An Exploration of the "Breaking the Boundaries" and "Reinvention" of the Dissemination Paths of Chinese Classical Dance Works Driven by Digital Technologies

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Abstract

The iterative advancement of digital technology has profoundly reshaped the landscape of cultural and artistic dissemination, offering a historic opportunity for Chinese classical dance to break through the boundaries of its inheritance and dissemination. Chinese classical dance is a body language system of Chinese civilization, with its physical language and aesthetic expression carrying profound cultural connotations. Against this backdrop, how to leverage digital technology to activate its cultural genes and achieve creative transformation and innovative development has become an important contemporary proposition. This paper focuses on the deep influence of digital technology on the innovative dissemination and dynamic inheritance of Chinese classical dance, delves into the dialectical relationship between its breakthrough of traditional art boundaries and its core mission of cultural inheritance, and constructs a new expression system integrating "form, meaning, and technique". It combines virtual reality technology and real-time interaction technology to reconstruct the spatiotemporal logic of the theater, enabling audiences to experience the "body and spirit" aesthetics through immersive interaction, and build a new "field" for dance among diverse cultural subjects. In the digital dissemination ecosystem, it expands the fragmented dissemination on short-video platforms and cross-media narrative strategies, promoting the breakthrough of classical dance from the circle barriers and forming a dissemination chain of "cultural symbols - youth culture - mass consumption", thereby expanding the survival space of classical dance and establishing a balanced mechanism and feasible path for "upholding tradition" and "innovation" in the "breaking the circle" dissemination of Chinese classical dance under the empowerment of technology. It ensures that digital technology is no longer a supporting role in dance but becomes an indispensable part of its texture, expanding the boundaries of dance dissemination and redefining the concepts of "body", "space", and "performance", ultimately serving as an important carrier for the construction of a dance cultural community.

Keywords

Breaking the circle, Cultural inheritance, Chinese classical dance, Technology-driven, Integrity and innovation

Introduction

The rapid development of digital technology has profoundly reshaped the ecological model of cultural and artistic communication. It has provided unprecedented opportunities for Chinese classical dance to break through the constraints of traditional circles and achieve wider dissemination [1]. This paper aims to deeply explore the underlying mechanism of the "circle-breaking" phenomenon in the dissemination of Chinese classical dance driven by digital technology, and further excavate the dialectical relationship between "circle-breaking" and cultural inheritance.

The analysis is carried out from two levels. At the core level, by constructing an expression system integrating form, connotation and technique, and using digital technology, virtual reality technology and interactive technology to reconstruct the logic of dance theater, an immersive "new field" of dance is created, which enables the vivid communication of the aesthetic charm of "body rhyme". At the extension level, relying on short-video platforms and cross-media narrative platforms, a communication chain of "cultural symbols - youth culture - mass consumption" is formed to break the

barriers between different circles.

Ultimately, this paper intends to construct a balance mechanism between "upholding traditions" and "pursuing innovation". It provides a feasible path for reshaping the survival and development of Chinese classical dance in the digital era, as well as a practical reference for building a dance culture community.

Relevant studies show that digital communication has achieved remarkable results in expanding the audience base, innovating expression forms, enhancing interactive experience and broadening communication channels for Chinese classical dance works [2]. It has effectively promoted Chinese classical dance to move from being "highbrow and unpopular" to gaining popularity among the public. However, behind the upsurge of "circle-breaking", there are also risks of homogenization and pseudo-classicism, such as the dilution of cultural connotation, the alienation of artistic essence and the generalization of aesthetic standards [3].

Therefore, this paper puts forward the core argument that while embracing the digital wave and achieving "circle-breaking" dissemination, Chinese classical dance works must adhere to the fundamental principle of "upholding traditions and pursuing innovation". "Upholding traditions" means adhering to the cultural genes, aesthetic characteristics and spiritual core of Chinese classical dance, to ensure the purity of the artistic essence and the distinctiveness of cultural identity. "Pursuing innovation" means actively exploring the effective integration path between digital technology and the artistic laws of classical dance.

The contemporary construction of Chinese classical dance is not only about reviving "the classics of ancient dance" and grasping "the charm of classicism". It also needs to construct "classicism" itself and reshape the "classicism" in the minds of contemporary people. It should be the contemporary continuation of the national cultural spirit and the contemporary construction of the style of traditional dance. We should use new technologies to tell Chinese stories well, activate traditional implications, and realize creative transformation and innovative development [4].

