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CONTEMPORARY CHINESE DANCE: DECONSTRUCTING THE CONCEPT OF DANCE CREATION FROM HISTORY TO PRESERVE INTANGIBLE CULTURAL HERITAGE

Pattamawadee Chansuwan¹, Ourarom Chantamala², Sirimongkol Natayakulwong³, Peera
Phanlukthao⁴ and Supakorn Chalongpak⁵

¹Maharakham University, Thailand. Email: pattamawadee022@gmail.com

²Maharakham University, Thailand. Email: ourarom02@gmail.com

³Maharakham University, Thailand. Email: sirimongkol.n@msu.ac.th

⁴Maharakham University, Thailand. Email: peeraphanlukthao@hotmail.com

⁵Maharakham University, Thailand. Email: supakorn.c@msu.ac.th

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Corresponding Author: Pattamawadee Chansuwan
(pattamawadee022@gmail.com)

ABSTRACT

This study examines contemporary Chinese dance by deconstructing the creative concepts underlying dance productions derived from historical narratives for the preservation of intangible cultural heritage. The research aims to: (1) investigate the development of Chinese dance within the context of modern Chinese society, and (2) analyze the creative concepts of contemporary Chinese dance derived from historical sources. A qualitative research methodology was employed, including document analysis, literature review, and in-depth interviews with experts and practitioners. Data were analyzed using descriptive and interpretative approaches. The findings indicate that contemporary Chinese dance reflects an evolving integration of traditional cultural elements with modern artistic innovation. Choreographic creation emphasizes emotional expression through fluid body movement while incorporating historical narratives into performance design. The creative process involves reinterpretation of historical content, integration of traditional and contemporary aesthetics, development of stylized costumes, and the use of hybrid musical compositions. These findings demonstrate that the reconstruction of choreographic concepts from historical sources enhances awareness and appreciation of cultural heritage, while contributing to the preservation and transmission of intangible cultural heritage in contemporary contexts.

Keywords: Contemporary Chinese dance; Choreographic reconstruction; Creative process; Historical narrative; Intangible cultural heritage

1 INTRODUCTION

Chinese dance has evolved over thousands of years in close parallel with the development of Chinese civilization, reflecting continuous transformations in social structures, cultural values, and aesthetic systems (Tanner, 2021; Zhang, 2023). In its earliest stages, dance emerged within primitive societies as a form of ritual practice associated with worship, spiritual belief, and symbolic communication. These early forms were deeply connected to communal life and functioned as a means of expressing collective identity and maintaining relationships between humans and the natural and spiritual worlds (Turner, 1982). Dance at this stage was inseparable from daily life and religious practice, serving both functional and symbolic roles within society.

As Chinese society became more structured and complex, dance gradually developed into distinct forms, including court dance, folk dance, and religious dance traditions. Each of these forms carried different social and cultural meanings and fulfilled specific functions within society. Court dance reflected political authority, ritual hierarchy, and the power structure of ruling elites, often performed in formal ceremonial contexts. Folk dance, in contrast, expressed everyday life, emotional experiences, and regional traditions, reflecting the diversity of local cultures. Religious dance, on the other hand, conveyed spiritual narratives and cosmological beliefs, functioning as a medium of symbolic communication (Tanner, 2021).

Across successive historical periods, dance continued to evolve in response to social transformation, political change, and intercultural exchange. For example, the development of dance during the Shang and Zhou dynasties demonstrated its integration with ritual systems and political structures, emphasizing order, harmony, and symbolic representation. In later historical periods, dance forms became increasingly diversified in both style and function, reflecting the dynamic nature of Chinese society. This long historical trajectory highlights the depth and richness of Chinese dance as both an artistic and cultural practice, demonstrating its role not only as performance but also as a reflection of societal values and historical continuity (Tanner, 2021).

The evolution of Chinese dance continued through subsequent dynasties, with each period contributing unique characteristics and innovations that shaped its artistic identity. During the Qin and Han dynasties, dance inherited earlier ritual traditions while incorporating new influences from regional interaction and intercultural exchange, particularly

through the Silk Road, which introduced diverse artistic elements and enriched performance forms (Yihan Guo, 2025). These exchanges facilitated the blending of different movement styles, costumes, and musical elements, contributing to the development of more complex and expressive dance forms. In later periods such as the Wei, Jin, and Northern and Southern Dynasties, dance was influenced by cultural integration and shifting social conditions, resulting in expressive, individualized, and stylistically diverse performances.

