



# Integrating Greater Bay Area Culture into Dance Education under the “Two-Creation” Perspective: Modernization Pathways and Case Insights

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**Abstract.** Grounded in Xi Jinping’s “Two Innovations” concept, this study examines dance education modernization in the Guangdong–Hong Kong–Macao Greater Bay Area. Using policy analysis and thirty-six cases from the Second “Cultural China” Two Innovations Competition, it focuses on cultural identity, technological empowerment, interdisciplinary integration, and regional collaboration. Findings highlight three paths: strengthening regional cultural identity, integrating AI and digital tools in teaching, and fostering interdisciplinary cooperation. The study links policy with classroom practice, offering a framework for high-quality GBA dance education and demonstrating how the Two Innovations concept drives sustainable integration of culture, technology, and education.

**Keywords:** Two Innovations; Guangdong–HongKong–Macao Greater Bay Area; Dance Education Modernization; Cultural Identity; AI Empowerment; Interdisciplinary Integration; Regional Collaboration

## 1 Introduction

As a national strategic region, the Guangdong–Hong Kong–Macao Greater Bay Area (GBA) has become an important arena for cultural innovation and educational modernization. Xi Jinping’s call for the creative transformation and innovative development of traditional culture provides the core guidance for integrating culture into education through the Two Innovations framework. In this context, a key question arises: how to achieve “education through culture” and build a modern dance education system with distinct Bay Area characteristics. Drawing on the Two Innovations perspective and teaching cases from the “Cultural China” competition, this study examines pathways for embedding regional culture into dance education and demonstrates how cultural integration and pedagogical innovation can jointly support sustainable development in the GBA.

## 2 Research Status of Dance Education in the Guangdong–Hong Kong–Macao Greater Bay Area

Recent research on GBA dance education follows two main directions: one emphasizes institutions, cooperation, and talent training, while the other focuses on classroom practice and regional cultural creation.

At the macro level, research mainly looks at how the three regions work together, how talent training is set up, and how cultural identity is built across the area. For instance, Hu Xiao<sup>[1]</sup> (2019), working with the collaborative setting of GBA dance education and using Xinghai Conservatory of Music as the example, looked at the real base of regional cooperation and the limits in the system. The study pointed out the meaning and value of coordinated educational development. Yu Chang<sup>[2]</sup> (2021), using the “21st Century Core Competency 5C Model,” looked at how GBA dance institutions can work together in practice. The study stressed the need to build shared courses across regions and to form common evaluation standards so that talent training can stay aligned and comparable. Zhang Ming<sup>[3]</sup> (2022), guided by the “Field Fusion Theory” and the IEO model, explored how dance learners form cultural identity. The study added a humanistic view to dance education and showed the role of cultural value in the learning process. Wang Ziyi<sup>[4]</sup> (2023), through observations of the “Bay Area Dance Academic Season,” described the cultural idea of “common roots, diversity, and coexistence.” The study underlined the inner value of cultural symbiosis in the region.

At the micro level, studies mainly look at how teaching reform and creative practice shape modernization in dance education. For example, Ling Yu<sup>[5]</sup> (2019), working in the setting of GBA cultural development, described the historical features and current forms of Lingnan dance culture. The study argued that dance education needs local roots and an international view, and it needs interdisciplinary work and support from technology. Park Hongmei and Zhang Shiman<sup>[6]</sup> (2025), using Lingnan folk dance teaching reform as the case, put forward the “work-oriented teaching model.” The model turns creative projects into the main force of learning and shows that cultural resources can be used directly in classroom practice.

Research on GBA dance education covers educational philosophy, institutional cooperation, cultural identity, and teaching innovation, linking regional culture with modernization. However, gaps remain: many studies focus on systems rather than the link between cultural innovation and education, cultural identity discussions are mostly theoretical, and few integrate policy, culture, and teaching. The main challenge is rooting dance education in local culture, strengthening identity, and leveraging the complementary strengths of Guangdong, Hong Kong, and Macao to build a coherent, modernized system. This study applies the Two Innovations framework to link cultural theory with classroom practice. By analyzing policies and selected cases from the Cultural China Two Innovations Competition, it bridges macro-level discourse and teaching practice, showing how cultural awareness and educational modernization can reinforce each other while providing practical guidance for advancing dance education in the Greater Bay Area.

