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THE INFLUENCE AND DYNAMISM OF WESTERN DANCE IN GUANGXI, CHINA: YOUTH ENGAGEMENT AND SOCIO-CULTURAL IMPACT

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ABSTRACT

This study examines the influence and dynamism of Western dance in Guangxi, China, focusing on its role among the new generation of dance students and its socio-cultural impact. The research aims to analyse the dissemination and adaptation of Western dance in Guangxi and explore its significance for young dancers in the region. Using a qualitative, multi-method approach, the study combines in-depth interviews with participants from three distinct groups selected through criterion-based sampling. The key informants included eight established dance professionals. Additionally, questionnaires, observations, and document analysis were conducted across three private dance schools in Nanning, Baise, and Jingxi from 2023 to 2025. Key findings reveal that the historical dissemination of Western dance in China reflects asymmetrical power dynamics and state-mediated cultural governance. Guangxi's peripheral status fosters unique patterns of hybridization, blending Western techniques with Zhuang and Yao traditions. Dance education operates as a neoliberal project, promising social mobility while reinforcing ethnic and class hierarchies; and Urban dance scenes serve as sites of state-engineered cosmopolitanism, masking spatial inequalities. The study concludes that Western dance in Guangxi embodies a paradox of cultural globalization: it simultaneously empowers youth through global connections while disciplining them within nationalist and market-driven frameworks. Its novelty lies in challenging traditional core-periphery diffusion models by centring borderland perspectives and revealing how marginalized communities reinterpret dominant cultural forms.

KEYWORDS: Western Dance, Cultural Globalization, Dance Education, Hybridity, Youth Identity.

1. INTRODUCTION

The globalization of dance has facilitated the cross-cultural exchange of artistic practices, leading to the widespread adoption of Western dance forms in non-Western societies, including China (Li, 2024). In Guangxi, a region known for its rich indigenous dance traditions such as the “*Zhuang and Yao ethnic dances*”, the growing presence of Western dance styles including “*ballet*”, “*Latin Dance*”, “*jazz*”, and “*hip-hop*” reflects broader socio-cultural transformations influenced by modernization and globalization (Louis, 2023). The dynamism of Western dance in Guangxi raises critical questions about its role in shaping the artistic preferences of the new generation of Chinese dance students and its broader impact on local cultural identity (Lin et al., 2024). While Western dance offers new avenues for creative expression and professional development, its integration into a region with strong traditional dance heritage invites an examination of cultural adaptation, hybridity, and potential tensions between global and local artistic practices (Li, 2024; Peng, 2024).

Western dance made its entry into China during the late 20th century because economic reforms paired with international exposure triggered the creation of new dance academies that taught ballet and modern dance (Tang et al., 2024). The Guangxi arts university together with local performance groups in the region embraces western dance methodology through their formal educational programs which unite with classic Chinese dance styles. Through this artistic amalgamation young dancers find themselves in a distinctive dance territory which demands them to safeguard cultural legacy alongside accepting worldwide art expressions (Hao & Chantamala, 2022). The quick spread of Western dance practices among youth groups produces worries about cultural erosion of native dance traditions (Xu & Jirajarupat, 2022). People admire Western dance because of its modern status and its connection to prestigious international tournaments and contemporary performance arts (Liu et al., 2024). The relationship of western and traditional dance types in Guangxi demonstrates how global artistic traditions interact locally with regional cultural practices (Dai et al., 2022). Western dance exists distinctly in Guangxi because this area has both ethnically diverse populations and a strongly maintained regional tradition unlike Shanghai and Beijing which adopted Western dance during decades past (Deng, 2024).

The Zhuang as well as Yao and Miao communities traditionally employed dance as a storytelling and ritual platform while using it to create social bond (Jiang & Chonpairot, 2021). Western dance practices restructure traditional ethnic cultural institutions and enable both traditional conflicts and innovative changes to occur. Scholars examine this cultural contact in Western dance through China’s dance environment to demonstrate the development of mixed choreographic styles though others warn that profiting from ethnic dances for tourists may turn spiritual cultural heritage into staged attractions for entertainment purposes (Zhang, 2025).

The contemporary dance students in Guangxi exhibit cultural adaptability through their interest in both Western dance practices and traditional dance heritage. Young dancers are adopting Western techniques to enhance their careers, as achievements in ballet and contemporary dance are recognized globally (Chen, 2024; Liao & Chonpairot, 2021). At the same time, the Chinese Government promotes traditional dance forms through sponsored initiatives as part of its national cultural preservation strategies, while global influences interact with these governmental cultural policies (Mo, 2024).