The Sui and Tang dynasties marked a peak in the development of Chinese dance, characterized by strong institutional support, professional performers, and a wide variety of dance forms that reflected both courtly elegance and popular entertainment (Mongush, 1996). This period is often regarded as a golden age of Chinese dance, where technical refinement and aesthetic sophistication reached a high level. During the Yuan, Ming, and Qing dynasties, dance continued to develop through both court and folk traditions, incorporating theatrical elements and evolving into more complex performance systems, often integrating with opera and other performing arts (Lu Xing, 2004).

In the modern era, Chinese dance experienced significant transformation influenced by historical events, political change, and the introduction of foreign artistic concepts. Following the May Fourth Movement and the establishment of modern China, dance gradually developed into an independent art form, integrating traditional cultural elements with modern performance techniques and educational systems. Since the reform and opening up period, Chinese dance has become increasingly diverse, innovative, and globally engaged, reflecting both cultural continuity and artistic modernization. It has expanded beyond national boundaries and gained recognition in international contexts while maintaining its cultural specificity (Zhang Kai, 2023). Within this contemporary context, Chinese dance plays an important role in expressing cultural identity and transmitting cultural heritage. Contemporary Chinese dance demonstrates a strong tendency toward integration and innovation, combining traditional cultural elements with modern artistic approaches and creative experimentation. It reflects not only aesthetic development but also deeper emotional expression and symbolic meaning, allowing dancers and choreographers to explore identity, memory, and cultural values through embodied performance. Through choreographic creation, artists reinterpret historical narratives, transforming them into expressive movement, stage

design, and performance structures that resonate with contemporary audiences. This process involves selecting, analyzing, and reimagining historical materials, including legends, historical events, and cultural symbols, and translating them into visual and performative language. As a result, historical stories and cultural meanings are revitalized and communicated in new and engaging forms. The development of contemporary Chinese dance also shows increasing interaction with global dance practices, incorporating elements from international styles while maintaining a distinct cultural foundation (Zhang Thongyao, 2018). Furthermore, the integration of technology, modern aesthetics, and cross-cultural influences has expanded the creative possibilities of dance, enabling it to adapt to new media environments and audience expectations. Digital technology, multimedia performance, and innovative stage design have become important components of contemporary dance production, enhancing both artistic expression and audience engagement. Consequently, contemporary Chinese dance functions not only as an artistic practice but also as a dynamic medium for cultural preservation, communication, and transformation in a rapidly changing global context.

Tanner (2021) explains that Chinese dance has developed as an integral part of Chinese civilization, evolving in response to changes in social structure, ritual systems, and cultural values. The study emphasizes that early forms of dance were closely linked to religious practices and collective identity, functioning as symbolic expressions of social order and spiritual belief. This perspective highlights the role of dance not only as an artistic form but also as a cultural mechanism that reflects the relationship between society and tradition. Similarly, Yihan Guo (2025) points out that intercultural exchange, particularly through historical routes such as the Silk Road, played a significant role in shaping the diversity of Chinese dance. The integration of external influences contributed to the expansion of movement vocabulary, performance structure, and aesthetic expression, indicating that Chinese dance has continuously adapted to cultural interaction and transformation.

Mongush (1996) identifies the Sui and Tang dynasties as a peak period in the development of Chinese dance, characterized by institutional support, professionalization, and the emergence of diverse performance forms. This historical analysis demonstrates how state structures and cultural policies contributed to the refinement and dissemination of dance practices. In contrast, Lu Xing

(2004) argues that later periods such as the Yuan, Ming, and Qing dynasties saw the integration of dance with theatrical performance, leading to more complex and hybrid artistic forms. These developments suggest that Chinese dance evolved through a process of continuous reinterpretation, where traditional elements were adapted and transformed according to changing social and artistic contexts. Together, these studies indicate that the evolution of Chinese dance cannot be understood solely through historical chronology, but must also consider the dynamic interaction between culture, society, and artistic innovation.

