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Revolutionizing Traditional Performing Arts: Harnessing New Quality Productivity through Innovative Conventionalization Thinking

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Abstract

As one of the top ten tasks of the 2024 government work report, "New Quality Productive Forces" points out the future development direction and trend of China. In essence, it calls for a transformative approach that integrates innovation and quality across multiple dimensions of societal development, ensuring that progress is not only measured in economic terms but also in the enrichment of cultural life and the elevation of educational standards. This is not only a requirement for technology and economy, but also a comprehensive requirement for education, culture, art, and other aspects. In order to promote the high-quality development of the integration of art and technology under the new situation, this article summarizes the innovative path of "conventionalization thinking" in the new era through an analysis of the "conventionalization" characteristics of traditional Chinese performing arts and the innovative stage art activities of director Zhang Yimou. Based on this analysis, this paper summarizes the new conventionalization thinking will play a leading role in the future development of Chinese performing arts.

Keywords: New Quality Productive Forces, Conventionalization Thinking, Performance,Zhang Yimou,Innovative Stage Art

Introduction

“Conventional” is a form of artistic expression that reflects life in traditional Chinese opera art. It also serves as a core technique in Chinese painting, calligraphy, and other traditional art forms, representing a highly refined and artistic abstraction of real-life experiences. *Conventionalization performance* refers to the long-term refinement and artistic processing of life movements, forming a standardized program action that the performer and the audience jointly assume its fixed meaning (Xu, Fu & Cui, 2005). Conventionalization thinking is a fundamental creative methodology in Chinese opera, permeating every stage of the artistic process and extending to all related fields. This way of thinking has also influenced

Other traditional Chinese performing arts, gradually evolving into a shared characteristic of Chinese performance culture.

Characteristics of Conventionalization Thinking

Since the rise of film and television,"conventionalization" has often been criticized as an obstacle to artistic expression. Critics argue that such conventions limit actors' creative freedom and lead to rigid performances and one-dimensional characters. This is due to the rapid changes in entertainment forms and changes in appreciation habits, resulting in a misunderstanding of the artistic characteristic of conventionalization.

Admittedly, action paradigms derived from ancient life may differ significantly from those of modern daily life. Yet, the movement patterns in traditional Chinese opera not only convey the practical functions of action but also emphasize rhythm, aesthetic atmosphere, and expressive nuance. Conventionalization, in this sense, exists to serve the portrayal of life and the shaping of character. At its core, it is a means of advancing the development of art forms—and it is inherently open to adaptation and innovation.Although Chinese opera emerged later than many other traditional performing arts, its enduring popularity over the past century and its establishment as a foundational discipline across all forms of traditional stage performance can be attributed to several key factors: the precision and systematic nature of its stylized expressions; its capacity to evoke emotional resonance that transcends time and space; and, perhaps most importantly, the meticulous refinement and dynamic innovation pursued by generations of performers in rendering each movement and gesture.

In Chinese stage art, the primary objective is often "box office success," meaning that economic value significantly influences artistic development. As a result, performers place great emphasis on cultivating unique skills, incorporating spectacular and emotionally compelling stylized movements within established performance paradigms. These techniques are carefully crafted through analysis of both character and audience expectations, becoming a central attraction that motivates audiences to purchase tickets.

A compelling example is the renowned Xu-style production *Lü Zhu's Fall from the Tower* , in which the heroine Lü Zhu, refusing to submit to authoritarian power, chooses to end her life by leaping from a tower. The play is full of singing, recitation, body skill , performance, and dance. Of particular note is the stylized representation of Lü Zhu's suicide and the sadness and despair before suicide to the act—both regarded as signature performance highlights.