### **3 Policy Context and the Logic of Dance Education Modernization in the Greater Bay Area from the Perspective of the “Two Innovations”**

Since the 2003 Cultural and Arts Cooperation Agreement, Guangdong, Hong Kong, and Macao have strengthened collaboration in arts education, forming a shared development framework. Policies such as the 2009–2013 Cultural Exchange Plan and the 2010–2020 Education Reform Plan emphasized integrating cultural creativity with arts education and advancing aesthetic education. The 2019 GBA Outline further promoted a “Humanistic Bay Area,” highlighting cultural confidence, technological innovation, and educational collaboration as key development drivers. Together, these policies provide a clear path for modernizing dance education by linking cultural heritage with technology and updated teaching methods.

Under these strategies, the three regions have developed distinct but complementary dance education models. Guangdong draws on Lingnan culture, blending tradition with innovation; Hong Kong emphasizes modern, creative dance and cross-cultural thinking; Macao combines professional training with cultural literacy in a humanistic approach. Together, they create a diverse landscape highlighting regional complementarity in philosophy, curriculum, and talent development. In this context, the Two Innovations concept—“creative transformation and innovative development” of traditional culture—offers a framework for modernizing GBA dance education, enhancing cultural awareness, and guiding the integration of cultural expression with interdisciplinary teaching.

Accordingly, the modernization of GBA dance education follows two logics: policy-driven strategies promoting collaboration and cultural innovation, and practice-driven teaching guided by the Two Innovations concept, integrating creativity, digital tools, and inclusiveness. This perspective bridges policy, culture, and classroom practice, balancing tradition and modernity while fostering cultural awareness, innovative teaching, and regional collaboration. It aligns with national goals to enhance aesthetic education, cultural confidence, and overall educational quality.

In summary, the modernizing dance education in the GBA goes beyond institutional updates, driven by three forces: cultural revitalization, technological innovation, and regional collaboration. The Two Innovations framework unites these forces, guiding a system that balances cultural heritage with digital tools. Dance education thus fosters artistic expression, civic values, and humanistic growth, shifting from fragmented systems to a coordinated, culturally grounded network that aligns with China’s modernization goals.

## 4 Innovative Practices in Dance Education Based on the “Cultural China” Two Innovations Competition

### 4.1 Analysis of Research Samples

This study looks at thirty-six finalist teaching cases from the Dance Education category of the Second “Cultural China” Two Innovations Competition. The cases cover twenty-four universities across the country (Table 1). They include different dance styles, such as Chinese classical dance, folk and ethnic dance, and contemporary dance. These cases show both variety and practical depth. Some works, from schools like South China Normal University, Beijing Dance Academy, and Xinghai Conservatory of Music, highlight how regional culture and educational innovation come together. They also reflect the cultural environment of the Guangdong–Hong Kong–Macao Greater Bay Area (GBA).

**Table 1.** Research Case Samples

Region	No. of Cases	Institution	Case Title
Beijing	9	Beijing Dance Academy (4)	Constructing Role Awareness in Haiyang Yangko of Shandong
			Dynamic Technique Training of “Circle” in Samba Duet
			Body Aesthetics through Chinese Sword Culture — A Teaching Example from Classical Dance Sword Routine “Three-Faced Flower”
			Han Folk Dance — Basic Training and Style Exploration of Chaoshan Yingge Dance
		Minzu University of China (3)	Color Reconstruction in the Creative Development of Ethnic Dance Props
			Cultivating Associative Thinking and Imagination in Creative Dance Education — A Case of Prop-Based Solo Composition in Ethnic Dance
			Rhythmic Interconnection and Drum Expression — Rhythm Training in Korean “Small Drum Dance”
		Beijing Normal University (1)	Weight Shift Training and Practice in Modern and Contemporary Dance
		Capital Normal University (1)	From Static Painting to Dynamic Movement — Creative Transformation of “Ladies with Round Fans” in Classical Dance Performance
Guangdong	4	South China Normal University	Chaoshan Yingge Dance: Element Analysis and Formation Design

