



Min Opera: Embodiment of Cultural Values and Inheritance of Chinese Local Operas
in the New Media Era

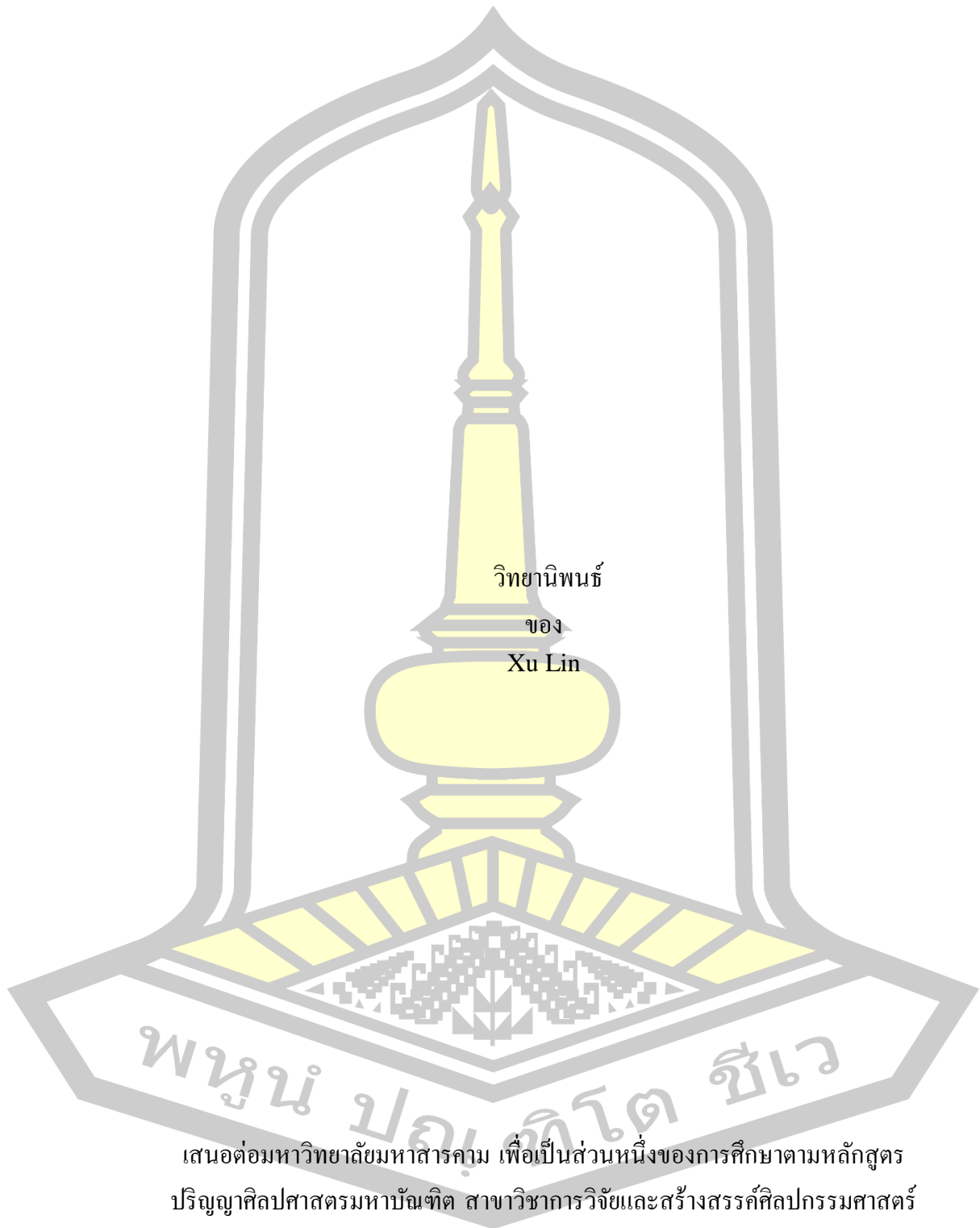
Xu Lin

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation

April 2025

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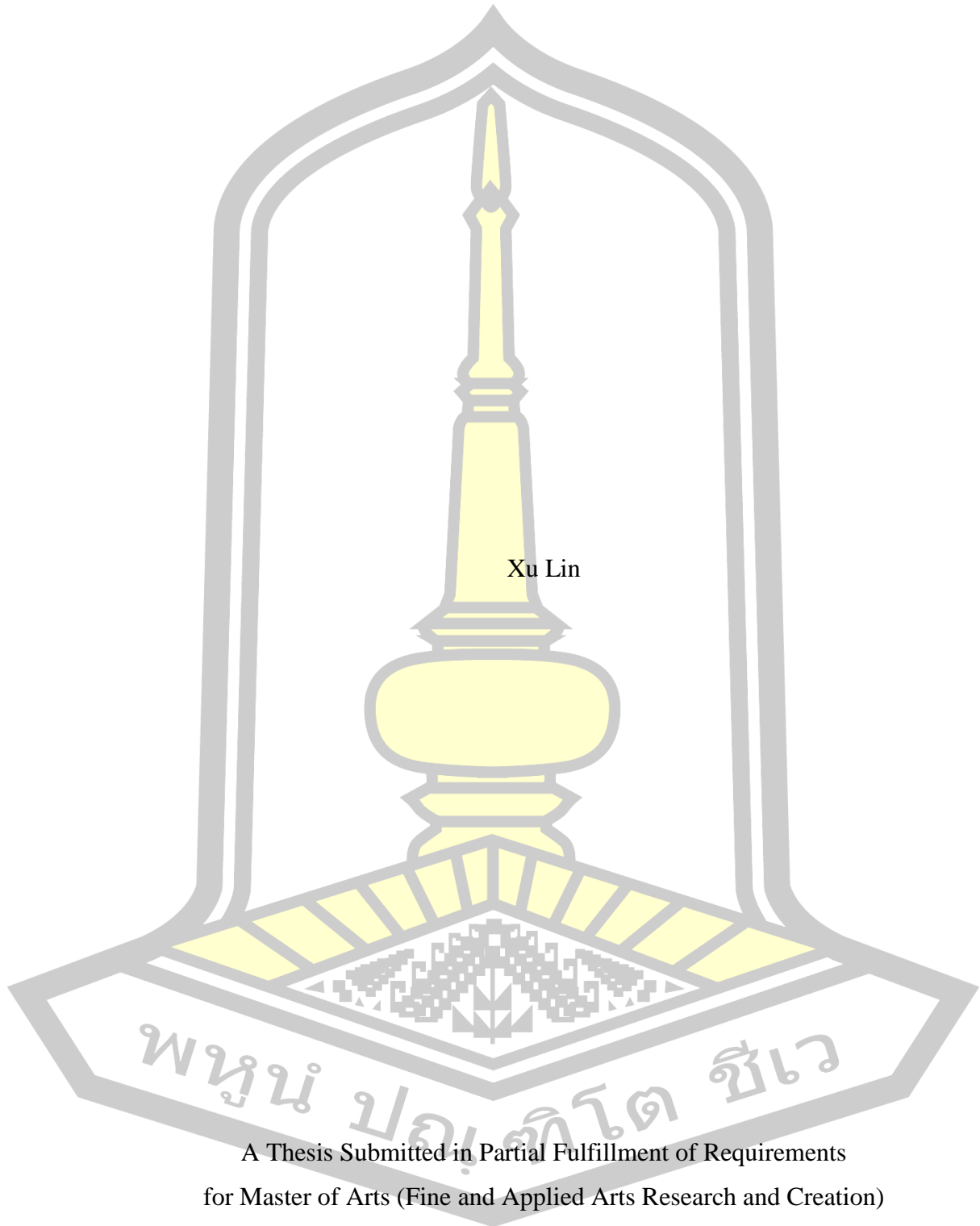