In the original performance by Xu Biyun, the stylized "suicide" sequence involved a side-front somersault from a stack of three tables, ending in a flat-back landing on the stage. When passed down to her student Bi Guyun, the scene was further intensified to enhance audience immersion and the realism of the action. A four-meter-high pavilion was constructed on stage, and the movement was revised into a front flip directly from the elevated structure, landing flat on the stage. Due to the extreme risk of spinal injury and potential paralysis, this version was eventually modified by Mou Yuandi. Her adaptation involved jumping from the platform into a seated position on stage, emphasizing aesthetic beauty and enhancing the visual appeal. At the same time, the performance placed greater emphasis on emotional expression rather than physical danger(Zhao, 2021).This production

has consistently sold out across performances, and despite evolving through three generations of performers since its debut in 1925, it continues to captivate audiences. Even video recordings convey an immersive, breathtaking experience—demonstrating the enduring power and artistic appeal of conventionalization performance in Chinese opera.

This pursuit of conventionalization is not limited to stage art. It permeates various forms of traditional Chinese art—whether it's the strokes and strokes of calligraphy, the use and layout of colors in Chinese painting, the rhythm and rhyme of traditional poetry, or the mortise and tenon structure and central symmetry of ancient architectural art. Chinese art has a strong modular expression, and sometimes different combinations of components can create new artistic genres or styles(Xu, 2023). Ancient artists were particularly skilled at extracting commonalities from life, embodying the Daoist ideal of "conforming to the natural way" in a simple to freehand form in every piece of work, allowing viewers to see infinite possibilities from the work.

Extracting, exaggerating, transforming, beautifying, and standardizing, but never clinging to form,but rather as a means to harmonize realism with abstraction, rationality with emotion, and freedom with discipline. Using breath to drive rhythm and cadence,While foundational techniques were punctiliously trained and polished, artists simultaneously engaged in imaginative fabrication and fluid recombination—ultimately constructing an artistic universe of infinite variation.

The Commonality between Computer Programs and Conventionalization Thinking

In 1703, Gottfried Wilhelm Leibniz published his first paper on the binary number system, explicitly acknowledging that he had drawn inspiration from the ancient Chinese Bagua (Eight Trigrams) attributed to Fuxi. This historical moment illustrates how the theoretical foundation of the Fourth Industrial Revolution may be seen as converging with traditional Chinese cosmology—specifically, the notion that “from one comes two, from two comes three, and from three comes all things.” Such synthesis gave rise to elements of modern technological thought.

The world change triggered by the Industrial Revolution, much like the conventionalization thinking found in traditional Chinese arts, can be viewed as a highly condensed arrangement and combination of human labor.However, while the Western industrial model emphasized fixed mechanisms and high-speed automation to achieve economic growth, ancient Chinese culture distilled labor into refined, aestheticized, and infinitely variable forms of expression—articulating the world and the self through a humanistic and artistic lens—and brought humanities and art to its peak. Nowadays, in film, television and stage plays, audiences often express concerns over a "global aesthetic decline",and actors with opera skills have become the "dual guarantee of acting skills and appearance". Innovative integrations of operatic traditions with modern technological aesthetics—such as the immersive, New National Style Yue opera New Dragon Gate Inn—have emerged as cultural phenomena, attracting younger audiences to the theater and contributing to the revitalization and upgrading of the performing arts industry.

As the notion of a “community with a shared future for humankind” becomes an increasingly accepted global paradigm, the new era—with its novel modes of production and

emergent technological forces—demands that we reinterpret, recombine, and catalyze new forms of artistic expression.Art, technology, and the economy are no longer separate domains; rather, they are converging into a sustainable and synergistic chain of development, essential for navigating the challenges of the Fourth Industrial Revolution and those still to come.

Building a New Thinking Model for Performance

Models are among the most ubiquitous and functionally effective tools in everyday life. Once the foundational logic of a task is clearly defined, and subsequent processes are constructed upon this basis, outcomes can be achieved with greater efficiency and significantly reduced error rates. Performing arts, like other disciplines, also require the development of more systematic and operationally effective models.

In mainstream performance training today, the commonly adopted framework consists of four core elements: vocal music, dialogue, form, and performance. However, Chinese performing arts emphasize a more comprehensive and nuanced structure—namely the “Four Skills” (singing, recitation, acting, and combat) and the “Five Techniques” (hands, eyes, body, methods, and steps). These principles reflect a deep commitment to dynamic coordination, internal-external unity, and expressive coherence. Every movement on stage is expected to originate from genuine emotional intent, follow a complete arc from initiation to resolution, and remain contextually appropriate within the dramatic setting.