Zhang Kai (2023) highlights that contemporary Chinese dance reflects a process of modernization that integrates traditional cultural elements with new artistic concepts, resulting in increased diversity and global engagement. This view is supported by Zhang Thongyao (2018), who emphasizes that contemporary dance demonstrates a strong tendency toward innovation, combining traditional aesthetics with modern choreography and global influences. Both scholars suggest that contemporary Chinese dance functions as a medium for cultural transmission, where historical narratives and symbolic meanings are reinterpreted to suit contemporary contexts. However, while these studies provide valuable insights into the development and characteristics of Chinese dance, they primarily focus on descriptive and structural aspects of performance. There remains limited exploration of the underlying creative processes through which historical narratives are transformed into contemporary choreographic works. In particular, the processes of conceptual deconstruction and creative reconstruction have not been systematically examined, indicating a significant gap in the literature that this study aims to address.

However, despite the extensive historical development and contemporary innovation of Chinese dance, existing research has largely focused on descriptive accounts of historical evolution, stylistic characteristics, and performance forms. While these studies provide valuable foundational knowledge, they often lack a deeper examination of the underlying creative processes that shape contemporary choreographic works. In particular, there remains limited investigation into how historical narratives are systematically transformed into contemporary dance through processes of conceptual interpretation and artistic reconstruction. The processes of conceptual deconstruction and creative reconstruction, which involve analyzing

historical sources, extracting essential meanings, and reinterpreting them into new artistic forms, have not been sufficiently examined in a structured and theoretical manner. This gap is especially significant in relation to the preservation and transmission of intangible cultural heritage, where creative adaptation plays a crucial role in maintaining cultural relevance and continuity. Without a clear understanding of these processes, it becomes difficult to explain how traditional cultural elements can be effectively sustained and revitalized within contemporary artistic practice. Therefore, this study aims to examine contemporary Chinese dance through the framework of conceptual deconstruction and creative reconstruction. The research seeks to investigate the development of Chinese dance within the context of modern Chinese society and to analyze how creative concepts are derived from historical sources for the purpose of preserving and transmitting intangible cultural heritage. By employing qualitative research methods, including document analysis and in-depth interviews, this study contributes to a deeper understanding of the relationship between historical narratives, creative processes, and cultural transmission. The findings are expected to provide both theoretical insights and practical approaches for artists, educators, and cultural practitioners in sustaining and developing Chinese dance in contemporary society.

By investigating the methods by which historical tales are converted into current choreographic practices for the preservation of intangible cultural heritage, this research seeks to increase both theoretical and practical knowledge of contemporary Chinese dance. The study specifically aims to achieve the following goals:

1. To critically analyze the development of Chinese dance in the sociocultural framework of contemporary China, paying special emphasis to the dynamics of cultural hybridity, globalization, and artistic modernization.
2. To research how historical tales are abstracted into symbolic, emotional, and artistic elements in modern dance practices through the process of conceptual deconstruction.
3. To examine how choreographers convert historical ideas into embodied movement, visual symbolism, musical composition, and stage design in order to examine the mechanics of creative reconstruction.
4. To assess how modern Chinese dance contributes to the transmission and maintenance of intangible cultural property, with a focus on adaptive reinterpretation as opposed to static conservation.
5. To provide a conceptual framework for choreographic metamorphosis that connects creative creation, symbolic interpretation, and historical narrative in the context of modern performing arts.

2 METHODOLOGY

This study employed a qualitative research design to investigate contemporary Chinese dance through the framework of conceptual deconstruction and creative reconstruction derived from historical narratives. The research aimed to explore the development of Chinese dance within the context of modern Chinese society, as well as to analyze how historical narratives are transformed into contemporary choreographic practices for the preservation and transmission of intangible cultural heritage. The qualitative approach was considered appropriate for this study, as it allows for an in depth understanding of meanings, perspectives, and creative processes within the field of performing arts. The research was conducted in two main phases. The first phase focused on document analysis, which involved the collection and examination of historical records, academic literature, research articles, and relevant documents related to Chinese dance, contemporary choreography, and cultural heritage. This phase aimed to establish a theoretical foundation and identify key concepts and frameworks that support the research objectives. The second phase involved field research, which included in depth interviews and participant observation. This phase aimed to gather empirical data from individuals with expertise and experience in Chinese dance in order to understand the process of transforming historical narratives into contemporary dance practices.