Based on the analysis of typical cases, combined with practical experience and relevant literature research, this study seeks to construct a balance mechanism and feasible path between "upholding traditions" and

"pursuing innovation" in the "circle-breaking" dissemination of Chinese classical dance empowered by technology. It provides theoretical thinking and practical reference for safeguarding cultural roots, activating the vitality of traditional art, and enhancing national cultural confidence, cultural awareness and cultural soft power in the digital era.

The technology-driven "circle-breaking" of Chinese classical dance is a wonderful dialogue between traditional art and the digital era. It breaks the barriers of time and space, breaks the "centralization" mode, reduces the sense of distance between the audience and the art, activates cultural genes, and constructs a diversified and symbiotic communication ecology.

In the context of globalization, effective cross-cultural communication and exchange have become a major challenge for human beings. Only through successful communication and exchange can the functions, values and significance of art be fully realized in human civilization. Therefore, finding a common cultural expression and an efficient communication carrier for Chinese dance art is the foundation for it to make its voice heard on the world stage, promote cultural interconnection and people-to-people bonds, and is also an important prerequisite for winning international discourse power.

Empowered by technology, communication barriers are broken, and the cultural industry has entered a new stage of ecological development. The dual empowerment of "culture + technology" will promote the cultural industry to focus its future development on the construction of cultural ecology. As an important part of cultural value output in the cultural industry, Chinese classical dance will also create more cultural brands with profound connotation, high value, market potential and core competitiveness with the further deepening of the integration of culture and technology.

From the dual empowerment of "culture + technology" to the three-track development of "culture + technology + art", traditional time and space constraints are broken in reshaping dance works. Immersive theater experiences allow the audience to "step into" paintings, dance with performers, "revive" ancient classical dance figurines, display the dancing postures of thousands of years, and realize cross-temporal inheritance. Furthermore, it realizes the "circle-breaking" dissemination of dance

works in cultural communication empowered by digital technology, builds a "new field" of cloud theaters, and breaks geographical restrictions through high-definition live broadcasts and online on-demand platforms, allowing Chinese classical dance to reach audiences around the world.

In the era of big data, short-video platforms provide an initial traffic pool for each work based on intelligent algorithm recommendation. Platforms such as Douyin and BiliBili accurately push clips of classical dance to attract young audiences, achieving spontaneous word-of-mouth communication [5]. By utilizing the traffic pool, relevant dissemination data of works can be obtained, including four key indicators: the number of likes, the number of comments, the number of reposts and the completion rate. On the basis of the initial traffic, algorithm-based superimposed recommendations are implemented to achieve effective dissemination and cultural value output of works, or to provide data support for innovation.

After dissemination, audience feedback is collected and analyzed. Through big data analysis of bullet screens and comments to understand audience preferences, it can guide content creation and communication strategies, promote the content innovation of Chinese classical dance, activate traditional cultural genes, and inject new vitality into Chinese classical dance in the process of dissemination.

Embedded empowerment of digital technology in Chinese classical dance works

When exploring the dialectical relationship between breaking the traditional artistic boundaries of Chinese classical dance and its core mission of cultural inheritance, this study constructs a new digital expression system. This system deeply integrates "form, connotation and technique" and is embodied in three dimensions. At the "form" level, through the accurate analysis of the rhythm of dance works and the in-depth decoding of cultural value based on the body language of Chinese classical dance, a communication information database is built to realize the digital enhancement of body vocabulary [6]. At the "connotation" level, with the help of Virtual Reality (VR) and Augmented Reality (AR) technologies, the profound artistic conception and cultural scenes contained in dance are visually presented

and expressed in a film-friendly way suitable for digital technology communication, so as to realize the immersive transmission of aesthetic connotation.