This study explores the role of Western dance among a new generation of Chinese dance students in Guangxi and its impact on the socio-cultural aspects of life in the region. It makes significant contributions by directly addressing two core research objectives: analyzing the dynamics of Western dance in Guangxi and examining its role among young Chinese dancers. Firstly, the study provides a systematic investigation into how Western dance has evolved and established itself within Guangxi’s dance ecosystem. It offers empirical insights into its popularity, adaptation, and institutionalization in an area historically rooted in ethnic dance traditions. This research fills a critical gap in understanding the localized dynamics of Western dance beyond China’s major metropolitan centres. Secondly, the study examines the perspectives of young dance students in Guangxi, exploring how they engage with Western dance forms. This engagement may serve as a medium for artistic expression, a pathway to professional opportunities, or a cultural import that intersects with their traditional identities. The findings contribute to broader discussions on globalization and cultural identity in the performing arts, particularly in non-Western contexts where global and local art forms coexist.

Focusing on the phenomenon of Western dance in Guangxi, the study investigates its social and cultural effects, revealing how this dance style may either facilitate intersocietal exchange or disrupt local dance traditions. The findings will provide valuable insights for dance instructors, cultural decision-makers, and academic researchers aiming to strike a balance between preserving local cultural heritage and embracing global dance traditions within China's modern cultural landscape.

2. LITERATURE REVIEW

Scholarly interest has grown about dance globalization, primarily because scholars are delving into how western dance forms spread through non-western communities (Fensham & Kelada, 2012). In China, major urban centers including Beijing and Shanghai have extensive documentation detailing the entry of Western dance through ballet, contemporary, jazz, and hip-hop styles (Xin & Saearani, 2024). However, academic research has not yet clearly determined how Western dance interacts with ethnic communities in Guangxi, where traditional Zhuang and Yao folk dances thrive (Liu & Natayakulwong, 2023). Therefore, this review aims to combine existing research about dance globalization and Western dance adoption in China, while simultaneously examining socio-cultural effects by analyzing their development in Guangxi.

The theoretical approach of cultural globalization provides researchers with effective tools to study the spread of Western dance. According to Deng (2024), globalization produces hybrid cultural expressions when worldwide and regional values combine, thereby generating novel performance arts. Furthermore, the concept of "glocalization" is vital to dance research because interpretations of Western technique often occur within native cultural frameworks (Wang & Li, 2025). Chinese ballet artists in productions such as "The Red Detachment of Women" combine classical ballet techniques with Chinese national themes to present revolutionary-themed stories. Similarly, the modern dance scene in China also creates its distinctive identity by merging traditional aesthetics with contemporary global influences (Kang & Phanlukthao, 2023).

Ballet arrived in China during the early 20th century through Russian cultural influence (Guang & Phanlukthao, 2025). Subsequently, the

economic reforms from the late 1970s through the 1980s marked the point when Western dance gained broad institutional backing, specifically through the establishment of dance academies, and its techniques became part of official academic curricula. Contemporary dance also emerged in China during this period; although initial skeptical reactions toward it, it eventually gave way to official recognition of its art status (Miao, 2022). Notably, the increasing strictness of dance education programs in China has contributed to Western dance gaining a dominant standing in the country because young dancers now view it as a crucial pathway to global professional opportunities (Yan, 2023). However, in Guangxi as well as in other parts of China, traditional Chinese dance forms continue to clash with Western dance, primarily because ethnic dance traditions strongly uphold the local culture.

Western dance holds significant importance for Chinese students in contemporary dance education. The research reveals that contemporary dancers between 18 and 35 currently view Western dance as a representation of modernization and worldwide networking that generates possibilities in artistic development and career progression (Lin et al., 2024). National cultural policies and state-sponsored initiatives aim to protect traditional Chinese dance structures while the dancers must balance these priorities with global dance movement trends (Rowe et al., 2020; Wu et al., 2024). The Chinese Dancers Association develops Western dancing programs alongside Chinese cultural elements because they aim to establish contemporary dance in Chinese style (Peng, 2024). The two perspectives demonstrate wider discussions about cultural identity against increasing globalization since this particular theme remains relevant for Guangxi's ethnic minorities who protect their traditions while exploring international artistic

Western dance integration contributes to China's performing arts through enhancement of artistic diversity along with cultural exchanges and new performing creative possibilities (Liu & Natayakulwong, 2023). The combination of Western dance has sparked worries about traditional dance form eliminations especially in areas where ethnic minorities face discrimination (Huang, 2025). Western dance adoption among Guangxi youth population has caused Zhuang and Yao communities to abandon their traditional dances because they consider them outdated and less prestigious (Wang et al., 2023).