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Min Opera: Embodiment of Cultural Values and Inheritance of Chinese Local Operas
in the New Media Era



Xu Lin

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Arts (Fine and Applied Arts Research and Creation)

April 2025

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The examining committee has unanimously approved this Thesis, submitted by Mr. Xu Lin , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Mahasarakham University

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ABSTRACT

This study focuses on the role of new media in the inheritance and innovation of Min Opera, integrating the fusion of new media technology with traditional culture to explore the multiple functions of new media in promoting the inheritance, innovation, and cultural dissemination of Min Opera, a local opera from Fujian. The research analyzes the historical background of Min Opera, the current challenges it faces, and the application of new media technology, proposing innovative strategies for the development of Min Opera through new media, highlighting its multifaceted cultural value.

By studying the background, purpose, and significance of Min Opera, this paper reviews its historical evolution and its status in local Fujian culture. As a regional opera, Min Opera embodies the unique cultural characteristics of Fujian, rich in cultural connotations. It not only reflects the lives and spiritual world of the people of Fujian but also carries profound historical accumulation and artistic forms. However, with the acceleration of modernization, traditional operas face challenges such as a decreasing audience, forgotten art forms, and limited inheritance pathways. Therefore, exploring new media as an effective communication tool has become an important approach to enhancing the cultural value of Min Opera.

The introduction of new media technology has brought unprecedented development opportunities to Min Opera. This analysis examines the specific applications of new media in the dissemination of Min Opera, including short videos, social platforms, live streaming, and online theaters. Through these new media platforms, Min Opera can transcend geographical boundaries, directly reaching global audiences and showcasing its value in multiple dimensions such as cultural heritage, artistic innovation, and social education. New media also provides Min Opera with more diverse forms of expression, enhancing the flexibility and engagement of artistic performance through interaction with the audience. Moreover, fragmented dissemination meets the needs of modern audiences, making the spread of Min Opera more efficient and extensive, further elevating its social and cultural value and

influence.

Specific strategies for the inheritance and innovation of Min Opera in the context of new media have been proposed, emphasizing its multifaceted cultural value. First, the application of technologies such as virtual reality (VR) and augmented reality (AR) not only enhances stage effects and audience immersion but also infuses traditional opera with modern technological elements, expanding artistic expression. Second, leveraging big data and artificial intelligence, creators can better understand audience needs and produce content more accurately, enhancing the educational and entertainment functions of Min Opera. The cross-regional dissemination in the new media era has also promoted the development of Min Opera, making it not only a carrier of Fujian local culture but also showcasing the charm and innovation of Chinese traditional art on a broader scale.