At the "technique" level, we take advantage of the dynamic and real-time characteristics of dance art itself and the creative techniques of dance works. This realizes the reconstruction and rejuvenation of the dance field under the empowerment of digital technology for traditional culture. It inherits the life direction and real features of a nation through the body, enabling the audience to perceive and participate in the dynamic generation process of "body charm" aesthetics. In this way, the audience can complete the transformation from watching to experiencing. This comprehensive digital reconstruction is the core path to solve the dialectical relationship between inheritance and innovation and expand the artistic boundaries of classical dance. Building a new integrated expression system of "form, connotation and technique" promotes in-depth internal development, namely inheritance. It reconstructs body vocabulary, including form, connotation and technique, with technology, activates cultural genes, and realizes the extensive communication and living inheritance of Chinese classical dance art [7].

Film-friendly expression

Art has had a communicative orientation since its birth. In today's era, the evolution of film and television technology and the expansion of media ecology are driving dance art to undergo a profound transformation from ontology to aesthetics. The audio-visual comprehensive characteristics of dance art make it naturally suitable for the communication mode of film-friendly expression. Thus, dance works widely appear in movies, TV programs and cyberspace. However, as the famous proposition put forward by communication scholar Marshall McLuhan goes, the medium is the message. After dance works are recorded, transformed and reconstructed in the form of images, their ontology has been deeply embedded in the symbolic system of film and television, realizing aesthetic reconstruction in secondary communication. Media not only reshape the expression characteristics of dance art, but also innovate the perception mode of the audience, and finally complete the transformation of dance aesthetic paradigm from stage-oriented to screen-oriented in the times [8]. The film-friendly expression of Chinese classical dance

is not only an innovation of artistic form, but also a model for the creative transformation and innovative development of traditional culture.

Its core lies in reconstructing classical spirit from a contemporary perspective. For example, the loyalty and righteousness of Guan Gong in *Dance Millennium* are transformed into the spirit of modern guardians. Only by adhering to the ontology of dance amid the technological upsurge can the thousand-year-old dance spirit truly come alive in the present era and become a cultural gene transcending time and space. Works such as *Banquet in the Tang Palace* and *Dragon King of Longmen Grottoes* combine dance with film and television narration, national-style music and visual effects to create phenomenal cultural IPs. Through narrative transformation, they arouse emotional resonance, dig deep into cultural connotations and focus on traditional cultural spirit. By deconstructing classics from a modern perspective, they achieve youthful expression of traditional culture, as seen in the dance drama *The Five Stars Rise in the East*. Another example is the dance drama *Awakening Lion*, which integrates Lingnan culture and aligns with the values of contemporary young people. The film-friendly expression of Chinese classical dance has become an important phenomenon in the innovative communication of traditional culture in recent years. The in-depth integration of film and television technology and dance art not only activate the contemporary vitality of classical dance, but also serves as an important carrier of cultural confidence. The fast-paced lifestyle has transformed the way people acquire information, shifting from comprehensive and three-dimensional to fragmented and shallow in meaning interpretation. Therefore, specific living conditions determine the psychological demands of contemporary audiences for appreciating dance works. This can be comprehensively analyzed from aspects such as creation mode, aesthetic characteristics, social influence and challenges.

In terms of the core innovation mode, the film-friendly expression strengthens the narrative function of dance works and achieves dual breakthroughs in technology. It reshapes the characteristic of dance art that it excels at expressing emotions but is weak in narration, making it more in line with the appreciation and acceptance level of contemporary audiences. Representative works such as *Dance Millennium* break the limitations of traditional

stages by embedding dance into historical stories. For example, *Orphan of Zhao* interprets the grief of Cheng Ying sacrificing his own son to save the orphan through body language, with fluttering water sleeves symbolizing the struggle in a pool of blood. Its emotional impact far exceeds that of lines. This is the charm of the film-friendly expression of dance works. It uses technology to endow the body with more ways of expression, creating art that dances to people and is loved by the public [9].

The dance language in film-friendly expression features seeking appropriate freedom within the constraints of dance vocabulary when it comes to lens application. For instance, the program *Dance Millennium* adapts the plot of dances in the theater, making the lens language complement the story of the dance works. On the other hand, the lens language must conform to the time-space rhythm of the dance works. Especially for the Chinese classical dance works discussed in this paper, film-level production technologies are adopted, shooting on location at historical sites and using natural landscapes to enhance the sense of time-space reality, creating panoramic immersive works. By using lens language, film-standard close-ups and camera movements amplify details, allowing the audience to see the depth of emotion that cannot be perceived in the theater. The most important aspect of the film-friendly expression of dance works is to activate dance vocabulary, break away from the accumulation of stylized movements, shift towards conveying emotions through dance, and advance from simulating forms to interpreting spirits. It multi-dimensionally integrates cultural symbols with the body language of Chinese classical dance, awakens cultural genes and enhances cultural confidence. Its popularity is not accidental, but the result of long-term accumulation of cultural connotations and aesthetic expressions. Using digital technology for film-friendly expression strengthens academic support, combines history with dance practice, and truly realizes the narrative upgrading of Chinese classical dance.