		(3)	Creative Teaching of Guangdong Edition <Arts·Dance> — “Drum and Dance Integration” in Yao Long Drum Dance
			Inheritance of Ritual Elegance and Sword Spirit — Teaching Practice of Classical Chinese Sword Dance in Junior High Education
		Xinghai Conservatory of Music (1)	Reviving the Lion Spirit — Guangdong Awakening Lion Dance Material Course
Jilin	4	Northeast Normal University (3)	Innovating the Tradition — Creative Practice of Korean Knife Dance
			Culture–Body–Emotion: Three-Dimensional Integration in Classical Dance Prop “Feathered Wand” Teaching
			Jilin Folk Yangko: Movement Study on “Rooster” Gesture Elements
		Changchun Normal University (1)	Practical Study on Jilin Yangko Fan-Flower Techniques — A Case of Upper-Body Character Design
Hubei	4	Central China Normal University (1)	Beat-Driven Literacy — Innovative Teaching of Hubei Plate Dance as “Body Music Notation”
		Wuhan Sports University (1)	Ideological and Political Integration in Martial Arts Dance — Teaching Practice of Wudang Fan Routine
		South-Central Minzu University (2)	Digital Empowerment in the Contemporary Transmission of Hubei Folk “Lianxiang” Dance
			Millennial Grace of Figurines — Developmental Teaching of Dance Movements in Compulsory Education Textbooks
Sichuan	2	Sichuan Normal University (2)	Dance Portrait Gallery — Creative Artistic Perception Course
			Dancing in Shu: A Journey to the Origins of Dance through the Body
Fujian	2	Quanzhou Normal University (1)	Artistic Transformation of the “Huodingpo” Folk Dance Prototype in Quanzhou
		Fujian Normal University (1)	From “Steps” to “Imagery”: Emotional Movement and Historical Translation in Liyuan Dance
Hainan	2	Hainan Normal University	Energy Chains in Motion: Exploring Kinetic Transmission in Dance
			The Word “Dance” in Dance

Shan dong	1	Shandong Normal University	Deconstructing “Shoulder Bag Twisting” in Jiaozhou Yangko: Creative Geometry and Mathematical Expression in Dance Practice
Henan	1	Henan University	The Fabric of Time and Space — Contempo- rary Reconstruction of Folk Load-Carrying Gestures
Inner Mong- olia	1	Inner Mongolia Arts University	From Intangible Heritage to Classroom: Educa- tional Transformation of Solon Ewenki “Ahan- bai” Dance
Hei- longjian g	1	Harbin Conserva- tory of Music	Solo Choreography Techniques: The Dimen- sion of Force
Gansu	1	Northwest Minzu University	Training Course on the Kucha Silk Scarf Dance Prop
Jiangxi	1	Jiangxi Normal University	Character Construction in the Female Role of Gannan Tea-Picking Dance — A Teaching Practice Study
Yunnan	1	Yunnan Minzu University	Emotional Stomping in Yi Zu Left-Foot Dance: Vocabulary Development and Choreographic Design
Jiangsu	1	Nanjing Univer- sity of the Arts	Embodied Decoding of Classical Garden Archi- tecture — From Spatial Perception to Dance Expression
Tianjin	1	Tianjin Conserva- tory of Music	Embodied Perception, Stylistic Refinement, and Cultural Leadership — Rethinking “Shak- ing” Elements in Han-Tang Classical Dance Teaching

Using these cases offers three main advantages. First, they are exemplary applications of the Two Innovations concept, providing practical methods for arts education. Second, the sample is diverse, including art academies, normal universities, and minority institutions, with various dance styles and cultural resources, supporting transferable teaching strategies. Third, the cases are practice-based. Live teaching with randomly selected students ensures authentic classroom interaction across goals, content, methods, and evaluation, yielding actionable insights. Analyzing these teaching cases provides a practical foundation for identifying modernization pathways in dance education under the Two Innovations framework. The insights can guide policy, inform curriculum design, and support regional collaboration in the Greater Bay Area.