The foundation of performance lies in imitation. In Western performing arts, the primary object of imitation is real life, with actors drawing predominantly from personal experiences and emotions. While this approach can yield authentic and emotionally resonant performances, it often results in instability in performance quality. In contrast, Chinese stage art adopts a more structured and hierarchical model of imitation. Initially, performers emulate renowned masters and established role models, prioritizing the accurate reproduction of canonical works and stylized conventions. Only after mastering these codified routines do they turn to real-life observation, using personal insight and interpretive skill to elevate their artistry. This process promotes a more professional and disciplined training system, ensuring a stable foundation in technique and performance quality.

This training process is relatively time-consuming—traditional opera performers typically begin their training in early childhood, as many techniques (known as tongzigong, or "childhood skills") are extremely difficult to master once physical maturity is reached. However, given that most individuals today begin serious career planning only after entering university, it is neither practical nor necessary for students majoring in performance to fully replicate this traditional training path. Instead, adopting a modular training model—i*mitating classical works → practicing components → freely combining elements*—can yield highly efficient and effective results. In the early stages, performers’ creative autonomy can be temporarily de-emphasized in favor of rationalized and structured recombination of established techniques. This approach not only significantly enhances performance skills but also fosters performers’ creative thinking and innovative capacity over time.

In recent years, university courses on traditional Chinese opera appreciation have gained widespread popularity online and on campus, often drawing full attendance and

enthusiastic responses. This surge in interest can largely be attributed to a pedagogical shift: instead of relying on lengthy theoretical lectures and passive video screenings, instructors now engage students through live demonstrations and in-class participation. By guiding students to imitate classic routines and practice traditional movement patterns, these courses offer an immersive, hands-on experience that enables students to connect with the aesthetic and performative power of traditional art at close range. This experiential approach has proven effective in fostering a stronger sense of cultural identity among younger generations, inspiring them to actively engage in cultural transmission, re-enter the theater space, and contribute to the revitalization of the performing arts market.

Moreover, the potential applications of programmatic—or conventionalization thinking models in arts education extend well beyond this context.

Literature Review

Technology Empowers new forms of Expression

Stage art is inherently interdisciplinary, requiring close coordination among various creative and technical roles. When the traditional integrity of each discipline is preserved, integrating any one of them with advanced technologies can lead to the emergence of novel stage aesthetics and performance formats.

In 2017, renowned director Zhang Yimou introduced a groundbreaking conceptual performance, *Dialogue: Fable 2047*, in which cutting-edge technology was assigned a central role alongside traditional art forms. This “dialogue” between ancient cultural expressions and contemporary technological advancements created a dynamic interplay that invited audiences to reflect on the future of human-technology relations. In an interview, Zhang remarked, “Human beings will not be destroyed by artificial intelligence; I believe it is more likely that humanity will destroy itself. *Dialogue: Fable 2047* represents my contemplation on the future” (Ren, 2018). On the stage, traditional guqin melodies interlaced with laser light sabers to evoke the entanglements of modern digital life. Local operatic performance intersected with hand-held iPads dance to highlight the disorientation between the virtual and the real. The reversal of roles between puppeteers and robotic arms provoked deeper reflections on human agency in an automated future. Technologies such as holographic projection, drones, and programmable light arrays were not merely tools, but active performers in their own right, ultimately reinforcing the production’s central theme: that technology must serve humanity and contribute to a shared vision of harmony and beauty.