Returning to the origin and forging new paths

Chinese classical dance works generally adhere to the tradition of establishing images to convey meanings. Within a specific prerequisite cultural framework, forms are derived from images to elaborate the cultural attributes and aesthetic spirit of dance itself. In the digital age, its reconstruction practice lies more in accurately

capturing the contemporary spiritual charm and aesthetic field, and realizing the creative transformation of traditional forms with the help of digital technology. Specifically, Professor Wang Wei put forward two paths of reconstruction: The continuation of spirit and the reconstruction of language, as well as the exploration of cultural roots and the reproduction of history. The exploration of reconstruction can be further deepened under the empowerment of technology. The former uses motion capture and real-time interaction technologies to not only achieve accurate analysis of body language and the construction of databases, but also create new experiences of body charm that the audience can participate in and perceive. This makes the classical spirit radiate new vitality in the contemporary context.

The latter uses VR and AR technologies to visually present the dusty historical images and cultural scenes in an immersive way, realizing the exploration of cultural roots and the reproduction of history. Digital technology has thus evolved from a tool to a methodology, deeply embedded in the contemporary process of upholding integrity and innovation in classical dance - The new reconstruction of the cultural ontology of Chinese classical dance. In the digital age, the key to reconstructing this ontology lies in accurately capturing contemporary aesthetic charm and spiritual pursuit, taking this as a new field. It realizes the creative transformation of tradition with the help of technology.

The dance work *Colorful Lantern Carnival* in Henan Satellite TV's National Trend Festival skillfully integrates humorous, lively dance with the image of tri-colored glazed pottery of the Tang Dynasty. It perfectly interprets how Chinese classical dance achieves creative transformation under the empowerment of digital technology. This is realized through the two paths of spiritual continuation and cultural root exploration in the digital age. In dance works with film-friendly expression, a new texture of body language is constructed, taking the body language of dancers as the core of dance creation. With the help of precise stage scheduling and visual packaging enabled by digital technology, the physical movements of dancers correspond in real time to the flowing glaze colors of virtual Tang tri-colored glazed pottery. They also align with the visual elements of intangible cultural heritage skills. This endows the traditional body vocabulary of form, connotation and

technique with dynamic and interactive digital texture, creating an immersive interactive experience beyond the physical limitations of the stage, namely the construction of body charm aesthetics. While achieving creative transformation and innovative development through returning to the origin and forging new paths, the dance work reorganizes the time-space logic of the theater in communication. The real-scene stage is set at Jiuzhou Pool in the Sui-Tang Luoyang City National Heritage Park. Combining VR, AR and XR technologies. It skillfully integrates location shooting with the program scene, creating a new field where virtuality and reality coexist and ancient and modern times blend. This breaks the time-space constraints of traditional theaters, allowing the audience to walk through historical scenes, transforming from onlookers to participants, and realizing the upgrading from a physical venue to an aesthetic field. This not only enables the artwork to shape images and tell stories, but also allows the artwork to grasp the style and spiritual charm of the current era and achieve popularity in communication.

As a traditional TV broadcasting media, Henan Satellite TV has actively promoted media convergence and cross-platform communication. It takes advantage of the communication advantages of short-video platforms and social platforms, and has received timely promotion from official mainstream media such as *People's Daily* and Xinhua News Agency. Media has formed cultural and topic resonance, jointly building a discourse field of cultural confidence and national pride. They have formed a joint force for the communication of traditional culture between traditional media and new media, releasing the modern power of traditional culture.