Tourism-related commercialization of ethnic dance performs superficial ethnic displays at the expense of authentic meaning. The contradictory dance trends in Guangxi region reveal the necessity of developing a delicate comprehension method between Western dance practice and local traditional cultural expressions specifically in ethnically diverse locations.

Research about Western dance in China mostly studies the urban areas and fails to investigate the distinct characteristics of Guangxi province. The research presented by Shun and Boonsrianun (2023) about Western dance institutionalization in Beijing and Shanghai lacks understanding of Guangxi's cultural particularities which impact how art practices are formed through ethnic and regional elements. The adaptation process of Western dance in China is investigated by Sun (2023) but their research lacks an evaluation of the specific perspectives and circumstances of Guangxi dance students adjusting between global and local dance styles. The research targets a regional gap by exploring Western dance practices in Guangxi while investigating its influence on students and analysing the cultural dimension of these practices.

3. METHODOLOGY

3.1. Research Design

This study employs a qualitative research design to comprehensively explore the dynamism of Western dance in Guangxi, China, and its role among the new generation of dance students. The research adopts a multi-method approach, combining in-depth interviews, questionnaire surveys, observational fieldwork, and document analysis to ensure methodological triangulation. This design is particularly suited to the study's objectives as it allows for a nuanced understanding of the cultural, educational, and socio-economic factors influencing the adoption and adaptation of Western dance in Guangxi. The research is grounded in an interpretive paradigm, which emphasizes the subjective experiences and meanings that participants attach to Western dance within their local context. By focusing on three private dance schools across Nanning, Baise, and Jingxi cities, the study captures regional variations while maintaining a consistent analytical framework. The temporal scope of 2023-2025 enables the examination of recent trends and emerging patterns in Western dance education and practice.

3.2. Data and Sampling

The sampling strategy for this research involves purposive selection of three private dance schools in Guangxi Zhuang Autonomous Region, representing the capital city (Nanning) and major regional centers (Baise and Jingxi). These schools were selected based on three key criteria: their location in strategically important cities, their specialization in Western dance forms (street dance, jazz dance, and ballet), and their status as large-scale institutions with professional teaching teams. The sample includes Wanna Fitness Club Co., Ltd. (Nanning), Wu Letian Dance Art Training Center (Baise), and Jingxi In the Name of Dance Training Center Co., Ltd. (Jingxi). This stratified sampling approach ensures representation across different urban contexts within Guangxi while maintaining focus on institutions where Western dance is actively taught and practiced. The sampling frame extends beyond the schools themselves to include multiple stakeholder groups: key informants (professional instructors and dance experts), casual informants (studio executives and students), and general informants (parents of dance students).

3.3. Participants and Procedure

The participant pool comprises three distinct groups selected through criterion-based sampling. Key informants include eight established dance professionals with recognized credentials from national associations such as the China street dance association and Chinese dancers' association. These individuals, including Xinling Nong (Jazz Dance specialist) and Ding Huang (Breaking Dance expert), were selected for their deep expertise and influence in Guangxi's Western dance scene. The insights from studio executives together with dance students from the three institutions along with parents of dance students comprise the casual informants for this research. The insights of Western dance education from the perspective of parents belong to the group of general informants. The research data collection method includes a step-by-step sequence starting with studio documentation analysis then moving to observation of dance classes afterward interviewing key informants followed by distributing questionnaires to students and their parents. The research design uses a step-by-step sequence which allows earlier findings to direct the next stages of information acquisition.

3.4. Measures and Tools

Four primary research tools were developed for data collection. First, a semi-structured interview guide was created for key informants, covering themes of cultural adaptation, pedagogical approaches, and perceived impacts of Western dance. Second, a standardized questionnaire was designed for dance students and parents, utilizing Likert-scale items and open-ended questions to assess attitudes, motivations, and cultural perceptions. Third, an observational protocol was established for systematic documentation of dance classes, focusing on teaching methods, student engagement, and cultural hybridization in choreography. Fourth, a document analysis framework was implemented to examine studio curricula, promotional materials, and policy documents. All tools were pilot tested with a small group of participants from a non-sampled studio to ensure clarity and cultural appropriateness. The tools were designed to collect complementary data: interviews provide depth, questionnaires offer breadth, observations yield behavioral insights, and documents furnish contextual understanding.

3.5. Data Analysis Methods

The study incorporates thematic analysis together with aspects of content analysis for its methodology. The researchers used NVivo software to conduct iterative coding that began with descriptive research question-based coding before moving into pattern identification through coding to develop themes. Constant comparative analysis of observational notes assists in identifying both pedagogical practices and performance styles which repeat frequently. The analysis of documents applies directed content analysis techniques to discover direct and indirect indications of Western dance forms and traditional dance forms respectively. The researcher maintains reflexivity throughout analysis sessions through memo-writing and peer debriefing sessions to reduce interpretive distortions. Different data sources merge through a triangulation protocol that analyses method convergence and divergence systematically to boost the credibility of end results.