## 4.2 Extraction of Representative Teaching Models

Under the Two Innovations concept, the cases show innovation in teaching, methods, and cultural value. They reflect a shift from closed classrooms to open, culture-focused learning. Three main teaching models emerge:

### 4.2.1 AI-Integrated Model: Digitally Empowered Cultural Reconstruction.

This model integrates AI, algorithmic music, and virtual environments to create a “Human–Machine–Culture” co-creative learning system (Figure 1). In South China Normal University’s course “Creative Teaching of the Guangdong Edition <Arts·Dance> Unit: Drum and Dance—Yao Long Drum Dance,” the AI avatar A-Gui interacted with students, presenting cultural stories and folk scenes. This immersive approach links technology and culture, enabling students to engage with Yao ethnic rhythms and imagery. It exemplifies a practical way to combine digital art and dance education, transforming the classroom into an interactive cultural space rather than a one-way teaching environment.

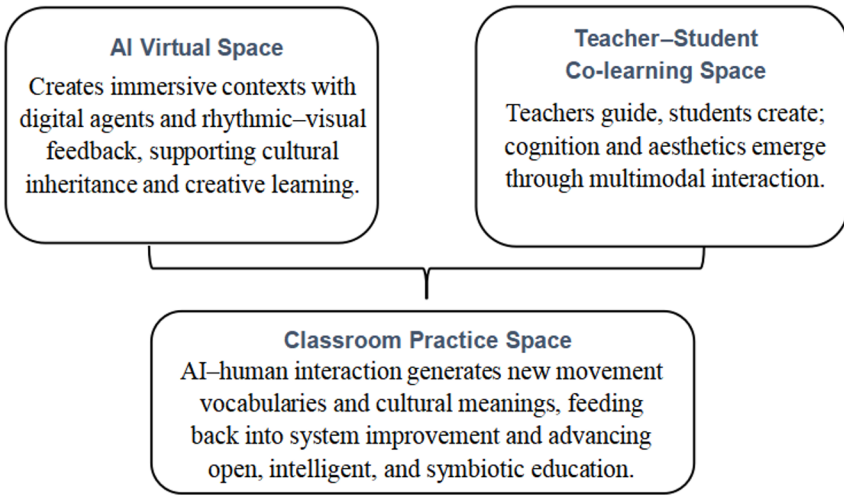


Fig. 1. New “Human–Machine–Culture” Teaching Structure

### 4.2.2 Interdisciplinary Fusion Model: Expanding Cultural Interpretation.

The second model emphasizes interdisciplinary dialogue, connecting dance with other art forms to promote multidimensional cultural understanding (Figure 2). Cases like “The Ladies in Round Fans: From Static Painting to Dynamic Dance Transformation” and “The Character ‘Wu’ in Dance” integrated visual arts, literature, and architecture. These courses allow students to grasp aesthetic and philosophical meanings through embodied participation. This interdisciplinary approach aligns with the GBA’s emphasis on integrated education and the principle of “educating through culture and nurturing through aesthetics.” By combining cultural and artistic elements, it fosters learning spaces where movement, meaning, and cognition develop together, offering a practical model for integrated dance curricula in the region.



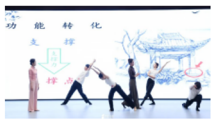

Case Title	Integrated Discipline (s)	Integration Focus	Form of Expression
The Word “Dance” in Dance	Chinese Language & Literature	Evolution of the Chinese character from oracle bone inscriptions to modern forms	Students analyze character structures and collaboratively create movement compositions reflecting the symbolic connection between language origins and dance gestures. 
Ladies with Round Fans: From Static Painting to Dynamic Dance	Fine Arts	Ladies with Round Fans (ancient painting)	Students interpret line and posture elements in two-dimensional artworks and transform them through classical movement techniques into three-dimensional bodily expression. 
Embodied Decoding of Classical Garden Architecture	Architecture	Ancient architecture — Canglang Pavilion	Students study architectural structures and translate the concept of “support points” into dance “force points,” forming unique spatial choreography inspired by structural aesthetics. 
Deconstructing “Shoulder Bag Twisting” in Jiaozhou Yangko	Mathematics / Geometry	Pyramid, sphere, and cube models	Students map geometric shapes onto choreographic design—using spatial forms and motion paths to reconstruct two characters, “Drummer” and “Cuihua,” in a creative Yangko performance. 