Extensive expansion of digital technology in the communication field of Chinese classical dance

Digital technology has achieved profound extensive expansion of the communication ecology of Chinese classical dance. Its core lies in breaking the physical boundaries of traditional theaters and the limitations of linear narration. It builds a new communication field that is diverse, open and highly interactive. This expansion is mainly reflected in two dimensions. In the temporal and spatial dimensions, Virtual Reality (VR) and interactive technologies have completely reconstructed theater logic. They create a performance space beyond reality, turning

the audience from passive onlookers into immersive participants. This realizes the upgrading from a physical venue to an aesthetic field.

In the media ecology dimension, short-video platforms, with their fragmented and popular communication features, transform the essence of classical dance, namely body charm and postures, into easily accessible visual symbols. Through cross-media narrative strategies, they integrate into the multi-subject co-creation ecology from the perspective of new media. By breaking traditional creation barriers, integrating professional institutions, folk forces, technology teams and public participation, a multi-level innovation network is constructed [10]. A complete communication chain from cultural symbol shaping to youth culture infiltration and finally to mass consumption guidance is realized. Thus, the survival space of classical dance expands from a single stage to an infinitely extending cultural communication network woven by digital technology.

Reconstruction of temporal and spatial logic: Building a new dance field

The involvement of digital technology has fundamentally reconstructed the temporal and spatial logic of dance art. It makes dance art shift from a single physical theater to a composite connotative field. The core of this transformation is breaking the physical boundary of the proscenium stage. Through the construction of virtual scenes and the design of immersive experiences, a new field for the audience's spiritual wandering is created. The audience's identity is transformed from passive watching to active participation. Immersive dance constitutes a new field for dance theater performances. Its core lies not only in technological innovation itself, but also in the fundamental reconstruction of the temporal and spatial structure logic of theater performances. Traditional stage performances rely on closed time and space and one-way narrative expressions. The audience only receives information statically in the theater. In the immersive experience of the new dance field with reconstructed temporal and spatial logic, the audience is no longer passive recipients but active participants. Time is fragmented, space is decentralized, and the organization mode of dance texts tends to be non-linear, non-chronological and non-stage centered. In the transformation practice, dancers' performances rely on

the interaction and development of behavior, scene and emotion. Technical means are used to expand the narrative tension of dance movements.

The dance poem drama *Poetic Dance: The Journey of a Legendary Landscape Painting* shows the charm of time-space interlacing and dialogue between ancient and modern times through the design of circular screens and multi-level stages on the stage. After its core dance segments such as the Green Waist entered short-video platforms, digital technology pushed this temporal and spatial reconstruction to a new dimension. In the secondary creation on short-video platforms, dancers are no longer limited to theater stages. Through Augmented Reality (AR) and Computer Graphics (CG) technologies, they are placed in the green landscape painting *A Thousand Li of Rivers and Mountains*. Mountains become the setting of their performances, and clouds and mist flow between their sleeves. This builds a virtual theater beyond physical limitations. The performance space expands from a limited stage to the infinite rivers and mountains contained in *A Thousand Li of Rivers and Mountains*.

In traditional theaters, the audience are onlookers of the plot. In the short-video communication of *Poetic Dance: The Journey of a Legendary Landscape Painting*, technology brings the audience a brand-new sense of immersion. For example, VR perspective shooting lets the audience feel like a wisp of breeze, shuttling between dancers. Or they can become connoisseurs before the scroll, staring closely at every breath and movement of the Green Waist. This perspective makes the audience no longer just spectators, but participants who travel through time and space and wander in Northern Song landscapes. They immerse themselves in the green artistic conception with the dancers, completing the identity transformation from watching a painting to walking into one. By building virtual theaters and creating immersive experiences, digital technology not only reshapes the temporal and spatial logic of dance performances but also constructs a new field that can accommodate cultural images and individual emotional resonance. In this field, the spirit of classical aesthetics can flow and inherit vividly in the contemporary context.

Integration into communication ecology: Realizing multi-subject co-creation

Digital technology drives communication to shift from

traffic competition to meaning co-construction. Its core is not only tool innovation, but also the rewriting of ecological rules. The ultimate value of communication is becoming increasingly clear: connecting the breakpoints of civilization with technology, controlling the algorithm torrent with humanistic warmth. It allows the symbiosis and mutual learning of diverse cultures in the reconstructed ecology. Driven by digital technology, communication subjects have developed in a diversified way, ranging from professional troupes to individual creators. Communication channels have been expanded through platformization.