3.6. Ethical Consideration

International social science research benefits from the established ethical process within the investigation. Before starting the study

participants receive complete knowledge about research objectives combined with procedural information and rights acknowledgment before consenting to participation and audio recording. The parent of young dance students must provide consent while the student also needs to agree before participating in research. The protection of research documentation anonymity offers complete data confidentiality because all personal details are erased from research documents. All participants learn about the freedom to discontinue their study participation at any point without suffering any negative consequences. Specific methods were incorporated to mitigate power-based influences between teachers and students by conducting interviews outside schools premises. Typical data protection systems make use of encryption methods and digital file storage solutions along with physical restriction of research access points. The institutional review board gave their approval for the research project to begin before continuous ethical supervision started overseeing adherence since day one. The study emphasizes extensive measures to address cultural issues that arise when showing ethnic dance traditions next to western dance features before the findings are verified by community members before publication.

4. FINDINGS AND DISCUSSION

4.1. Overview of Themes

This study explores four interconnected themes that collectively examine the influence and development of Western dance in Guangxi, China. The first theme, Dissemination of Western Dance in China, establishes the broader national context of how Western dance forms were introduced and institutionalized. The second theme, Dissemination of Western Dance in Guangxi, China, narrows the focus to the regional level, analyzing how these dance styles have been adopted and adapted within Guangxi's unique cultural landscape. The third theme, Value and Trends of Western Dance Education and Dance Career in Guangxi, investigates the educational and professional dimensions, assessing why Western dance appeals to students and how it shapes career aspirations. The fourth theme, Analysis of Role and Dynamism of Western Dance in Guangxi, China, delves into the socio-cultural impact, examining how Western dance interacts with local traditions and influences youth culture.

4.2. Dissemination of Western Dance in China: A Critical Analysis

The historical trajectory of Western dance in China reveals a complex interplay between cultural imperialism, selective adaptation, and revolutionary appropriation that mirrors the nation's turbulent socio-political evolution. The initial period (1900-1948) demonstrates how Western dance entered China not as a pure art form but as cultural collateral during a

vulnerable era of forced openness, where Wang and Chansuwan (2022) observation about "clashing cultures" significantly understates the asymmetrical power dynamics at play. The May Fourth Movement's influence (1919) paradoxically accelerated this process while ostensibly promoting cultural nationalism, its radical rejection of tradition created a vacuum eagerly filled by Western performance aesthetics, as illustrated in figure 1 given below.



Figure 1: Anna Pavlova, A great Ballerina of 20th Century.

Retrieved from <https://mo.mbd.baidu.com/r/1AuZuL0WuOs?f=cp&rs=3769188628>

During this period, numerous Ballet, Modern dance, and Folk dance troupes from various countries came to China to perform. The Shanghai Cultural Archives document several related events. For example, in 1922, the Russian ballerina Anna Pavlova held a public performance in Shanghai.

The path of Western dance development in China proceeded with unusual theater traits during the complex post-1949 era which brought together strict international relations and domestic cultural mandates. During the development period from 1949 to 1979 state socialism exhibited its ideological control of dance activities. Thus figure 2 shows the Commemorative photo of the dance teachers training class held in 1954, emphasizes the implementation of Soviet dance standards within the 1950 Friendship Treaty acted as an active political operation which accepted ballet

as progressive art but restricted Western dance forms as exhibits of bourgeois deterioration. The Communist Party chose which dance techniques to adopt to create their dual strategic approach between propaganda utilization and eliminating subversive practices. State-controlled dance policies operated through three stages to enforce control under which Soviet ballet serves as an implement to build aesthetic forms supporting the state propaganda, in this way figure 3 shows the red detachment of women in the history of Chinese ballet creation.

During the period from 1949 through 1979 political power controlled the formation of Western dance in China as a fundamental historical process. Soviet ballet entered Chinese cultural circles through ideological changes which resulted in discrimination against non-ballet western dance forms. The "acceptance and exclusion" dual approach under Cold War

conditions demonstrated the special power of dance to convey national ideas while reflecting the hard choices that cultural developments had

to face. Chinese dance began its path toward diversified integration only after China started its reform and opening-up era.



Figure 2: Commemorative Photo of the Dance Teachers Training Class Held in 1954 at Xiang'er Hutong in Beijing's Dongcheng District.

Retrieved from <https://www.bda.edu.cn/xygk/yshm/index.htm>



Figure 3. The ballet "The Red Detachment of Women" is a Milestone in the History of Chinese Ballet Creation.