The population of this study consisted of experts and practitioners in the field of Chinese dance and performing arts. The sample was divided into two groups. The first group included five key informants who were experts in Chinese dance, contemporary dance, and historical studies. The second group consisted of five practitioners, specifically Chinese graduate students studying in performing arts programs. A purposive sampling method was used to select participants based on their knowledge, experience, and relevance to the research topic, ensuring that the data collected would be rich and meaningful for analysis. Data were collected through both documentary and field methods. Documentary data were obtained from books, academic publications, research studies, and electronic sources

related to Chinese dance and cultural heritage. Field data were collected through semi structured in depth interviews and participant observation. The interviews were designed to explore participants' perspectives on the creative processes involved in contemporary dance, while observation was used to gain insights into actual performance practices and contextual factors. Data collection included both primary data obtained from fieldwork and secondary data obtained from existing sources.

To ensure the validity of the research instruments, interview questions and observation guidelines were developed based on the research objectives and were reviewed by experts in the field of performing arts and cultural studies. Their feedback was used to refine and improve the instruments to ensure clarity, relevance, and appropriateness. In addition, data triangulation was applied by comparing information from multiple sources, including documents, interviews, and observations, in order to enhance the credibility and trustworthiness of the research findings. The collected data were analyzed using qualitative methods, including descriptive and interpretative analysis. Data from interviews and documents were systematically organized, coded, and categorized to identify patterns, themes, and relationships related to conceptual deconstruction and creative reconstruction. The analysis focused on understanding how historical narratives are interpreted and transformed into contemporary choreographic practices and how this process contributes to the preservation and transmission of intangible cultural heritage. The findings were then synthesized to provide a comprehensive explanation that aligns with the research objectives.

3 FINDINGS

This chapter presents the findings through an analytical interpretation of data derived from document analysis and in-depth interviews. The results are not presented as a chronological description but are organized into conceptual themes that explain how contemporary Chinese dance functions as a process of cultural reinterpretation and creative reconstruction. The findings address two main dimensions: the developmental characteristics of Chinese dance in modern society and the conceptual process through which historical narratives are transformed into contemporary choreographic practices.

Developmental Characteristics of Chinese Dance in Modern Society

The analysis indicates that contemporary Chinese

dance evolves through a process of selective cultural inheritance rather than direct preservation of tradition. The data suggest that choreographers do not replicate traditional dance forms in their entirety but instead extract specific elements that hold symbolic and expressive value. These elements include movement vocabulary, aesthetic principles, and narrative motifs derived from historical traditions. This selective approach reflects an active reinterpretation of cultural heritage, in which tradition functions as a resource for creativity rather than a fixed structure. As a result, cultural continuity is maintained through transformation rather than repetition. Another significant dimension identified in the findings is the conceptual transformation of historical meaning. The data reveal that historical narratives are not presented in literal or descriptive forms but are reinterpreted as abstract concepts and emotional themes. Choreographers translate historical content into symbolic expressions through movement, spatial design, and visual composition. This transformation indicates a shift from representational storytelling to conceptual expression, where meaning is constructed through embodied performance. The findings suggest that contemporary Chinese dance operates within a symbolic system that allows historical narratives to be communicated in a nonverbal and interpretative manner.

The findings also highlight the emergence of hybrid integration as a defining characteristic of contemporary Chinese dance. The analysis shows that traditional Chinese elements are combined with modern and global artistic influences, resulting in innovative and diverse performance forms. This integration includes the blending of traditional movement patterns with contemporary dance techniques, as well as the incorporation of modern music, stage design, and multimedia technology. The data indicate that such hybridization is strategically employed to enhance artistic expression and audience engagement. This reflects the influence of globalization while maintaining a strong cultural identity rooted in tradition. In addition, the study reveals that contemporary Chinese dance is increasingly shaped by new modes of dissemination and communication. The expansion of digital platforms and global performance networks has transformed how dance is produced, presented, and consumed. The findings suggest that choreographic works are adapted to suit diverse audiences, leading to a recontextualization of cultural content. Historical narratives are simplified, abstracted, or reinterpreted to increase accessibility and relevance. This indicates

that contemporary Chinese dance functions not only as an artistic form but also as a medium of cultural communication within a global context.