Keyword : New media communication, Min Opera inheritance, Cultural value



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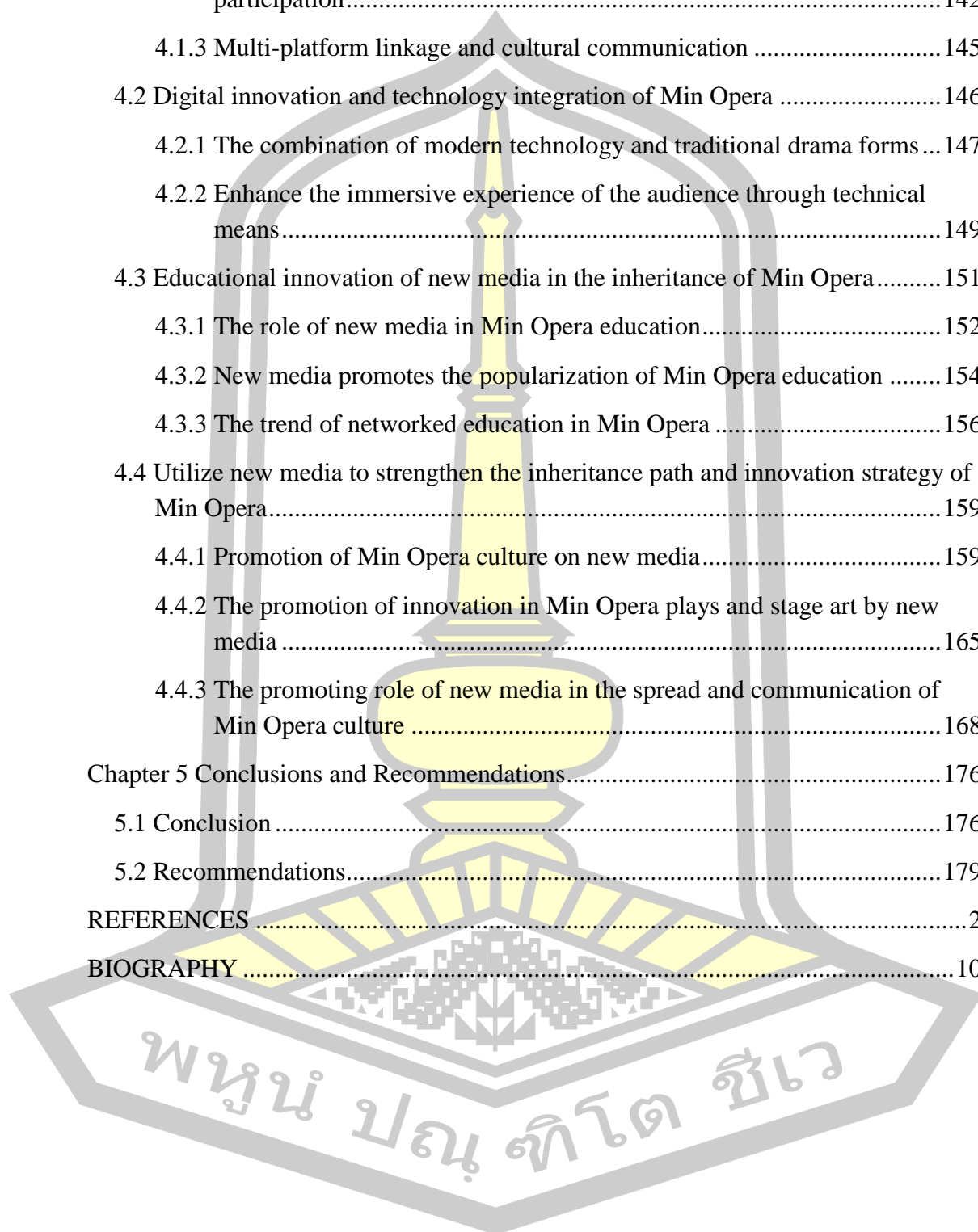
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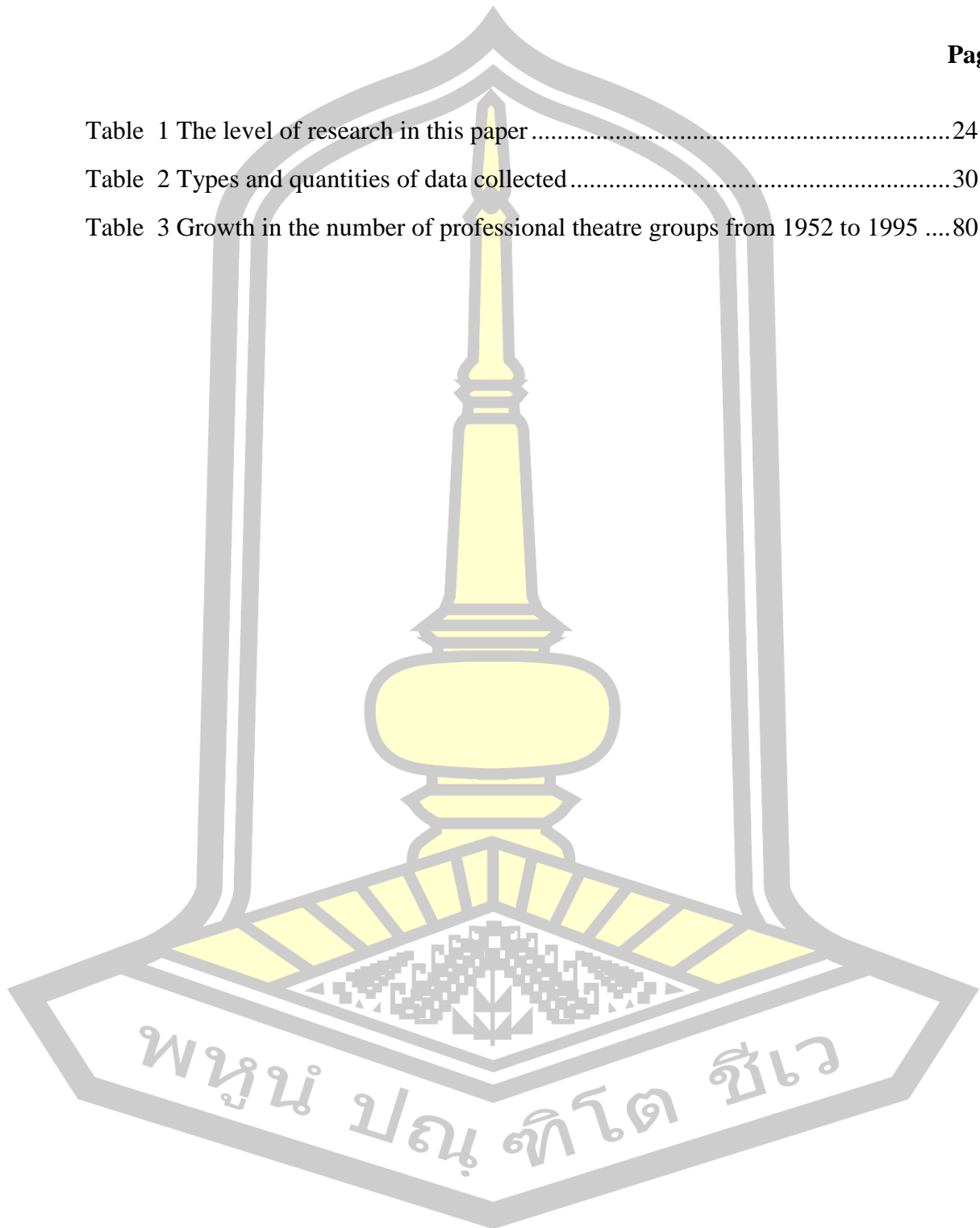
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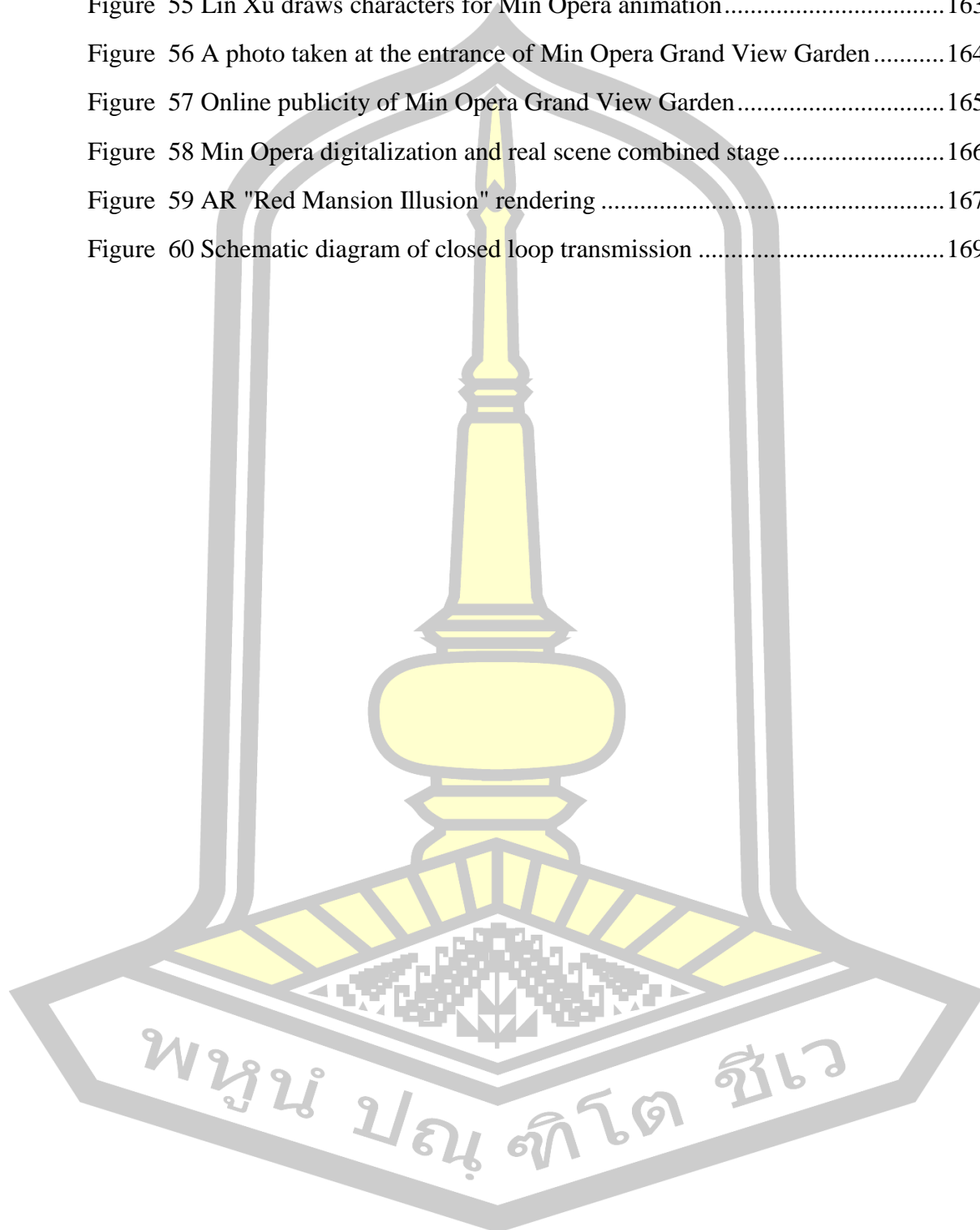