Short-video platforms such as Douyin, Kuaishou and Bilibili and social media platforms such as Weibo and Xiaohongshu play a core role, making the communication of dance works no longer limited to the small space of theaters. Communication content is fragmented and recreated in a groundbreaking way. Various modes of secondary creation make works no longer simple one-way communication, but two-way interaction with mutual exchanges. The communication mode is interactive. Bullet screens, comments, likes, online interactive teaching and the construction of virtual communities make communication no longer an echo in an empty valley, but a direct collision of ideas.

Multi-subject co-creation of Chinese classical dance is the core trend of the development of contemporary dance ecology. By breaking traditional creation barriers, integrating professional institutions, folk forces, technology teams and public participation, a multi-level innovation network is constructed. Professional troupes and schools provide academic system support. Cultural institutions open cultural relic resources as the basis for movement restoration. Technology companies develop AI motion capture and virtual scene construction technologies. Folk communities launch offline dance events. Young creators actively embrace new channels through live broadcasts, short videos and online courses for secondary creation. This multi-governance ecology not only activates traditional cultural genes, but also evolves classical dance from theater art to a flowing cultural scene.

The lights of the audience's mobile phones automatically form the starry sky stage design, completing an unprepared national co-creation. The audience expands from professional circles and cultural lovers to Generation Z, gamers and overseas audiences, achieving audience expansion. Classical dance moves from theaters to screens including mobile phones, computers and VR headsets, and integrates into urban landscapes such as light shows and flash mobs. It embeds into the virtual world such as the metaverse, breaking spatial boundaries. Through Chinese classical dance works, the development of industries such as cultural tourism including dance-themed cultural tourism projects, education including best-selling online courses is driven. It also boosts the development of cultural and creative products including IP derivatives, achieving industrial expansion. Chinese classical dance has become an important carrier for telling Chinese stories and showing cultural confidence, enhancing international influence and finally realizing cultural value expansion.

Exploration and reconstruction of the path of upholding integrity and innovation in Chinese classical dance empowered by technology

Against the backdrop of the technology-empowered era, upholding integrity and pursuing innovation in Chinese classical dance are not simply a binary opposition. They are a dialectically unified and symbiotic relationship. In the new context of civilizational dialogue, the cultural decoding and aesthetic reconstruction of Chinese classical dance have gone beyond simple formal innovation. This art form is moving from cultural self-verification to value output. It takes technology as the bridge and culture as the foundation. It uses body language to activate the modern interpretation of traditional concepts such as yin-yang dialectics and harmonious integration. It builds a living inheritance system of Chinese classical aesthetics through the dialectical unity of upholding integrity and pursuing innovation. For contemporary dance creations under the name of classical dance, their core connotation should be classical character. They should be based on traditional heritage. Their ultimate stage presentation should be establishing contemporary forms through classical images. These three elements are integrated into one whole, and none of them can be neglected.

Therefore, it is easy to see that upholding integrity is the foundation. Its connotation is far more than formal imitation. It means adhering to the traditional cultural genes, aesthetic core and physical ontology. This also

means that contemporary Chinese classical dance works must safeguard their physical methodology of form, spirit, strength and rhythm. They must also preserve the philosophical core embodied in them, such as yin-yang dialectics and harmonious integration, to ensure that their cultural identity is not diluted. Innovation, on the other hand, is the source of vitality. Its boundary lies in the principle that no technical application should damage the artistic ontology and spiritual core of dance. Technology plays a supporting role, not a dominant role as the artistic subject.

Balanced development of upholding integrity and pursuing innovation

In the tide of technology empowering Chinese classical dance, upholding integrity and pursuing innovation form the dual dimensions of its development. The two jointly promote the living inheritance of art through dialectical unity. Upholding integrity is the foundation. It reflects the conscious adherence to traditional cultural genes, aesthetic core and physical ontology. This is particularly evident in many classical dance works that reflect the contemporary spirit. These works are not water without a source. They are rooted in the profound cultural soil. They take classical body vocabulary as the carrier to highlight the ideological expressions of contemporary groups and individuals.