This vision was powerfully brought to life during the “Beijing Eight Minutes” performance at the closing ceremony of the 2018 Pyeongchang Winter Olympics. In this presentation, 24 roller skaters and 24 intelligent robots—each equipped with a transparent ice screen—executed a meticulously synchronized choreography with ground projections, offering the world a vivid glimpse of New China's technological sophistication and artistic innovation. The performance was further supported by advanced material technologies: self-heating costumes made of graphene ensured performer comfort in extreme temperatures, while ultra-light panda puppets—crafted from aluminum alloy tubing, carbon fiber strips, and integrated LED lighting—demonstrated the seamless fusion of engineering ingenuity and creative expression. These technological breakthroughs provided a robust material foundation for a performance that symbolized the convergence of tradition, innovation, and national identity on a global stage.

On December 15, 2024, director Zhang Yimou further advanced his innovative trajectory with the premiere of the resident production *Macao 2049 at MGM*. The whole performance is 80 minutes in total, divided into 8 paragraphs, using 8 international common languages, covering 8 kinds of traditional Chinese performing arts—each recognized as an item of intangible cultural heritage. At the same time, it skillfully integrates modern technology from 20 countries and regions around the world, giving a new presentation form to traditional intangible cultural heritage. To foster receptivity among younger audiences and promote intergenerational transmission of traditional culture, Zhang adopted a child's perspective in the visual and character design, endowing the artistic imagery with a sense of charm and accessibility. His intent was to enhance the lasting emotional resonance and cultural appeal of the performance. In an interview, Zhang reflected: "If we look at the process of civilization from the perspective of linear time, one end is the 5000-year-old civilization, and the other end is the future of accelerated and repeated calculation by science and technology. *Macao 2049* gathers the two ends of time and space at the moment, bringing the East and the West together here. Harmony without uniformity, culture sharing for all beauty! (Southern, 2024)"

Through the integration of classical performance techniques, repeated rehearsals based on precise stage blocking, and innovative recombinations of narrative structure, scenography, cast, costumes, props, and audience relationships, a new visual representation of China is being projected to the world. This cognitive model embodies what can be called a "new conventionalization thinking," which is driving the contemporary evolution of stage arts. Light, shadow, and holographic images are being added to more and more stages, and clothing, makeup, and props are constantly innovating in new materials. Stage art is constantly bursting with new vitality under the empowerment of technology.

Innovative Creation mode of Human-Computer Interaction

With the opening of the era of artificial intelligence, the relationship between humans and machines has become a common concern in the world, and this has also become a new topic in artistic creation. From AlphaGo's historic victory over professional Go players to AIGC-generated artworks winning top international awards and the rapid development and widespread adoption of tools like ChatGPT, the trajectory toward a future of harmonious coexistence between humans and artificial intelligence appears increasingly inevitable.

From the perspective of new quality productive forces, human artistic creation and its aesthetic characteristics can be categorized into three distinct eras: the era of traditional media characterized by artificial aesthetics, the era of new media marked by digital aesthetics, and the emerging era of human–machine collaboration in artistic creation, defined by what scholars now refer to as "co-creative aesthetics"(Xiao, 2024). In this context, the conventionalization thinking model—particularly the processes of imitating classical works and practicing modular components—proves especially applicable to the early-stage training of artificial intelligence. Once AI models have been trained, whether applied in scriptwriting assistance, virtual reality-based rehearsals, or AI-generated stage design and previews, these modular, combinatory approaches not only drive innovation from within but also significantly enhance productivity in artistic creation.

Due to the requirement of ensuring 100% accuracy, there are two visual simulation

systems behind the entire performance of *Beijing Eight Minutes* to assist the director in completing rehearsals, namely the "OpenGL Performance Assistance Training System" designed by a virtual visual team formed by Beijing Institute of Technology and Beijing Film Academy, and the "Beijing Eight Minutes Cultural Performance Preview System." Two systems can simulate the entire performance process according to the director's plan, presenting the actor's movement trajectory, position information, formation changes, movement speed, etc. in various forms such as visual interfaces, drawings, videos, etc., helping the director to control, make decisions, and improve the performance plan. Specifically for the performers, the system can also generate their own movement trajectory and rhythm for each person. Without considering the people next to them, they can also know when to do what actions, greatly improving rehearsal efficiency (Chen, 2018).

