclusive training areas for lion dance, equip indoor backup activity rooms, improve protective equipment and first aid supplies, and comprehensively ensure the stable conduct of daily training.

4.3 The form of practice carrier is single, and the coordination mechanism of land calibration is missing.

Lion dance culture has not yet been fully integrated into the regular education system of colleges and universities. Most institutions do not offer related elective and practical courses. They only rely on clubs to carry out activities independently, lacking the core support of classroom teaching. The interaction among various colleges and cultural and sports clubs within the school is relatively weak, and physical education, aesthetic education and ideological and political education cannot be effectively integrated. No cooperative relations have been established with local intangible cultural heritage protection centers, community streets, or primary and secondary schools outside the campus. There is a lack of extended practical scenarios such as off-campus study Tours, public welfare performances, and volunteer services. The inheritance activities have long been confined within the campus, with a narrow practical dimension, making it difficult to fulfill the functions of cultural dissemination and social service. We should constantly enrich diverse practical carriers, promote the collaborative construction between the university and the local area, and build an integrated development model of "classroom teaching + club training + characteristic activities". We should incorporate lion dance into the elective courses of university physical education and the practical credits of aesthetic education, and achieve the combination of theoretical teaching in the classroom and practical training in clubs. Strengthen the interaction among on-campus clubs, collaborate with Hanfu, music, art design and other clubs, and create distinctive activities such as joint performances of traditional Chinese culture and intangible cultural heritage creative design, to enrich the innovative expression forms of lion dance culture. Deepen the cooperation and development between the university and the local area, jointly build intangible cultural heritage practice bases with local intangible cultural heritage protection centers, communities, primary and secondary schools, and cultural and tourism scenic spots, organize college student lion dance teams to carry out public welfare performances, intangible cultural heritage science popularization, grassroots volunteer services and other off-campus practical activities, and spread folk culture beyond the campus.

4.4 The inheritance team is highly mobile and the long-term incentive mechanism is not perfect.

College students have a relatively short study period at school, and personnel change frequently year by year. Lion dance clubs generally face the problems of senior backbone members leaving after graduation and difficulties in connecting with new students, which easily leads to a gap in skills and a halt in activities. Meanwhile, colleges and universities have not established a talent reserve mechanism featuring stratified training and mentorship by experienced students. Students who participate in lion dance training and intangible cultural heritage practices cannot exchange for second-class credits or bonus points in comprehensive quality assessments. There is a lack of positive incentive policies such as commendation and honor recognition. The enthusiasm of students for long-term participation has gradually declined, the problem of personnel turnover is serious, and the stability of the inheritance team is insufficient. It is necessary to improve the long-term management system, stabilize the youth inheritance team, build a hierarchical talent cultivation system, implement the inheritance model of senior cadres providing one-on-one assistance to new students, carry out teaching in a stratified manner according to basic training, skill improvement and stage performance, reserve

talents in advance, and alleviate the problem of discontinuity caused by personnel mobility. Improve the positive incentive mechanism, incorporate intangible cultural heritage practice, regular lion dance training, and public welfare cultural performances into the credit management and comprehensive quality assessment of the second classroom, establish a selection mechanism for outstanding individuals and clubs in intangible cultural heritage inheritance, and stimulate students' enthusiasm for participation through means such as honor recognition and material rewards. Standardize the rules and regulations of the club regarding attendance, safety management, equipment storage, etc., and promote the standardized and stable operation of the club.

4.5 Lack of awareness of innovation communication and narrow scope of cultural promotion

Based on the research conclusions, young people have a high acceptance of lion dance innovation and support digital dissemination, but the current campus dissemination is still relatively conservative. College students have a natural advantage in new media communication, but they generally lack systematic content creation and operation thinking. The creative content related to lion dance promotion is insufficient and the form is monotonous. The performance mode adheres to traditional forms and lacks cross-border integration with Chinese-style music, Hanfu culture and cultural and creative design, making it difficult to attract the attention of the youth group. The on-campus publicity and social communication are disconnected from each other. A full-media publicity matrix has not been established, and the communication circle is relatively closed. It is impossible to achieve large-scale social promotion, and the effect of cultural promotion is limited. Relying on new media platforms, a diversified communication model should be created. A new media operation team dedicated to the campus should be formed. Combining the aesthetic characteristics of young people and the laws of online communication, high-quality short video works should be produced around the daily training of lion dance, the popularization of intangible cultural heritage knowledge, interviews with inheritors, and creative stage performances. These works should be simultaneously pushed through multiple platforms such as Douyin, wechat Video Account, Xiaohongshu, and the official public account of the campus. Integrating traditional Chinese elements, stage creativity, and cultural and creative product design, we innovate the form of lion dance performance and cultural peripheral products. Collaborate with local cultural and tourism official platforms and local media to carry out joint publicity, create a characteristic cultural IP of campus lion dance, expand the scope of dissemination in a digital and trendy way, and promote the wide spread of lion dance culture. **Table 1 Cognitive culture promotion of innovative communication.**

Table 1 Cognitive culture promotion of innovative communication.