For example, many works in the 13th Lotus Award for Chinese Dance, including *Steed Painting*, *Awakening*, *Among Plants and Trees*, *Ballad of the Red Mountain Jade Dragon* and *Ritual of Dragon and Phoenix*, all reflect the contemporary spirit. They highlight the ideological expressions and ideological trends of contemporary groups and individuals. Inspired by Xu Beihong's series of galloping horse paintings, *Steed Painting* adopts the freehand brushwork style in its expression. It uses the image of horses to convey the consistent spiritual and cultural symbol of the Chinese nation. It symbolizes the hardships and perseverance of the Chinese nation as well as the forging ahead and awakening of the Chinese people. The success of such works lies in their firm adherence to the spiritual mainstream of national culture and the aesthetic ontology of classical dance.

Innovation has its boundaries. No technical application should damage the artistic ontology and spiritual core of

dance. In artistic works, technology serves as an enabler rather than a subverter. Whether *Steed Painting* uses multimedia technology to create the artistic conception of ink painting. Works such as *Ballad of the Red Mountain Jade Dragon* and *Ritual of Dragon and Phoenix* integrate modern visual installations into their stage design. Their goal is to more profoundly enhance the expressiveness of physical ontology. They aim to more vividly reveal the spiritual theme of the works, rather than weaken the narrative with excessive technical demonstrations.

Therefore, the boundary of innovative breakthroughs in the communication of Chinese classical dance works lies right here. Innovation must serve the deepening of artistic connotation and the expansion of space in expression. Any accumulation of technology that deviates from ontology will reduce dance to a vassal of technology.

Reconstruction of the breakthrough mechanism and the communication chain of new approaches

In terms of conceptual innovation, we should take the initiative to embrace technology and reshape communication thinking. We should shift from one-way output to interactive co-creation. We should move from stage-centered to scene-diversified. We need to expand the space for the existence and experience of dance. In terms of inheritance thinking, we should switch from protection-oriented to living inheritance. We should use technology to activate traditions, integrate them into contemporary life, and realize the reconstruction of the breakthrough mechanism and the expansion of new approaches in the communication chain.

We need to deeply build the chain of cultural symbols, youth culture and mass consumption, as shown in Figure 1. We should start with the construction and empowerment of cultural symbols. The core is to endow specific cultural elements with new meanings and charm. We should inject cultural significance and value reconstruction into works for their wide recognition and acceptance. We need to enable traditional cultural symbols or emerging cultural elements to be endowed with new meanings in line with contemporary aesthetics through creative design. Driven by emotion and value, contemporary consumption is increasingly shifting from material satisfaction to emotional resonance, community identity and value expression [11].
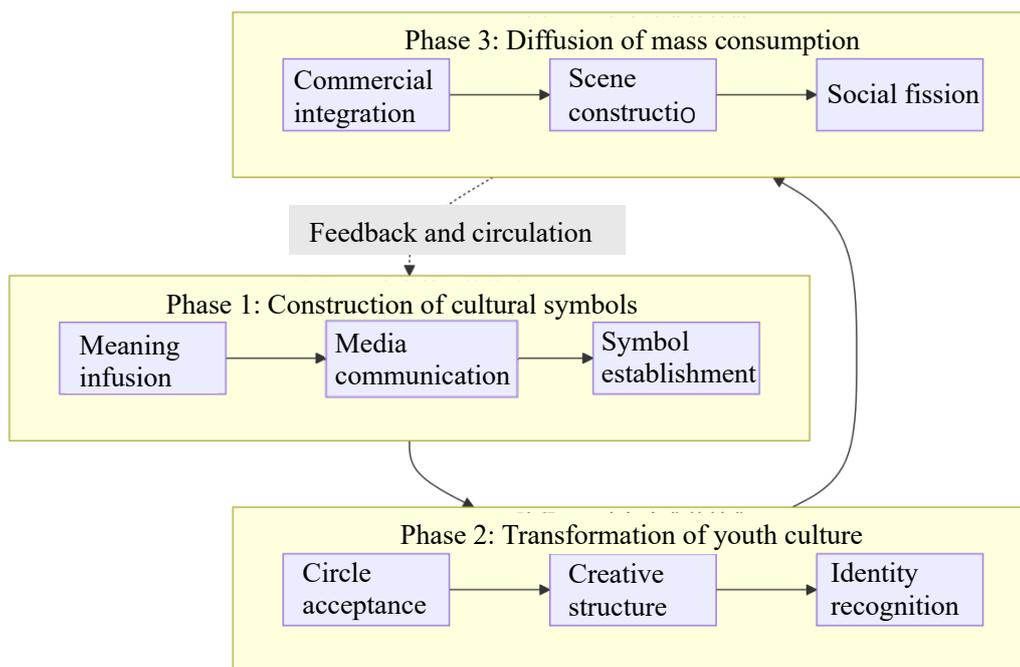
Figure 1. The communication chain of "cultural symbols - youth culture - mass consumption".