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Chapter 1

Introduction

1.1 Research background

The development history of Min Opera in Fujian is long and profound, traceable back to the late Ming and early Qing dynasties. At that time, folk opera arts flourished in the Fujian region, with various local operas emerging one after another. It was under this cultural backdrop that Min Opera was conceived and gradually developed into one of the most representative opera genres in the Fujian area.

Min Opera is a local opera genre from Fuzhou City and its surrounding areas in Fujian Province, China, with a long history and strong regional characteristics. It is also known as Fuzhou Opera, primarily performed in the Fuzhou dialect, which imbues it with rich local flavor. As one of China's intangible cultural heritages, it boasts diverse artistic expressions, including singing, performance, makeup, costumes, and props, showcasing the charm of traditional opera. The singing style mainly uses the Fuzhou dialect, giving it a unique regional character. The singing styles are divided into "civil" and "martial," with civil plays being lyrical and graceful, while martial plays have a tight rhythm and full of tension. The melodies are flexible and varied, with rich and diverse singing styles that include the flavor of the Fuzhou dialect, changes in pitch, and distinctive local tunes.

The repertoire of Min Opera is extremely rich, covering a wide range of themes including historical stories, folk legends, mythological tales, love stories, and ethical morals. The performance integrates four major acting techniques: singing, recitation, acting, and martial arts, emphasizing the expression through body movements and facial makeup. Actors vividly portray their characters personalities and emotions

through facial expressions, physical actions, as well as special costumes and makeup. Moreover, the use of eye contact is particularly emphasized, conveying the inner world of the character through the eyes. Costumes and props are meticulously designed, with bright colors and elaborate patterns that not only adhere to traditional aesthetic concepts but also highlight the characters identity and personality. Actors costumes often carry strong symbolic meanings; different colors and styles represent different identities and statuses. The musical accompaniment consists of various instruments, including erhu, flute, gongs, and drums. The music style ranges from lyrical passages with gentle melodies to intense and tense martial scenes. Music plays a crucial role in setting the atmosphere and advancing the plot in Min Opera.

Min Opera is not only an important cultural and artistic form in the Fuzhou region but also one of the symbols of Fujian culture. It has a broad audience base within Fujian Province and is deeply loved by the local people. In recent years, with the advancement of cultural heritage protection efforts, Min Opera has received wider attention and support, becoming an important window for showcasing local Fujian culture.

Min Opera, as a traditional local drama, although rich in cultural heritage and artistic value, still faces some challenges and issues in the current society. With the modernization of society and the diversification of entertainment options, the younger generation has shown less interest in traditional operas, leading to an aging audience for Min Opera. This has resulted in a shrinking audience base, declining box office rates, and many troupes struggling to make ends meet.