Existing issues	Optimize the path
There is a bias in cultural cognition, valuing skills over essence: college students have a vague understanding of abstract cultural heritage concepts and often only perceive lion dance at the level of performance skills and symbolic meanings, lacking knowledge about its history and schools. Higher education institutions lack systematic lion dance culture courses and lectures, leading students to focus on performance techniques while neglecting cultural connotations and spiritual inheritance.	Incorporate lion dance folk cultural traditions into general elective courses, regularly inviting inheritors of intangible cultural heritage to the school to conduct lectures and skill demonstrations; organize knowledge competitions, thematic essay contests, and intangible cultural heritage research activities to balance skill learning with cultural exploration, achieving bidirectional inheritance of skills and culture.

The campus lacks supporting resources, and multiple shortcomings constrain development: insufficient professional intangible cultural heritage (ICH) instructors, no dedicated ICH funding, and unstable training venues. The hardware conditions are unable to meet the needs of regular inheritance.

The campus lacks supporting resources, and multiple shortcomings constrain development: insufficient professional intangible cultural heritage (ICH) instructors, no dedicated ICH funding, and unstable training venues. The hardware conditions are unable to meet the needs of regular inheritance. Construct a 'school-based teachers + ICH inheritors' dual-teacher teaching team; the school establishes a special ICH fund for equipment procurement and expert subsidies; designate exclusive training areas and indoor backup venues, and equip them with adequate protective and first-aid supplies.

The practical carriers are monotonous in form, and the mechanism of school-community collaboration is lacking: Lion dance has not been fully integrated into the university's 育人 system (educational system), relying only on spontaneous activities by student associations; there is insufficient cross-association collaboration within the school, and 校外 (outside the school) there is a lack of practical scenarios such as study tours, performances, and volunteer services.

Practical carriers are monotonous in form, and the mechanism of school-community collaboration is lacking. Lion dance has not been fully integrated into the university's educational system, relying solely on spontaneous activities organized by student associations. There is insufficient cross-association collaboration within the school, and outside the school, there is a lack of practical scenarios such as study tours, performances, and volunteer services. To address this, construct an integrated model combining 'classroom teaching + club training + characteristic activities', incorporate lion dance into physical education and aesthetic education credits; organize integrated activities by linking campus cultural creativity, music, and other clubs; co-build practice bases with local intangible cultural heritage centers, communities, and primary/secondary schools to carry out off-campus public welfare performances and popular science activities.

The transmission team has strong turnover and an imperfect long-term incentive mechanism: frequent replacement of college students can easily lead to a break in technical skills; there is a lack of tiered training and mentorship mechanisms, as well as incentive policies such as credits, comprehensive evaluations, and excellence awards.

Establish a tiered talent development system and implement a one-on-one mentorship program for senior backbone members. Integrate lion dance practice into the second-classroom credit system and comprehensive quality assessment, and set up special awards for intangible cultural heritage inheritance. Standardize the attendance, safety, and equipment management regulations of student associations.

Insufficient awareness of innovative communication and narrow scope of cultural promotion: Campus communication is conservative, students lack systematic new media operation thinking, performance forms are monotonous, and a full-media communication matrix has not been formed.

Establish a new media operation team for campus intangible cultural heritage, produce short videos on lion dance popularization and performances; integrate national style elements to innovate performances and cultural creative products; collaborate with local cultural tourism platforms and official media to build a campus 'Waking Lion' cultural IP and expand digital dissemination scope.

V. Introduction

Lion dance culture is a precious treasure of traditional Chinese folk customs, carrying the thousand-year-old historical memory and fine national spirit, and is an indispensable key part of the intangible cultural heritage protection system. In the context of the comprehensive revival of traditional culture, promoting the campus inheritance and social promotion of lion dance culture by relying on the group of college students not only meets the practical needs of the dynamic protection of intangible cultural heritage, but also is an important measure for colleges and universities to implement the task of fostering virtue and nurturing talent and cultivate the cultural confidence of young people. Contemporary college students' active thinking, innovative, good at network transmission, is a traditional folk and modern society's important connection link, to inject new vigor to the ancient lion dance culture. At present, there are still many problems in the inheritance of lion dance culture within the campus, such as superficial cultural understanding, insufficient resource matching, single practical forms, weak management mechanisms, and insufficient innovation in dissemination. As the core front for talent cultivation and cultural construction, colleges and universities need to take the initiative to shoulder the responsibility of cultural education and intangible cultural heritage protection. Through multiple measures such as strengthening cultural education guidance, improving basic resource guarantee, expanding diverse practice platforms, establishing a long-term management mechanism, and digital empowerment for innovative communication, they should continuously optimize the development environment of lion dance culture on campus. Guide college students to take the initiative to learn about intangible cultural heritage, love it and pass it on.

By leveraging the power of the youth to safeguard traditional cultural heritage, nourishing the development of intangible cultural heritage with campus platforms, and broadening the channels of dissemination through digital innovation, the thousand-year-old lion dance culture can adapt to the trend of The Times, regain new vitality and vigor, and achieve continuous and innovative development from generation to generation. Doing a good job in the inheritance of lion dance culture can not only effectively protect traditional folk intangible cultural heritage resources, but also continuously enhance the national pride and cultural confidence of the youth group, and continuously supply youthful strength to the long-term development of excellent traditional Chinese culture and the construction of a cultural power.

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VII. Reference

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