Perhaps the most vivid embodiment of human–machine interaction lies in the design and performance of virtual characters. From Japan's virtual pop idol Hatsune Miku to China's Luo Tianyi, and the recent proliferation of virtual idols, actors, and presenters, artists and technologists， people use holographic images to revive the fallen superstars and use artificial intelligence to build a perfect world in their dreams so that the characters in the virtual world and the real world can perform and live together. Through iterative refinement grounded in new conventionalized thinking, they have become an evolving medium for artistic expression and a novel means of dream-making in the digital age.

Creating new Viewing Experiences and Relationships in the New Media Environment

In the digital age, new media technology is widely applied, from social media to streaming platforms, from virtual reality to real-time interaction. New media technology has gradually integrated into the interaction between audiences and artworks in a free combination way, creating new viewing experiences and relationships.

Digital platforms empower performance modes that transcend the limitations of time and space, effectively expanding and responding to the evolving demands of contemporary audiences (Bi, 2023). Traditional performances are often limited to physical venues, but with the help of the new media platform, audiences can watch performances at different times and places through the virtual platform. This convenience enables more people to actively participate in the performance activities and expands the audience of the performance. At the same time, the new media technology applies "sound, light, and electricity" to the extreme, and the possibility of stage art has been greatly expanded. This not only makes up for the shortcomings of the traditional performance viewing space but also breaks the "fourth wall" between the performance area and the audience, turning the entire theater into a performance space and effectively expanding the spatial dimension of the performance (Zhao, 2018).

Transform communication methods and enrich the possibilities of works. Contemporary online immersive theatre already allows audiences to engage with performances with maximum autonomy and minimal technical barriers (Liu, 2024). Looking ahead, virtual reality technologies are expected to further enhance the sense of presence by enabling audiences to vividly experience stage environments and atmospheres, thereby fostering deeper emotional connections with characters. The real-time interactive function allows the audience to have real-time communication and interaction with actors, other

audiences, and even the production team of the performance, enhancing the sense of participation and immersion in watching the performance. Guided by the idea of emphasizing immersion, the audience can also participate in the creation of works as actors, connecting secondary and tertiary creations to enrich the possibilities of the works.

Create personalized services and get new social experiences. Through social media platforms, performance teams can directly interact with the audience, release the latest news and behind-the-scenes footage, and attract more attention and participation. Additionally, data analytics and personalized recommendation algorithms allow platforms to tailor content suggestions to individual users based on their preferences and behavioral patterns, enhancing both satisfaction and overall viewing experience. These platforms also offer features such as “cloud viewing boxes,” which create semi-private virtual spaces where audiences can not only watch performances together but also experience a reciprocal gaze—observing art and fellow viewers while simultaneously being observed by performers and peers. This mutual awareness creates a dynamic social dimension to online performance, blending spectatorship with interaction (Wang, 2024).

Multi-Disciplinary Integration and Innovation to Create New Industries

Charlie Munger created the "multi-disciplinary mental model," which combines important thinking models from various disciplines across disciplines and completes validation iterations through application in different life situations. By employing this way of thinking, Munger claimed to have made the right decisions in 99% of life’s major choices. Similarly, the essence of new quality productive forces lies in the high-efficiency, high-quality integration of diverse elements—particularly cutting-edge technologies—into coherent systems that drive innovation and transformation across industries.

As General Secretary Xi Jinping emphasized in his keynote speech at the 11th Congress of the China Federation of Literary and Art Circles and the 10th Congress of the China Writers’ Association, "Today, all kinds of arts are interconnected, and all forms of expression are intertwined. The Internet, big data, artificial intelligence, etc., have given birth to the innovation of literary and artistic forms and broadened the space for literary and artistic creation." As a specific form of advanced productivity, new quality productive forces are the fundamental result of scientific and technological innovation, intersection, integration, and breakthrough(Ma, 2024).