As one of the series of TV dance works by Henan TV, the success of "Sancai Nao Qiandeng" (Three Colors Celebrating a Thousand Lanterns) lies not only in the program itself, but more importantly in its role as a distinct "cultural symbol" that integrates dance art. It quickly entered the public eye through TV and online platforms, shaping cultural symbols and communication chains, stimulating the public's desire for cultural consumption and tourism experiences. It is a successful case embodying the complete communication chain of "cultural symbols - youth culture - mass consumption". It effectively promotes classical dance to break through circle barriers. It regards technology as a methodology to deepen artistic expression and narration rather than a gimmick for showing off skills. Thus, it enables classical dance to truly achieve living inheritance in the digital age. In conclusion, the formation of the "cultural symbol - youth culture - mass consumption" chain reveals the core logic of the current cultural communication and consumption market. It is an important illustration of how digital technology empowers the diversified dissemination of Chinese classical dance works to "break through circles" and create high-quality short videos. It allows audiences to pursue a balance between artistry and integrity in fragmentation. Through immersive narration and an immersive cultural experience space, and finally using big data and user portraits to achieve

layered and precise communication. On the one hand, it attracts traffic online (short videos, live broadcast previews). On the other hand, it carries out offline experiences (theaters, workshops, exhibitions) with the dual mode of live broadcasting offline activities online to achieve secondary communication. It realizes the complementarity between in-depth content and shallow reach.

Conclusion

The role of digital technology in Chinese classical dance has quietly transformed from an external "supporting role" to an inherent "texture" embedded in its artistic life. This fundamental shift has profoundly reshaped the core dimensions of dance. Technology no longer merely records the body, but endows it with expressive power beyond physiological limits. It digitizes and makes body language interactive, turning performances from one-off live events into a penetration from "rituals" to daily life. Looking ahead, digital technology will not only be a tool, but also an important carrier for building a global "dance cultural community". Anchoring the cultural direction amid the digital tide, digital technology serves as a crucial driving force for Chinese classical dance to achieve "breaking circle barriers" in communication and regain new vitality.

While the "breaking circle" effect is remarkable, there are hidden risks of undermining the artistic essence and

superficializing cultural connotations. "Upholding traditions" is the bottom line and soul. "Upholding traditions" and "pursuing innovation" are not opposites, but dialectically unified. Innovation must be carried out on the basis of a profound understanding and respect for the essence of traditions.

As General Secretary Xi pointed out at the Forum on Literature and Artwork: "For a tree to grow tall, its roots must be firmly established; for a river to flow far, its source must be unimpeded. The fine traditional Chinese culture is the spiritual lifeline of the Chinese nation, an important source for nurturing the core socialist values, and a solid foundation for us to stand firm amid the surging global cultural trends."

In this visually dominated digital era, the physical narration of Chinese classical dance shows unique communication advantages. It is like a set of dynamic "cultural QR codes", conveying the code of civilization through muscle memory and awakening cultural genes with physical aesthetics. At this new historical starting point, amid the surging global art trends, we should redefine the concepts of "body", "space" and "performance", work together to build a contemporary Chinese physical discourse system, and finally achieve the construction of a dance cultural community. This will make Chinese classical dance a flowing cultural gene in the pulse of the times, nurturing the flowers of core socialist values in the fertile soil of Chinese culture. We should actively embrace technology, adhere to cultural roots, and innovate expression methods. We should spread the essence of excellent traditional Chinese dance culture to the contemporary world more extensively, deeply and vividly. We can realize creative transformation and innovative development in the true sense.

Conflicts of Interest

The authors declare no conflict of interest.

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