Fig. 2. Paradigm of cross-disciplinary integration into dance education (case examples)

### 4.2.3 Project-Based Learning Model: Generative Cultural Practice.

The third model applies project-based learning (PBL), allowing students to acquire cultural knowledge through hands-on, task-driven experiences. In Beijing Dance Academy’s course “Constructing Role Awareness in Haiyang Yangko of Shandong” (Figure 3), a “scripted performance” format inspired by role-playing games engaged students in situational immersion and role creation, actively constructing cultural meaning. This approach links classroom learning to real cultural projects, fostering co-creation, creative autonomy, and students’ capacity for cultural participation and social contribution.

These three models show how the Two Innovations philosophy shapes contemporary dance pedagogy. The AI-Integrated Model emphasizes technology, the Interdisciplinary Fusion Model blends culture and cognition, and the Project-Based Learning Model fosters hands-on creativity. Together, they mark a shift from technique-focused teaching to culture-centered creation, demonstrating how the GBA revitalizes cultural heritage through modern pedagogy and develops humanistic depth alongside educational modernization.



Fig. 3. On-site teaching process of “Constructing Yangge Role-Playing Awareness in Haiyang, Shandong”

## 5 Insights and Pathways for Modernizing Dance Education through Cultural Integration in the Greater Bay Area

Dance education in the GBA is changing fast. It is shifting from traditional teaching to cultural education and from simple knowledge to innovation-focused learning. Guided by the Two Innovations concept, culture, technology, and education are now central. This section examines three ways of modernizing: rebuilding values through cultural identity, using AI and digital tools, and creating interdisciplinary courses.

### 5.1 Value Reconstruction Centered on Cultural Identity

The GBA, as one of China’s most open and culturally diverse regions, combines Lingnan heritage, maritime culture, and Sino-Western influences. Guangdong emphasizes practicality and inclusiveness; Hong Kong blends cosmopolitan modernity with pluralism; Macao reflects long-term Chinese–Portuguese coexistence. This “common roots, diverse branches” context provides fertile ground for pluralistic dance education. Modernization with cultural authenticity requires rebuilding educational values around local cultural identity, beginning with the integration of regional cultural resources into curricula and aesthetic guidance.

#### 5.1.1 Building a “Common Roots, Diverse Expressions” Curriculum System Based on Lingnan Culture.

In Guangdong, Lingnan culture can be used to create teaching materials and courses on themes like water culture or the Southern Lion Dance. It serves as a common cultural base for the region. Universities across Guangdong, Hong Kong, and Macao could co-teach “Bay Area Shared Courses.” Creative projects like “Same Theme, Diverse Expressions” let students explore regional dance variations. A Bay Area Cultural Dance Database could archive forms and histories to support research and cross-regional teaching.

### **5.1.2 Establishing a Bay Area Cultural Database and Resource-Sharing Mechanism.**

Recent proposals call for a Greater Bay Area Dance Culture Resource Repository to collect videos, notations, oral records, and teaching cases from Lingnan and other folk traditions. AI tagging and semantic analysis could turn it from a static archive into a dynamic platform for research and teaching. To address fragmented data, uneven standards, and copyright issues, a Bay Area Cultural Data Alliance could manage shared resources, with classroom feedback ensuring pedagogical relevance. These tools and collaborations make cultural archives active learning spaces. This approach links modernization to cultural authenticity, creating a sustainable model of “cultural roots, regional harmony, and joint educational growth.”