It is a traditional art that requires long-term study and practice to master. Due to the uncertain career prospects, fewer young people are willing to devote themselves to learning and performing Min Opera. The traditional master-apprentice transmission model also faces the risk of interruption, with excellent Min Opera actors and artists gradually decreasing. Compared to some well-known national opera genres like

Peking Opera, Min Opera receives relatively less support in terms of funding and resources. This affects the normal operation of troupes, play creation, and performance activities, limiting the further development of Min Opera. This is also a common issue faced by many local Chinese operas as intangible cultural heritage. In light of these circumstances, the state has introduced several relevant policies.

The Decision of the Sixth Plenary Session of the 17th Central Committee of the Communist Party of China, themed on the great prosperity and development of culture, proposed "building an excellent traditional cultural heritage system" and emphasized the need to "protect and inherit intangible cultural heritage." In terms of intangible cultural heritage protection in our country, there are three methods: "emergency protection," "comprehensive protection," and "productive protection." Practice has shown that through effective "productive protection," intangible cultural heritage is gradually integrating into modern life. Many outstanding intangible cultural heritage projects are continuously expanding the cultural market through production, circulation, and sales, adapting to the needs of the new era, and generating new value and playing new roles in the work and lives of modern people.¹

Since the 18th National Congress of the Communist Party of China, President Xi Jinping has made important instructions on the protection and inheritance of intangible cultural heritage on various occasions. He particularly emphasized strengthening support and assistance for the preservation of national treasures and intangible cultural heritage, enhancing research into the history and culture of ethnic minorities, and reinforcing the sense of community among the Chinese nation. This provides clear guidance for the high-quality development of China's intangible cultural heritage protection in the new era.

The Sixth Plenary Session of the 17th Central Committee of the Communist Party of China, abbreviated as the Sixth Plenary Session of the 17th CPC Central Committee, was convened after the closing of the 17th Central Committee of the Communist Party of China. The meeting was chaired by the Political Bureau of the CPC Central Committee. It reviewed and approved the "Decision of the CPC Central Committee on Several Major Issues Concerning Deepening Cultural System Reform and Promoting the Great Development and Prosperity of Socialist Culture."¹

Deputy Minister of the Publicity Department of China and Minister of Culture Luo Shugang hopes that everyone will seize historical opportunities, strengthen their sense of being the main subject, responsibility, and overall situation. With a sense of urgency and a high level of mission, they should work hard and strive for progress. They should thoroughly study and earnestly implement the spirit of Comrade Liu Qibaos speech, fully utilize policies for traditional opera, and transform the meetings spirit into concrete measures and actions to promote the development of traditional opera. They should take advantage of the opportunity presented by the State Councils issuance of the "Several Policies" to seek more benefits for the development of traditional opera. They should more consciously shoulder the heavy responsibilities entrusted by the state and the nation, better protect the precious heritage left to us by our ancestors, and lead in promoting excellent traditional national culture. They should strive to be practitioners of the creative transformation and innovative development of traditional culture, working hard to open up new horizons for the inheritance and development of traditional opera.

Deputy Minister of Culture Dong Wei published an article titled "Seizing Opportunities to Revitalize Traditional Opera" in the China Culture Daily on August 12, 2015. In the article, he proposed that the State Council has introduced several policies to support the inheritance and development of traditional opera, establishing a policy framework for government support of the opera industry. This elevates the protection, inheritance, and development of opera to a strategic level for national and social progress. By incorporating opera into economic and social development indicators, it closely links the advancement of opera and cultural prosperity with Chinese modernization process, which helps form a richer and more complete social and cultural ecosystem. Local governments bear primary responsibility for the protection, inheritance, and development of local operas, and all levels of government should provide strong support and assistance to local opera troupes in terms of project establishment, policy implementation, and financial backing. To inherit and develop

traditional opera art, efforts must start from the root of the cultural ecosystem, focusing on the younger generation, enhancing general education in opera, and strengthening educational activities centered around excellent traditional Chinese culture, especially those carried through opera.

The Fifth Session of the Thirteenth National Peoples Congress proposed the "Suggestions on the Protection and Development of Excellent Traditional Operas." The Ministry of Culture and Tourism responded, stating that Chinese excellent traditional culture is the spiritual lifeline of the Chinese nation and an important source for nurturing the core socialist values. Diverse opera arts are a significant component of Chinese fine traditional culture. Paying attention to the survival status of local cultures and the maintenance and transmission of the Chinese national spirit, promoting the inheritance and development of opera culture is a historical mission bestowed upon us. In the mid-to-late 1980s, with the acceleration of urbanization, rural lifestyles and cultural environments underwent significant changes, leading some local operas to face challenges such as shrinking performance spaces, audience diversion, loss of vitality in troupes, and a lack of successors. The systematic restoration of the opera cultural ecosystem requires concerted efforts from multiple parties and will inevitably be a long-term process.

Since the 18th National Congress of the Communist Party of China, the Party and the state have attached great importance to the inheritance and development of traditional opera. A series of policies have been introduced to promote fine traditional Chinese culture and facilitate the inheritance and development of traditional opera. From the central government to local authorities, efforts to protect traditional opera have been intensified, leading to significant improvements in its overall survival status compared to the past. Since 2016, the Ministry of Culture and Tourism has continuously carried out the "Opera Inheritance and Revitalization Project." Through measures such as conducting surveys, nurturing talent, passing on classics, supporting

opera genres, promoting excellence, and organizing performances, efforts have been strengthened to protect fine traditional Chinese culture and promote the inheritance and development of traditional opera.

Beijing, as the capital of China and the national cultural center, bears an indispensable responsibility in vigorously promoting excellent traditional opera culture. The development of Beijing's opera has a long history, with a rich variety of genres and abundant high-quality opera art resources. Under the leadership of the Beijing Municipal Party Committee and Government, the Municipal Culture Bureau took the lead in formulating the "Implementation Opinions on Supporting the Inheritance and Development of Opera" (hereinafter referred to as the "Opinions"), which was officially issued and implemented under the name of the General Office of the Municipal Government (Jingzhengbanfa [2016] No.36). The "Opinions" focus on implementing national opera policies, targeting key links in the inheritance and development of opera, leading the innovative development of opera art with new concepts, and fully leveraging the exemplary role of the national cultural center.