Conceptual Process of Creative Reconstruction

The analysis identifies a structured process through which historical narratives are transformed into contemporary dance. This process begins with the abstraction of historical content, where choreographers extract key ideas and thematic elements from complex historical narratives. The data suggest that this stage involves reducing historical material to its essential conceptual core, enabling it to be adapted into artistic form. This abstraction reflects a shift from historical representation to conceptual interpretation. Following this, the findings indicate that abstracted concepts are translated into symbolic forms. Choreographers convert ideas such as loyalty, sacrifice, and identity into movement language, gesture, and visual imagery. This symbolic translation serves as a bridge between conceptual meaning and artistic expression, allowing audiences to interpret complex cultural ideas through nonverbal communication. The analysis suggests that this stage is crucial in transforming historical knowledge into performative language.

The process then progresses to creative reconstruction, which represents the core of choreographic production. The findings show that choreographers integrate various artistic elements, including movement, music, costume, and stage design, to construct a cohesive performance. This stage reflects both technical expertise and creative interpretation, as choreographers shape the final work based on their artistic vision. The data indicate that this reconstruction is not constrained by historical accuracy but is guided by expressive and aesthetic considerations. Emotional articulation emerges as another central component of the process, as contemporary Chinese dance emphasizes emotional engagement as a key element of performance. Choreographic works are designed to evoke emotional responses, creating a connection between performers and audiences. Emotion functions as a mediating factor that enhances the communication of meaning, allowing audiences to experience cultural narratives on an affective level. The final stage involves the integration of contemporary elements into the performance context, where modern aesthetics, technological tools, and innovative stage techniques are incorporated to ensure relevance in contemporary society. This integration reflects the adaptability of

Chinese dance, demonstrating its capacity to respond to changing cultural and social conditions while maintaining its connection to historical roots.

Synthesis of Findings

The overall analysis demonstrates that contemporary Chinese dance operates as a dynamic system of cultural reinterpretation rather than a direct continuation of tradition. The findings indicate that its development is characterized by selective inheritance, conceptual transformation, and hybrid integration, while the creative process follows a structured pathway from historical abstraction to contemporary expression. This process highlights the role of dance as both an artistic practice and a cultural mechanism for preserving and transmitting intangible cultural heritage. Furthermore, the analytical framework developed in this study provides a deeper understanding of how historical narratives are transformed into contemporary choreographic practices, suggesting that contemporary Chinese dance functions as a site where cultural meaning is continuously reconstructed through artistic expression. This perspective contributes to both theoretical and practical knowledge in the field of performing arts, offering insights into the relationship between history, creativity, and cultural sustainability.

4 DISCUSSION

The findings of this study support the view that contemporary Chinese dance should be understood as a dynamic process of cultural reinterpretation rather than a static continuation of tradition. This perspective aligns with theories in performance studies, which conceptualize dance as an active process of meaning production shaped by social and cultural contexts (Schechner, 2013). The results demonstrate that contemporary Chinese dance should not be understood as a linear continuation of traditional forms, but rather as a dynamic and reflexive process of cultural negotiation, transformation, and reconstruction. This perspective aligns with broader theoretical frameworks in dance studies and cultural theory, which emphasize that dance is not merely a representation of tradition but an active process of meaning production within specific social and cultural contexts. As suggested in ethnochoreology, dance functions as both a reflection and a producer of cultural meaning, continuously reshaping identity through performance. This reinforces the argument that contemporary Chinese dance operates as a site of ongoing cultural reinterpretation rather than static preservation.