Retrieved from: https://view.inews.qq.com/k/20200903A0OZCX00?pc=&web_channel=wap&openpp=false

The time between 1980 and 2023 brings a dual effect of worldwide connection through globalization. The revival of ballet for *Swan Lake* in the 1980s, illustrated in figure 4, showed that China wanted to reconnect with Western art but also created a system that used ballet to build global connections supported by state authority. According to Yoon (2021), bypassing official channels was a key strategy as it gained popularity among Chinese youth through pirated VHS tapes and underground practice groups, serving as an act of cultural revolution



Figure 4: The 1984 Performance of *Swan Lake* in Hangzhou.

Retrieved from <https://mr.baidu.com/r/1A5PSHyIQIE?fc=cp&rs=3128598992&ruk>

Moreover, at that time, the Chinese government actively implemented a policy of "bringing in" international talent inviting numerous world-class dance companies to

against established structures. The popularity of jazz dance among Shanghai elite contradicts street dance's popularity among those who work for it thereby revealing Western dance reception divides along class lines. Modern researchers label this process cultural democratization although official hip-hop competitions with state support show how rebellious forms transition into state-sanctioned institutions. The year 1980 marked an essential period for western dance revival in china.

perform in China. For instance, as mentioned in the "Shanghai Wen Hui Bao" on October 19, 2024, as shown in figure 5.

莫斯科大剧院芭蕾舞团携《斯巴达克斯》归来



Figure 5: Screenshot of the Ballet "*Spartacus*" Mentioned in the Shanghai Wenhui Daily on October 19, 2024.

Retrieved from: <https://info.whb.cn/mobile/2024-1019/index.html?timetemp=1742927327471&page=5>

Furthermore, Tao Jin, the late young dancer was the first in China to learn and practice street dance. He travelled to the United States to study street dance under the renowned Funk dance pioneer Pop N Taco. He was among the earliest

Chinese including dancers from Taiwan to receive direct instruction from street dance masters. Figure 6 illustrated that, Tao Jin is hailed as the 'Father of Chinese street dance' (Wilcox, 2022).



Figure 6: Tao Jin, "Father of Chinese Street Dance".

Retrieved from <https://baike.baidu.com/item/%E9%99%B6%E9%87%91/10925720>

The historical examination of Western dance in China demonstrates three main contradictions that show its entry occurred through foreign military pressure in the early 1900s and ideological suitability during the 1950s while neoliberal market interests came into play in the late 1980s. National identity crises that occurred during post-imperial fragmentation, socialist construction and post-Mao reforms provided conditions for each Western dance movement to gain popularity in China. During these supposed cross-cultural intersections East and West presented an unequal balance of power which forced Chinese artists to study Western techniques so they could establish their authority.

The story reveals China's ongoing struggle to balance cultural self-determination with worldwide integration through Western dance which simultaneously represents modern progress as well as management methods and acts as a space for opposition. The critical viewpoint emphasizes the requirement for

examining the positive exchange stories of culture by revealing the economic forces and power dynamics that contributed to Western dance's challenged passage through China.

4.3. The Dissemination of Western Dance in Guangxi, China: A Critical Analysis of Cultural Hegemony and Hybridity

As an important province in southwestern China, Guangxi was not among the earliest regions to embrace Western culture, also shown in figure 7. However, with improved external transportation such as the opening of the China-Vietnam border after the Sino-French War and the spread of mass media, Western culture gradually began to influence Guangxi Driven by educational reforms and the new culture movement. Western dance started to be introduced into schools and urban activities in Guangxi, particularly gaining traction in cities such as Nanning, Baise and Jingxi.



Figure 7: Location of Guangxi Zhuang Autonomous Region on Map of China.

Retrieved from <http://xhslink.com/a/dPXMkqPCpBM8>

Western dance dissemination in Guangxi Zhuang Autonomous Region functions as a perfect laboratory to study peripheral and central aspects of cultural globalization because delayed adoption led to faster hybridization according to Huang Ding interview. Entry of Western dance into Guangxi contradicts China's coastal cities because this region experienced three developing stages of reception negotiation which disproves straightforward diffusion paradigms. During the first institutional phase of ballet education (according to Liang Han) cultural capital grew as representatives used Western dances that appeared "scientific" to cut out traditional Zhuang and Yao dance knowledge. Operational control of dance pedagogy established a systematic inequality based on bodily knowledge which favored verticality with turnout instead of traditional spiral and circular motion and led to

Guangxi dancers' submission to Western dance aesthetic standards that claimed to professionalize their techniques.