The release and implementation of the above policies have actively promoted the adoption of the "Fuzhou Min Opera Protection Regulations" at the 28th meeting of the Standing Committee of the 13th Peoples Congress of Fujian Province on July 29, 2021, which was promulgated and implemented by the Fuzhou Municipal Peoples Congress Standing Committee. This regulation aims to strengthen the protection and inheritance of Min Opera, a national intangible cultural heritage, and to promote the excellent traditional culture of Mindu. The regulations are formulated in accordance with laws and regulations such as the "Intangible Cultural Heritage Law of the Peoples Republic of China" and the "Fujian Province Intangible Cultural Heritage Regulations," taking into account the actual conditions of the city. The regulations clearly state that the protection and inheritance of Min Opera, a national intangible cultural heritage, can receive financial support, and encourage and support

individuals, legal entities, and unincorporated organizations to participate in the protection, inheritance, and dissemination of Min Opera through various means. It also stipulates that the protection and inheritance of Fuzhou storytelling and Fuzhou narrative art, which are also national intangible cultural heritages in Fuzhou, can follow these regulations. This is the first local legislation for opera protection in Fujian Province, filling the gap in local legislation for opera protection in our province and further advancing the protection and inheritance of local operas in Fuzhou.

To address the prominent issues in the protection and inheritance of Min Opera, Article 3 of the "Fuzhou City Min Opera Protection Regulations" draws on relevant provisions from laws and regulations defining intangible cultural heritage and its components. It combines these with the characteristics of Min Opera to clarify the content of its protection and inheritance. This includes forms of Min Opera culture that possess historical, literary, artistic, and scientific value, as well as related physical objects and venues. These include Fuzhou dialect vocal styles, excellent traditional plays, traditional performing arts, music, stage design, scripts, musical scores, related instruments, stage production techniques, documentary materials, historical archives, audio-visual materials, physical artifacts, venue facilities, and unique traditional customs of Min Opera.

Fuzhou is known as the "Hometown of Drama." Among its local operas, Min Opera stands out with a long history and rich regional flavor, deeply loved by the local people. Protecting, inheriting, and developing Min Opera is crucial for preserving Fuzhou's memory and promoting urban development. (He, 2022)

Early Min Opera performances were relatively simple, primarily consisting of singing and spoken dialogue, with a rather plain performance style. However, as times changed and audience aesthetic demands evolved, Min Opera gradually incorporated performance elements from other opera genres, continuously enriching and refining

its own performance forms. By the mid-Qing Dynasty, Min Opera had developed its unique performance style and artistic characteristics, becoming one of the most popular opera genres in the Fujian region.

In the development of Min Opera, many outstanding artists have made significant contributions to its inheritance and advancement. They not only enhanced the performance level of Min Opera but also created numerous excellent plays, making the artistic appeal of Min Opera even more prominent. The efforts of these artists have laid a solid foundation for the popularization and promotion of Min Opera in the Fujian region.

The inheritance and protection of Min Operas artistic heritage should be based on the promotion of excellent traditional national culture while innovating, using this as a valuable reference for creating new plays. At the same time, we must firmly uphold cultural confidence, foster a healthy cultural ecosystem, generate a continuous internal driving force, so that Min Opera can bloom with even more splendid colors in the soil of the new era. (Wang. 2019)

The artistic characteristics of Min Opera are elaborately discussed, covering aspects such as performance forms, instruments, performance methods, and props. It then elucidates the cultural connotations of Min Opera, summarizing comprehensively how it is a representation of religious and folk cultures, a record and inheritance of local cultural and historical changes, and a haven for many enthusiasts. The aim is to provide theoretical support for the artistic expression and cultural embodiment of Min Opera, thereby establishing a safeguard mechanism for its inheritance and development, promoting the sustainable development of Min Opera. (Lin. 2018)

Urbanization, the rapid development of diverse cultures, and mass media have profoundly impacted the foundation of local theater, leading to a developmental crisis. Entering the market is a crucial approach for local theater to overcome this crisis. This paper explores possible pathways for the commercialization of local theater from

aspects such as returning to history, grasping the pulse of the times, changes in business models, corporate management of troupes, and live-action dramas. (Chen, 2013)

Especially during the three years from 2019 to 2022, the pandemic severely constrained and impacted the normal environment for the creation and performance of traditional Chinese opera. Despite this, the local opera communities in China maintained their relentless enthusiasm for improvement, continuously breaking through various obstacles in creation, performance, promotion, and publicity. They even leveraged online platforms, cyberspace, and new media technologies to explore new business models.

After the pandemic control measures were lifted, traditional opera performances quickly recovered. Leveraging favorable policies within the public cultural service system and the demand from the masses in traditional ecological spaces, numerous opera troupes have utilized traditional performance markets, as well as established mechanisms such as fund projects, people-benefiting performances, bringing opera to rural areas, and introducing opera into schools. These efforts have helped fill the market gap left by the post-pandemic era through extensive performances. However, the three-year pandemic restriction has also made us acutely aware that maintaining a single traditional offline art space would undoubtedly lead to unprecedented difficulties. Therefore, we need to actively adapt. In the new media era, we should make full use of new media technologies and online platforms for dissemination and development, establishing our own online art space.

New media technology primarily refers to a series of technical means that effectively provide users with various information and services through the Internet, digital technologies, and various intelligent terminal devices. It can also be understood as the new technological tools used during activities such as information dissemination, communication, and marketing, including computer technology,

mobile communication technology, and digital media technology. The emergence and development of new media technology have significantly altered the landscape of the information dissemination market. No longer dominated solely by traditional media, this has expanded the scope of information dissemination and accelerated its speed, bringing numerous conveniences to peoples lives and work. (Liu. 2021)

In the era of traditional media, newspapers and television were the primary channels for information dissemination. Print media such as newspapers and magazines relied on printing technology, while television required electromagnetic wave technology and audio technology. New media, however, is different; internet information technology serves as its crucial technical support. Compared to traditional media, new media has stronger functions in information dissemination and a broader reach, with characteristics such as strong timeliness, good compatibility, and extensive information sources. (Li. 2023)

The differences in the characteristics of traditional media and new media communication mainly lie in the interactivity and flexibility of information dissemination. Traditional media is mostly "audience-led," making it difficult for audiences to express their personal views or opinions promptly and effectively. Moreover, constrained by channels and copyright issues, the information dissemination channels of traditional media are relatively rigid. In contrast, new media is often "audience-driven," guided by demand. Through information technology, it analyzes audience preferences and precisely delivers content that the audience wants to see and enjoy. Audiences have the autonomy to choose and can express their personal views and opinions through new media platforms. (Ren. 2023)