## **5.2 Technological Empowerment through AI and Digitalization**

Digital tools and AI are becoming core drivers of GBA education. Leveraging Shenzhen’s tech ecosystem, Hong Kong’s digital arts programs, and Macao’s cross-media industries, the region is well positioned for AI-powered dance education. In this context, AI transforms teaching relationships, sensory experiences, and cultural transmission, creating a multi-layered “Human–Machine–Culture” learning ecology.

### **5.2.1 Intelligent Avatars and AI-Assisted Learning Systems.**

Some GBA universities have introduced AI avatars in class. For example, South China Normal University used A-Gui to teach the Yao Long Drum Dance, enabling students to engage with cultural stories and immersive scenes through interactive dialogue, visual simulations, and motion analysis. Building on this, the GBA could develop an AI Dance Learning System that integrates speech recognition, posture correction, and cultural databases, creating an intelligent feedback loop of “narration–movement–cultural reflection” to provide personalized, interactive learning.

### **5.2.2 Algorithmic Music and Immersive Audiovisual Environments.**

AI-generated music and immersive spaces are adding new cultural layers to dance education. In some cases, algorithmic sounds and adaptive lighting let students choreograph in dynamic environments, turning classrooms into live aesthetic labs. Collaborations—Shenzhen’s AI, Hong Kong’s AR/VR, and Macao’s digital arts—can create platforms and virtual performances, expanding both creative and cultural possibilities.

In the end, technology in GBA dance education is a means, not an end. AI enables cultural regeneration by letting students co-create meaning, aligning with the Two Innovations principle of renewing tradition intelligently and positioning the GBA as a model for tech-enabled, culturally grounded art education.

### 5.3 Interdisciplinary Integration as a Driver of Curricular Innovation

Interdisciplinary integration goes beyond combining subjects. In dance, it connects movement skills, aesthetic understanding, and technological literacy, fostering both cultural insight and structured practice.

#### 5.3.1 Constructing a “Lingnan Arts Synergy Curriculum Cluster”.

Building on Lingnan culture, GBA dance education should promote cross-disciplinary collaboration. A Lingnan Arts Synergy Curriculum could combine architecture, traditional theater, and dance—for example, using the Drunken Dragon or Waking Lion Dance to study spatial design, performance, and movement expression. This approach goes beyond simple “dance +” pairings, fostering multi-perspective knowledge co-creation and showing how cultural meaning arises through body, space, and ritual interactions. It offers a clear path for culturally grounded, conceptually rich curriculum reform.

#### 5.3.2 Creating a Cross-Disciplinary Educational Community in the Bay Area.

Within GBA integration, universities across Guangdong, Hong Kong, and Macao should collaborate beyond institutional boundaries. Guangdong provides rich cultural heritage and folk traditions, while Hong Kong and Macao contribute global methods and advanced creative technologies. This two-way exchange—sharing theory, perspectives, and local dance resources—creates a “South–North Complementarity and Cultural Coalescence” model, allowing local and global elements to develop in balance and strengthening the region’s educational and cultural ecosystem.

Through this process, The GBA can build a collaborative, culturally grounded education system, with interdisciplinary interaction driving sustainable modernization. Under the Two Innovations framework, dance education advances through cultural identity, technology, and interdisciplinary integration—shifting from transmitting culture to creating it, and from using technology to co-creating with it. This approach models art education modernization and positions the GBA as a hub for humanistic, creative, and forward-looking learning.

## 6 Conclusion

The “Two Innovations” concept provides both cultural logic and an actionable framework for modernizing dance education in the Guangdong–Hong Kong–Macao Greater Bay Area. Beyond a policy directive, it is an educational philosophy urging teachers to reshape values with cultural openness and humanistic care. Through AI empowerment, interdisciplinary integration, and regional collaboration, Bay Area dance education is moving toward a stage defined by cultural awareness, educational innovation, and technological integration. Dance should no longer focus only on skill transmission; it should foster cultural creation, aesthetic dialogue, and spiritual engagement. When students experience, create, and embody culture, they actively contribute to the Bay Area’s cultural community. This embodies the “Two Innovations” philosophy in contemporary dance education and charts a path for modernizing arts and culture in the region.

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