Western dance, especially ballet had a profound impact on the new generation of dance education in Guangxi. Liang Han, the owner of Baise Wuletian Dance Art Training Center, said in an interview: "The scientific training system inherent in ballet plays an irreplaceable role in Guangxi's dance education, as shown in figure 8. Specifically, the introduction of ballet training methods not only provided Guangxi's dance students with a systematic professional foundation but, more importantly its scientific training principles significantly reduced the risk of movement-related injuries during the learning process ensuring the sustainable development of dance talent." (Liang Han, personal communication).



Figure 8. Researchers are interviewing Mr. Liang Han, the owner of Wuletian Dance Art Training Center, Baise, China.

Resource: Researcher

Figure 9, is in accordance with Huang Ding, the owner of Nanning Wanna Fitness Club Co., Ltd.: "Western dance was introduced to Guangxi relatively late, with its arrival tracing back to the 1990s." (Huang Ding, personal communication)

As one of the early practitioners exposed to western dance in Guangxi, Huang Ding developed a strong interest in street dance during its initial localization phase and actively participated in its dissemination and promotion.



Figure 9. Researchers are interviewing Mr. Huang Ding, the owner of Wanna Fitness Club Co., Ltd, Nanning, China.

Resource: Researcher

Modern society has experienced fundamental changes in its view of street dance which stem from various influencing elements. Mainstream media has significantly reshaped public opinion by presenting television programs (including street dance of China) and films and documentaries that demonstrate both artistic qualities and competitive energy of street dance while fighting against prior misconceptions. The availability of street dance education has advanced while its professional standing grew which transformed the former hidden subculture into a public art form. Society has accepted street dance as a legitimate art form because training institutions emerged alongside official professional competitions and the sports world began recognizing street dance for competitive events including its Olympic recognition. Professional training and performing activities led street dance practitioners to showcase the art's artistic depth and cultural importance to society. In this way, Figure 10 illustrated the interview of Ms. Pan Wenqian, the Dance Teacher of Wanna Fitness Club Co., Ltd, which stated that;

"Many true street dance enthusiasts, through in-depth learning and practice have come to realize that the core values of street dance actually encompass

positive ideals such as peace, love, unity and respect. To help more people understand the positive messages conveyed by street dance, numerous practitioners have dedicated themselves to persistent efforts and positive advocacy ultimately transforming societal and individual perceptions of the art form." (Pan Wenqian , Interviews)"



Figure 10: Researchers are interviewing Ms. Pan Wenqian, the Dance Teacher of Wanna Fitness Club Co., Ltd, Nanning, China.

Resource: Researcher

Moreover, Nong Xinling, the owner of Jingxi in the Name of Dance Training Center Co., Ltd., as shown in figure 11 illustrated her saying that: "Western dance has had a significant impact on shaping the aesthetic perceptions of the younger generation in Guangxi, making them more trend-oriented and diverse. Compared to traditional dance forms the younger generation in Guangxi has demonstrated a notably stronger ability to embrace

new ideas and a greater cultural inclusiveness. Their artistic interests are no longer confined to local or singular cultural frameworks. This transformation is closely related to the widespread use of the internet as digital platforms provide Guangxi's younger generation with convenient access to Western dance culture thereby fostering the diversification of dance aesthetics and artistic practices."(Nong Xinling, Interviews)



Figure 11: Researchers are interviewing Ms. Nong Xinling, the owner of Jingxi in the Name of Dance Training Center Co., Ltd, Jingxing, China.

Resource: Researchers

4.4. Value and Trends of Western Dance Education and Dance Career in Guangxi.

Western dance performers in Guangxi now find their profession diversified in many ways. The performing arts profession allows

professional dancers to use their skills by participating in theatrical productions along with cultural events and commercial galas. The expanding cultural industry sector in Guangxi drives growing demand for dance performers thus giving performers better career prospects.



Figure 12: 2024 Nanning International Folk Song Arts Festival.

Retrieved from <https://mr.baidu.com/r/1AkB1zN4m5y?f=cp&rs=3337703967>

Ballet as well as jazz and street dance education in Guangxi shows a basic conflict between state cultural directives and market trends because training values overlap between artistic worth and the multi-layered relationship of social upward mobility alongside ethnic identity development and neoliberal self-presentation. The growing number of professional Western dance schools led by three studied cases creates an opportunity for the youth of Guangxi to use their internationally recognized skills as cultural arbitrage thus facilitating their escape from economic marginalization according to sociologist Zhang (2024) notion of "self-capitalization" within contemporary China. The scientific training methods together with competition circuits serve as measurable mechanisms towards obtaining middle-class status specifically for ethnic minority students who encounter educational barriers during traditional schooling (personal communication with Liang Han and Huang Ding). The meritocratic positions created by ballet rule in elite schools mask a racialized hierarchy of physical talents because ballet schools continue enforcing Eurocentric aesthetic standards which block the inclusion of Zhuang

and Yao dance techniques while street dance adopts urban tough styles which unintentionally endorse descendants of Han ethnicity whose exposure to urban culture surpasses others. Foucauldian "disciplinary institutionalization" describes how street dance became an official Olympic discipline through state co-option which transformed the rebellious subculture into a governable field through nationalist requirements ("Chinese-style hip-hop"), as shown in Figure 13.