New media primarily relies on new technological support systems to conduct signal reception and information transmission activities at the receiving end, featuring immediacy, interactivity, global reach, and personalization. Currently, common forms of new media include online media, mobile media, and digital television. After

entering the era of new media, the form of information is no longer limited to traditional static formats such as images and text; diverse dynamic forms like videos, animations, AR, and VR continue to emerge. In the context of new media, information dissemination has become more convenient and rapid, with a greater diversity in presentation. This not only imposes new requirements on communication methods, content presentation, and audience interaction but also creates more opportunities and possibilities for information dissemination. (Lin. 2024)

With the rise of new media, the way people obtain information has undergone a complete transformation. Through channels such as the internet and social media, audiences can access diverse information anytime and anywhere. This means that television language dissemination is no longer the only method; accordingly, communication strategies need to be improved and adjusted. (An. 2023) It is necessary to better utilize internet platforms by providing unique and engaging content, increasing the social media reach of TV series and variety shows, and encouraging audience participation in the viewing process.

In 2021, the Fujian Provincial Department of Culture launched the "Digital Museum of Min Opera" project. Using digital technology, it systematically digitizes historical materials, classic plays, and cultural heritage of Min Opera, making them accessible to the public through official websites and new media platforms. (See Figure 2) This project not only protects the cultural heritage of Min Opera but also allows more people to conveniently access and learn about its history and art through internet platforms. The establishment of this digital museum marks the entry of Min Opera culture into the digital age.

The purpose of this project is to comprehensively preserve and display the cultural heritage of Min Opera through digital means, promote the dissemination and inheritance of Min Opera in the new era, and enable global audiences to easily access and understand this local opera with a long history through the Internet platform.

The digital museum has several main functions: digitized repertoire archives. The digital museum has a large number of high-definition video recordings of classic Min Opera plays, which users can order online and watch performances from multiple angles. They can also view detailed information about the plays, text and historical background.

The Min Opera Historical Archive, a museum that has collected and digitized a large amount of historical material related to Min Opera, including old photographs, script manuscripts, posters, costume and prop design drawings, stage set designs, etc. These materials provide rich historical information, allowing audiences to gain a deeper understanding of the evolution and development of Min Opera. Users can browse these historical resources and search for specific content through the search function, such as performance records from a certain period or biographical details of a famous Min Opera artist.

Virtual exhibitions and digital museums feature multiple virtual galleries showcasing various aspects of Min Opera. For instance, some galleries focus on the singing styles, movements, and performance arts of Min Opera; others display costumes, makeup, and facial makeup designs. Each gallery is presented using 3D virtual reality technology, making visitors feel as if they are in a real museum. Visitors can freely explore the virtual galleries, view detailed information about exhibits, and even participate in interactive experiences.

Online Interaction and Educational Resources: The digital museum also offers a wealth of educational resources, including online courses on Min Opera performance techniques, recorded lectures on Min Opera culture, and introductory materials for young people to learn Min Opera. These resources cater to users at different levels, helping them better understand and study Min Opera. Users can register for online courses, watch experts explain various aspects of Min Opera art, and participate in online discussions and Q&A sessions to interact with other Min Opera enthusiasts.

Multilingual support is provided to facilitate the global dissemination of Min Opera culture. The digital museum offers multilingual support, primarily in Chinese, English, Japanese, and French. All content, including performance videos, historical materials, and educational resources, comes with multilingual subtitles and narration. International users can choose their native language interface for better understanding and appreciation of the artistic charm of Min Opera.

Although the Min Opera Digital Museum has made remarkable achievements in protecting and spreading Min Opera culture, it has also exposed some problems and deficiencies since its establishment.

The user experience is not smooth enough. In the actual use, some users report that the loading speed of the virtual exhibition is slow and the operation interface is not intuitive enough. These technical problems affect the users access experience, especially when the network conditions are poor, it may be difficult for the audience to watch and interact smoothly.

The content update speed is slow, and over time, some of the museums content may appear outdated, especially when new plays or new research results appear, and the museum fails to update relevant content in time. This lag in updating may lead to a decline in the freshness of the museums content for the audience, which reduces users interest in continuous visits.

Audience interaction and engagement are insufficient. Although the museum offers some interactive features, their depth and breadth remain limited. Audience interactions mainly focus on simple clicks and selections, lacking deeper involvement and immersive experiences. For example, visitors cannot directly participate in or discuss Min Opera creation through the museum platform, nor can they receive real-time expert guidance. Additionally, while digital museums provide numerous educational resources and virtual exhibitions, actual audience engagement is relatively low. Especially in the absence of offline activities or promotions, many potential

visitors may not be aware of these digital resources, leading to unsatisfactory visit volumes and engagement levels.

Translation Quality and Content Adaptability: Although the museum offers multilingual support, some translations are of poor quality, with inaccuracies or lack of fluency. This can make it difficult for non-Chinese-speaking visitors to understand and appreciate the content of Min Opera. Moreover, multilingual content may not fully adapt to the cultural background and expression styles of different language users, affecting their usage experience.

The "Min Opera Culture Week" event, which was organized by Fuzhou Municipal Bureau of Culture and Tourism, Fujian Provincial Department of Culture and WeChat, Weibo, TikTok, B Station and other new media platforms in 2022, aims to promote and carry forward Min Opera culture and expand its influence in modern society, especially to attract the attention of the younger generation.

The Min Opera Cultural Week, through multi-channel dissemination on online platforms, has broken the barriers of time and space, allowing more people to experience and appreciate the unique charm of this local Min Opera. The specific content of the event includes: the organizers released a series of educational articles and short videos about Min Opera on platforms such as WeChat and Weibo, covering topics like the historical origins, artistic characteristics, classic roles, and performance styles of Min Opera.

Classic plays are being showcased online during the Min Opera Cultural Week. The organizers have released a series of classic Min operas on platforms such as TikTok and B Station, including "Litchi for Crimson Peach," "Spring Grass Enters the Hall," and "Dragon and Phoenix Present Auspiciousness." These segments have been carefully edited and combined with modern special effects to cater to the viewing habits of new media platforms. Audiences can watch these plays for free

through these platforms and engage in real-time interaction via bullet comments and reviews, enhancing participation and interactivity.