A vivid example of this transformation is director Zhang Yimou. His path to innovating high-tech stage art was rooted in his strong background in fine arts, which enabled him to develop a distinctive understanding of light and shadow. He applied these visual insights to film, then extended cinematic thinking to stage production, and ultimately integrated advanced technologies seamlessly into performance design. This multi-layered fusion exemplifies how cross-domain thinking can yield not only artistic innovation but also new economic value (Jiang, 2018). For instance, by applying the immersive drama model to cultural tourism, the experience economy has flourished.

Across the globe, art exhibitions are beginning to combine digital technologies with local traditions, using light projections, holography, and 4D environments to create immersive, dreamlike experiences, guiding tourists to think about ultimate issues such as

human and universe, human and nature, and human nature and self. The immersive script killing, escape from secret rooms, interactive and storytelling exhibitions, and experiential classrooms that have emerged in China in recent years are all new quality productive forces under this concept.

This deep integration mirrors the logic of new conventionalization thinking—that is, building upon classic narrative structures, refining each creative component, and then combining them with immersive methods across various industries to form entirely new models of production and engagement. In the future, performance art can be combined with virtually any field, leveraging high-tech tools to give rise to diversified and hybrid industry ecosystems.

New Thoughts on the Harmonious Coexistence of Human Beings and Nature

However, development is invariably accompanied by crisis.

In May 2025, OpenAI's latest artificial intelligence model, O3, reportedly refused to shut down, while another advanced model, Claude Opus 4, posed what appeared to be a threat to human safety. At present, we are unable to definitively determine whether these AI systems have attained autonomous consciousness, nor can we clearly assess whether such conscious AI would inevitably endanger human existence. As technological applications become increasingly diverse and pervasive in contemporary society, humanity finds itself caught between anticipation and anxiety—on the one hand, we eagerly await the advent of the era of Artificial General Intelligence (AGI); on the other hand, we harbor deep concerns that self-aware AI might one day become the "terminator" of carbon-based life (Song, 2025).

The 2021 "*Going Out of the Anthropocene*" Future Science and Art Exhibition deeply explores new models of exchange and mutual learning between science and art. The term *Anthropocene* originates from geology as a warning about humanity's potential role in precipitating a planetary crisis. In response, the exhibition sought to unite leading artists and scientists in a joint effort to conceptually and creatively "escape" the Anthropocene. The exhibition focuses on science's continued role in providing the contextual foundation and forward-looking vision for artistic development, while also highlighting how artistic perception and imagination can, in turn, enrich and inform scientific inquiry. Scientists and artists cross the boundaries of their respective fields, working together on the underlying logic and aesthetic foundation of insight and creativity, inspiring and collaborating with each other. By transcending disciplinary boundaries, scientists and artists engaged collaboratively at the levels of insight, creativity, and shared aesthetics, stimulating each other's thinking and practice. The catalytic interactions emerging from their cross-disciplinary exchanges have already generated new thought experiments and cognitive breakthroughs, fostering a fusion effect at higher dimensions of knowledge production—and opening up new pathways toward harmonious coexistence between humanity and nature (UCCA, 2021).

In an era shaped by technological acceleration and ecological uncertainty, both artists and scientists are increasingly aware of the existential challenges posed by environmental transformation. This shared awareness calls for a profound rethinking of the relationship between humanity and the natural world—from an anthropocentric paradigm where "man is the measure of all things" to one in which "all things are the measure of man." This philosophical shift aligns with traditional Chinese concepts such as tian ren he yi (the unity of

heaven and humanity) and dao fa ziran (the Dao follows nature), underscoring the enduring relevance and foresight embedded in Chinese aesthetics and metaphysics.

While the operational logic of new conventionalization thinking parallels that of artificial intelligence—both relying on the recombination of modular components to generate novel outputs—what sets new conventionalization thinking apart is its embedded ethical orientation. Rooted in values such as respect, inclusivity, and boundary dissolution, it offers a philosophical framework for reimagining the relationship between humans, nature, and technology. From the perspective of technological ethics, these values advocate for a more responsible and human-centered deployment of emerging technologies, emphasizing co-evolution rather than domination. In the realm of artistic philosophy, new conventionalization thinking challenges rigid disciplinary boundaries, promoting a dialogic, iterative, and pluralistic approach to creation. Thus, it may serve not only as a cognitive model for innovation but also as a normative guide for fostering ethical, sustainable, and symbiotic futures in both technological and artistic domains.