The education system of dance in Guangxi benefits from Western dance traditions. Baise and Nanning and Jingxi have established public and private dance training institutions that now offer ballet and jazz, hip-hop and jazz courses for students to train in multiple dance styles. The process of enhancing students' dancing ability heavily relies on private schools that operate as essential educational platforms. These institutions serve as professional dance training facilities combined with instruction that helps students become more expressive and creative and trains their aesthetic perception. The institutions support fundamental dance teaching through their programs aimed at developing dynamic dance performers.



Figure 13: Fu Junxi and Song Haoming at the 2025 Juste Debout World Hip-hop Dance Finals in Paris, France.

Retrieved from <https://v.douyin.com/yBVFTpSuhrk/01/14vf:/x@s.re> (March 29, 25)

4.5. Analysis of Role and Dynamism of Western Dance in Guangxi, China

Western dance promotion as a cultural exchange and economic development tool in Guangxi serves to hide core-periphery relationships that sustain imbalances in China's

cultural economy. The ASEAN-hub orientation of Nanning reveals Western dance as soft power infrastructure that reflects state-designed cosmopolitanism with international dancer views according to interview data yet obscures the suppression of Zhuang ethnic identity. Private schools in the city establish themselves as

neoliberal apparatuses through which ballet and jazz instruction serve bourgeoisie elite in Guangxi as social status markers while blocking Chinese migrants from rural areas who cannot afford this cultural acquisition.

Through official recognition as a Zhuang cultural icon Baise confronts a contradictory situation because their dance schools specialize in street and jazz techniques which corresponds to diminishing traditional indigenous performance. Through their partnership with educational institutions, these schools demonstrate state apparatus functions based on Althusserian principles since Western techniques become the dominant pedagogical approach at schools, yet Zhuang dance exists as an official cultural item during special events which maintains Han cultural dominance without any threat to it. The situation aligns perfectly with Chinese government policies aimed at ethnic groups because they allow ethnic groups to shine through aesthetic means without obtaining political influence. The border region of Jingxi demonstrates how cultural economics takes cultural items for its own utilization. The "small class teaching model" exists as an urban middle-class youth-oriented learning format which makes Western dance a desirable object in the tourism market competition. Performers utilize their bodies at the Jingxi Cultural Tourism Festival to create spaces which Lefebvre calls "production of space" to present exotic multicultural displays for Han domestic audiences even though the region remains underrepresented socioeconomically.

5. DISCUSSION

5.1. *Dissemination of Western Dance in China: A Critical Analysis*

Western dance expansion throughout Chinese society demonstrates the country's political development along with its cultural adjustment process. The research refutes traditional models of cultural exchange by showing Western dance followed three separate historical stages of colonial contact (1900-1948) and ideological use (1949-1979) and then became part of a neoliberal market (1980-present). In the initial period of the twentieth century Chinese artists needed to understand Western artistic practices to establish artistic credentials yet they received very limited Chinese cultural equivalence. Throughout the Soviet era ballet achieved a contradictory status when it became

known as "progressive art" yet all other Western dance styles suffered suppression as "bourgeois decadence" thereby showing Communist Party control over cultural practices for both diplomatic purposes and ideological reasons. Although pirated media allowed grassroots acceptance of street dance in the post-reform era the state eventually assimilated these cultural movements into approved structures.

5.2. *The Dissemination of Western Dance in Guangxi, China: A Critical Analysis of Cultural Hegemony and Hybridity*

Guangxi case study provides essential knowledge on how peripheral regions tackle the world cultural currents. Late western dance reached Guangxi and compressed the process of the way in which the local culture merged with western influences. Physical knowledge systems created by the ballet's educational establishment were placed above Zhuang and Yao traditional dance knowledge bases. Street dance became an official Olympic sport because the state had control over such movements with 'performative governance' that had evolved from what was counterculture to rebellion. Since Pacific pop music was reworked by Korean artists to American dance forms and put in front of Guangxi youth, this Kpop mediation role shows third wave cultural imperialism. This opposes center periphery analysis by demonstrating cultural phenomena that are synthetic, like being made of border areas such as Guangxi in terms of Zhuang folk hip hop fusion. This development works against Han nationalism as well as Western cultural hegemony precisely by helping to turn border places into creative centres beyond the consumption pattern.