One of the key findings reveals that contemporary Chinese dance operates through selective cultural inheritance, which reflects a broader historical and theoretical pattern identified in both literature and cultural theory. Previous studies suggest that cultural systems are not transmitted in their entirety but are selectively retained and reshaped based on contemporary relevance (Adshead-Lansdale, 1994; Hall, 1997). In the context of Chinese dance, this selective process is evident in the way choreographers extract symbolic elements such as movement vocabulary, aesthetic structures, and narrative motifs from historical traditions. Rather than replicating tradition, they reconstruct it through reinterpretation. This finding is consistent with the concept of intangible cultural heritage, which emphasizes that heritage must be continuously recreated through practice rather than preserved in a fixed form. It also aligns with contemporary research on dance as a knowledge system, where artistic forms function as adaptive cultural expressions shaped by changing environments (UNESCO, 2003; Bangbon et al., 2023).

Furthermore, the transformation of historical narratives into symbolic and conceptual forms can be explained through semiotic theory, which plays a central role in understanding contemporary dance practices. Semiotics defines cultural expression as a system of signs through which meaning is constructed and communicated. In this study, historical narratives are not directly represented but are translated into symbolic forms such as movement, gesture, and spatial composition (Hall, 1997). This process reflects what semiotic scholars describe as the transformation of cultural content into sign systems that can be interpreted by audiences. In dance, these signs are embodied through physical movement, making meaning both visible and experiential.

This supports the argument that contemporary Chinese dance operates as a semiotic system, where meaning is constructed through the interaction between performer, movement, and audience interpretation. The shift from narrative representation to symbolic abstraction also reflects broader developments in dance theory. Contemporary dance is often associated with expressive and conceptual approaches that prioritize interpretation over formal structure. The findings of this study indicate that historical narratives are no longer presented as fixed stories but are transformed into flexible conceptual frameworks that allow for creative reinterpretation. This transformation aligns with theories of embodied cognition, which suggest

that meaning in performance is generated through bodily experience and sensory perception rather than textual representation (Turner, 1982; Schechner, 2013; Channuwong & Ruksat, 2022). As a result, contemporary Chinese dance enables audiences to engage with historical narratives in a more immersive and interpretative manner. In addition, the findings highlight the emergence of hybrid integration as a defining characteristic of contemporary Chinese dance. The integration of traditional elements with modern artistic techniques and global influences reflects the impact of globalization and intercultural exchange. This process is consistent with historical patterns in Chinese dance (Guo, 2025; Zhang, 2023), where cultural interaction has long played a role in shaping artistic forms. The incorporation of multimedia technology and contemporary stage practices further demonstrates how dance adapts to modern cultural contexts while maintaining its traditional roots.

In addition to cultural integration, the findings emphasize the role of emotional expression as a central mechanism in contemporary Chinese dance. Emotional articulation functions as a bridge between historical meaning and audience interpretation, enabling viewers to experience cultural narratives on an affective level. This aligns with performance theory, which suggests that artistic performance is not only representational but experiential, engaging both cognitive and emotional dimensions. The emphasis on emotion also reflects the principles of embodied performance, where the body serves as a medium for expressing and transmitting cultural meaning. The conceptual model proposed in this study further contributes to the theoretical understanding of contemporary Chinese dance by providing a structured framework for analyzing the process of creative reconstruction. The model outlines a sequence of stages, including historical abstraction, symbolic translation, creative reconstruction, emotional articulation, and contemporary integration. This framework reflects the complexity of artistic creation and aligns with interdisciplinary approaches in dance research. By illustrating how historical narratives are transformed into contemporary artistic expressions, the model highlights the role of creativity as a key mechanism in cultural preservation. From a broader perspective, the findings suggest that contemporary Chinese dance functions as both an artistic practice and a cultural system, operating at the intersection of history, creativity, and identity. The integration of theoretical perspectives from semiotics, cultural theory, and performance studies provides a

comprehensive understanding of how dance functions as a medium of cultural communication. In conclusion, contemporary Chinese dance is not merely a continuation of tradition but a dynamic and evolving form of cultural expression shaped by processes of selective inheritance, conceptual transformation, and cultural integration, demonstrating its vital role in preserving and transmitting intangible cultural heritage in a globalized world.