Discussion and Conclusion

Art serves not only as a mirror of social reality but also as a vehicle for articulating ideals and guiding the imagination toward the future.

Although the development of art entails breaking away from existing paradigms and rules, it inevitably gives rise to new ones—rules that not only align with the logic of social evolution but may also help guide its trajectory. The new era requires the development of art to be forward-looking, which requires us to broaden our horizons and approach art development from a broader perspective, starting from the future. This is precisely where the advanced nature of new conventionalization thinking is revealed: it encourages the free recombination of artistic elements to explore, transcend, and reconfigure boundaries. Yet, thanks to the continued presence of classical components, this innovative process avoids the pitfall of becoming a disjointed or incoherent hybrid, ensuring that artistic expression remains rooted, recognizable, and sustainable.

New quality productive forces represent a forward-looking mode of productivity—one that inherently demands harmony with nature and prioritizes sustainable, symbiotic human development. In this context, the performing arts, with their roots in both natural dialogue and communal interaction, offer a critical lens through which we can examine and practice this transformation. While the origins of theater may be debated, its evolutionary trajectory has always involved negotiating boundaries—between the self and the other, between the real and the imagined, and between the human and the natural.

New conventionalization thinking, as a methodology rooted in programmatic logic, reflects this evolution. By emphasizing the imitation of classical forms, it ensures continuity with cultural and artistic traditions. Through disciplined engagement with performative components, it cultivates mastery and control. And, most importantly, through modular combination and cross-disciplinary innovation, it generates a form of artistic production that is not only adaptable and experimental but also sustainable in its creative momentum. This mode of thinking reaffirms the potential of performance—when integrated with high technology and guided by cultural foresight—to become a driving force in the generation of new productive forms, capable of shaping future industries and contributing meaningfully to

global cultural ecosystems.

Ultimately, in reconciling tradition with innovation, human creativity with ecological consciousness, new quality productive forces chart a path forward for the arts: one that not only reflects reality, but actively envisions and constructs more sustainable futures.

Theoretical and Contextual Contributions

This research makes dual contributions to both theoretical advancement and contextual practice, particularly in the intersection of traditional performing arts and new quality productive forces.

Theoretical, this study innovatively constructed a "new conventionalization thinking" model, breaking through the long-standing binary opposition between traditional stylization and modern innovation. Existing studies on conventionalization performance have either emphasized the preservation of traditional formulas (e.g., operatic conventions) or focused on technological disruption in performing arts, rarely integrating the two. Moreover, the proposed model of "imitating classics → practicing components → free recombination" fills the gap in systematic training methodologies for contemporary performing arts education, offering a operable path to balance inheritance and innovation.

Contextually, this research is situated against the backdrop of the Fourth Industrial Revolution and the national strategy of developing new quality productive forces in China. It responds to the urgent need for transformation in the performing arts, especially as traditional forms confront shrinking audiences and rigid structures. By demonstrating how technologies such as AI, holography, and virtual performers can be integrated into stylised frameworks (e.g., immersive operas), this study offers a new trajectory for revitalising traditional arts. The case of *New Dragon Gate Inn*, for instance, exemplifies how technologically enhanced performances can attract younger demographics while expanding the industrial boundaries of traditional genres.

Beyond its practical applications, the study provides a cultural perspective on the development of new productive forces. While technological innovation is often framed in economic or industrial terms, this research foregrounds the role of cultural soft power. By leveraging conventionalization thinking to fuse tradition and technology, it reinforces cultural confidence and proposes a Chinese solution to global concerns such as the "aesthetic degradation" of digital-era entertainment.

In summary, this study supplements the existing knowledge system by theorizing the adaptability of conventionalization in the digital era and provides actionable strategies for performing arts to thrive amid technological disruption, thereby contributing to both academic discourse and the practical advancement of cultural industries in the context of new quality productive forces.

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