5.3. *Value and Trends of Western Dance Education and Dance Career in Guangxi*

The commercialization of Western dance education within Guangxi province highlights essential conflicts in China's cultural progress framework. Our research shows a conflicting economic system in place since dance education supposedly offers equal opportunities to ethnic youths yet the existing Western aesthetic norms and unequal wealth distribution between urban areas and villages perpetuate social discrepancies. Professional studio management establishes institutional pipelines we define as "biopolitical pipelines" that convert dancing bodies into valuable human resources for China's

cultural industries. The jazz dance participation trend exhibits three main concerns where 1) the growing female participation reproduces limited gender stereotypes about cultural consumer behavior 2) Nanning schools focus their ASEAN-centred curriculum on marketable exotic elements and 3) rural-trained dancers frequently face insecure employment conditions. The study provides critical insights into pedagogical research by demonstrating how apparently beneficial arts education develops social classification patterns in developing areas.

5.4. Analysis of Role and Dynamism of Western Dance in Guangxi, China

The energetic Western dance performance within Guangxi urban sites actually conceals a state program of ideologically controlled cultural development which we identify as "glocalization from above." Each of Guangxi Province's three major cities shows different patterns in dance practices yet these patterns remain connected because Nanning performs as soft power structure, Baise creates revolutionary dance from Zhuang heritage and Jingxi presents touristic dance performances that illustrate cultural capitalist logic. The clusters of studies show that Western dance functions as our research team names a "spatial fix" to absorb capitalized investments which eastern Chinese markets have reached their capacity to accept. The study achieves three essential contributions through its analysis: first, it criticizes creative city theories for Guangxi's dance surge since true local empowerment remains absent and second, it demonstrates the biopolitical effects of dance education as a training method for creating subjects who match state modernization requirements and finally it describes how regional cultures maintain core-periphery dynamics in China's cultural market.

5.5. Practical Implications

The research findings present practical value to dance instructors together with cultural administrators and studio managers operating within Guangxi alongside comparable minority cultural regions. The research shows instructors why they need to develop teaching methods which accept Western dance principles simultaneously with indigenous tribal dance preservation to create an educational framework against Eurocentric superiority. The current cultural development strategies must be

reevaluated by policymakers who focus on Western dance forms under modernization pretenses because authentic ethnic dance transmission and equal opportunities for cultural exchange need resources. Studio administrators need to establish ethical business models which prevent taking advantage of rural dancers who migrate to urban areas by providing them with appropriate pay along with professional advancement possibilities. The research proposes dance institutions to develop community-oriented programs which unite people from different generations and urban and rural areas to conduct conversations about cultural transformations. Within these research findings parents together with students can evaluate Western dance education benefits through cultural preservation and social advancement diagnosis. Tourism authorities need to unite with local dancers who will create stage shows which defend against stereotyping while presenting authentic Zhuang and Yao cultural stories.

6. CONCLUSION

The authors have investigated Western dance patterns in Guangxi China to understand how these phenomena display both globalizing power struggles between Western culture and indigenous preferences within Chinese territorial ethnic regions. We conducted multi-method research in three urban areas to prove Western dance forms function as more than artistic imports because they create spaces where conflicts between cultural power and ethnic preservation and neoliberal market forces intersect. The research discovered a dual nature of events as youth use ballet and jazz and street dance for self-development yet these activities maintain Han cultural biases and marketplace control methods. The main achievement of this research details Guangxi's borderland communities' advanced approaches to cultural hybridization which combines dominant forces through their adaptive syntheses such as Zhuang-hiphop fusion. Artistic communities use adaptation techniques but they function within restrictions imposed by state cultural policies and commercial market directions which define artistic creation conditions. The research examines that cultural globalization follows alternative patterns because peripheral regions simultaneously function as experimental grounds for creative development but experience marginalization throughout cultural decision-making processes.

7. Limitations and Future Research

The research presents valuable understanding regarding Western dance in Guangxi but one must recognize its main constraints because it studies only three urban centers (Nanning, Baise, and Jingxi) without representing rural areas or non-mainland ethnic regions within China. Using private dance schools as main research sites may result in overlooking authentic non-professional dance practices and the qualitative research method has restricted ability to generalize findings. Additional research needs to incorporate

ongoing investigations of dancers' career paths while comparing such trends in Xinjiang and Tibet to Guangxi alongside action-oriented studies creating partnerships between researchers and ethnic minorities for dance tradition preservation. Data collection through surveys should determine Western dance popularity patterns within different groups and ethnographic investigation should examine how digital media supports dance culture spread. Investigations into government cultural policies' implementation gaps and the environmental sustainability of dance studio expansion also warrant attention.

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