5 CONCLUSION

This study concludes that contemporary Chinese dance represents a complex, dynamic, and continuously evolving form of cultural expression that integrates historical tradition with modern artistic innovation. The findings demonstrate that the development of Chinese dance in modern society cannot be understood as a simple continuation of traditional forms, but rather as a multifaceted process characterized by selective inheritance, conceptual transformation, and cultural integration. These processes reflect a broader historical continuity in which Chinese dance has consistently adapted to shifting social, political, and cultural contexts while maintaining its connection to traditional values. From early ritualistic practices to court performances and contemporary artistic forms, Chinese dance has always undergone processes of reinterpretation and transformation. The present study extends this understanding by showing that contemporary dance does not merely preserve tradition but actively reconstructs it within new cultural and artistic frameworks. This dynamic nature highlights the adaptability of Chinese dance as both a cultural and artistic system capable of responding to modern societal demands while retaining its historical depth. The study also concludes that the transformation of historical narratives into contemporary dance involves a structured and systematic process of conceptual deconstruction and creative reconstruction. This process begins with the abstraction of historical content, in which complex narratives are reduced to essential conceptual themes such as identity, loyalty, and emotional experience, followed by their translation into symbolic forms through movement, gesture, spatial design, and visual composition, and culminating in creative reconstruction through choreography, music, costume design, and stage production. This process demonstrates that contemporary Chinese dance functions as a medium for expressing cultural meaning through non-verbal and embodied forms of communication, allowing audiences to engage with

cultural heritage on both intellectual and emotional levels.

In addition, the findings emphasize that contemporary Chinese dance operates within a broader framework of cultural hybridity and global interaction. The integration of traditional Chinese elements with modern artistic techniques and global influences reflects the impact of globalization and intercultural exchange on performing arts, where innovation emerges through interaction rather than isolation. Contemporary choreographers draw upon diverse sources, including traditional aesthetics, modern dance practices, digital technology, and multimedia production, to create innovative performance forms that are both culturally meaningful and artistically relevant. This integration demonstrates that cultural identity is not static but is continuously negotiated and reconstructed through artistic practice, suggesting that the sustainability of cultural heritage depends on its adaptability to new contexts and audiences. From a theoretical perspective, this research contributes to the understanding of performing arts by providing a conceptual framework that explains the relationship between history, creativity, and cultural preservation. The proposed model of conceptual deconstruction and creative reconstruction offers a systematic explanation of how historical narratives are transformed into contemporary artistic expressions, integrating insights from semiotics, cultural theory, and performance studies. By focusing on conceptual processes rather than purely stylistic or historical analysis, the study provides a new perspective on artistic creation, emphasizing interpretation, innovation, and cultural context. This contribution is particularly significant in the field of intangible cultural heritage, where preservation is increasingly understood as a dynamic and participatory process rather than a static form of conservation.

From a practical perspective, the findings offer important implications for choreographers, educators, and cultural practitioners, suggesting that the preservation of intangible cultural heritage can be effectively achieved through creative and innovative approaches that integrate traditional elements with contemporary artistic methods. By engaging with historical narratives in a critical and interpretative manner, choreographers can develop new performance forms that enhance cultural awareness and foster a deeper appreciation of cultural identity. The study also underscores the importance of emotional expression and audience engagement, as emotional articulation functions as a key mechanism

for communicating cultural meaning and creating immersive experiences that connect performers and audiences. In a broader context, contemporary Chinese dance is positioned as both an artistic practice and a cultural mechanism that contributes to the preservation, transmission, and revitalization of cultural heritage in a rapidly changing world. Finally, the study highlights directions for future research, including comparative studies across cultures, interdisciplinary approaches that integrate digital technology and media studies, and the application of the proposed conceptual framework in real world performance settings. These directions will further expand the understanding of contemporary performing arts and their role in cultural sustainability, reinforcing the importance of creativity as a central mechanism in preserving and transforming cultural heritage.

This study adds significantly to the body of knowledge about performing arts and cultural heritage. First, by shifting from descriptive historical study to a process-oriented view of choreographic development, it enhances current research on Chinese dance. This research offers a systematic framework of conceptual deconstruction and creative reconstruction, offering a deeper explanation of how historical narratives are transformed into contemporary artistic expressions, whereas previous studies have mostly concentrated on stylistic evolution and performance characteristics. Second, by showing that preservation is a process of dynamic reinterpretation and creative adaptation rather than reproduction, the study advances intangible cultural heritage (ICH) theory and is consistent with modern viewpoints on cultural sustainability.

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