A Min Opera short video creation contest was also held. To encourage active participation from the audience, the organizers invited netizens to upload their own Min Opera short videos. The entries could be reenactments of classic plays or innovative combinations of modern themes with Min Opera forms. Ultimately, the winning works were showcased on the platform and received generous rewards.

During the cultural week, the organizers also arranged multiple live streaming events online, including online performances by Min Opera actors, interviews with renowned Min Opera artists, and real-time interactions between audiences and performers. They also launched Min Opera-themed cultural and creative products, such as figurines of Min Opera characters, costumes, and accessories featuring Min Opera elements. These products were showcased on new media platforms and made available for purchase, attracting many young fans.

The Min Opera Cultural Week, through comprehensive promotion on new media platforms, has brought traditional Min Opera art into the view of more people, especially the younger generation. This event not only achieved significant results in inheriting and promoting Min Opera culture but also demonstrated the innovative possibilities of traditional art forms in the era of new media.

The Min Opera Culture Week, as an important event for promoting Min Opera culture, has achieved some success in expanding its influence and attracting young audiences. However, there are still shortcomings. The combination of offline activities and online interactions is insufficient; the Min Opera Culture Week primarily relies on online events, lacking effective integration with offline activities. This single form of online interaction may fail to attract viewers who prefer offline cultural experiences, leading to limited audience participation and overall event effectiveness.

The breadth of content is limited. Although the Cultural Week activities showcased many classic plays and Min Opera knowledge, the scope remains narrow. Audiences may only access surface-level information, lacking opportunities to delve deeper into the artistic essence and cultural background of Min Opera. Especially for those less familiar with Min Opera, it might be difficult to truly understand and appreciate it through this limited content.

On new media platforms, the content of Min Opera Cultural Week mostly revolves around traditional plays, with fewer elements of modernity and popular culture. This may lead to insufficient interest from young audiences, as the content format is somewhat distant from their cultural and entertainment habits. As a one-time event, the Min Opera Cultural Week lacks follow-up continuity and support. After the event, it may be difficult for audiences to find ongoing content or interaction opportunities, which can cause the events impact to rapidly diminish in a short period. The data collection and analysis of audience behavior and feedback during the event are relatively limited, making it impossible to systematically understand the audiences interests and needs. This limits the optimization and improvement of subsequent activities, making it challenging to adjust the content and format based on audience feedback.

This study is based on the concept of cultural value inheritance and constructs a model for the inheritance of Min Operas cultural values in the new media era. It employs qualitative research methods to study issues such as the manifestation and inheritance of Min Operas cultural values in the new media age. Specifically, although government departments and relevant personnel have attempted to use new media for the dissemination of Min Opera, their efforts have not been deep enough, lacking sustainable development strategies. The study delves into the mechanisms by which new media disseminates Min Opera, exploring how to find a balance between innovation and tradition. Through digital protection and multi-platform dissemination,

it addresses the challenges faced by Min Opera in modern communication environments, including content fragmentation, audience segmentation, and dissemination issues. In today's context of accelerated digitization and globalization, traditional local operas like Min Opera face severe challenges such as an aging audience, shrinking communities, and weakened cultural identity. Therefore, this study is particularly necessary. It explores how to achieve content innovation and audience interaction through new media, combining digital technology with multi-platform dissemination strategies to address the problems of audience aging, superficial content, and insufficient promotion in contemporary Min Opera dissemination. On this basis, this study provides theoretical support and practical evidence for the inheritance and dissemination of Min Opera, an intangible cultural heritage to enhance the social influence and cultural value of Min Opera.

1.2 Research objectives

- 1.2.1 Study the development and presentation of Min Opera history in the new media era.
- 1.2.2 Study the multi-dimensional cultural value of Min Opera.
- 1.2.3 The study explores the inheritance path and innovation strategy of Min Opera through the advantages of new media.

1.3 Research questions

- 1.3.1 How has the historical process of Min Opera developed under the background of new media?

In the era of new media, Min Opera faces dual challenges of survival and development. How to maintain the cultural value and artistic vitality of these traditional art forms in contemporary society is a significant issue in today's art world.

Studying the historical process of Min Opera in the new media age helps to deeply analyze how traditional art forms can find their place in the context of globalization and diversification. This is not only an exploration of artistic creation but also provides profound reflections on the contemporary value of traditional culture for the academic community. This study will explore several aspects, including the origin of Min Opera, its early development, and changes in the new media era, revealing the integration path between traditional art and modern technology. It will also examine the promoting role of new media in art education and popularization, as well as the achievements of current new media technological innovations.

1.3.2 Through which aspects can the cultural value of Min Opera be conveyed and embodied?

Min Opera, as one of the traditional Chinese operas, has cultural values that are not singular; they encompass multiple levels of expression and embodiment. A deep understanding of how this traditional art form maintains its vitality and cultural status in modern society is essential. By studying this issue, we can not only reveal the multi-dimensional value of Min Opera culture but also provide theoretical support for its inheritance, innovation, and development in contemporary society. This study will analyze and research several aspects: the diverse value dimensions of Min Opera culture, local characteristics, aesthetic value of artistic forms, social educational functions and values, and cultural innovation and inheritance.

1.3.3 How has the inheritance and innovation mode of Min Opera developed under the background of new media?

In the era of new media, with the rise of digital technology, social platforms, and interactive media, traditional art forms such as Min Opera have undergone significant changes in inheritance and innovation. New media has provided Min

Opera with entirely new platforms for dissemination and creative tools, enabling it to spread in more interactive, timely, and diverse ways. It also brings innovation and challenges to artistic expression. This study will analyze and research from the digitalization and networking of inheritance models, cross-boundary integration and technological application of innovation models, enhancement of interaction and participation models, and the establishment of a complete closed-loop model for dissemination innovation.

1.4 Definitions of terms / concise / more compact

1.4.1 Min Opera: In this study, Min Opera refers to the local opera genre of Fujian Province, one of the national intangible cultural heritages. Min Opera is the only existing opera genre performed and spoken in Fuzhou dialect. It is popular in central, eastern, and northern Fujian, and has spread to Taiwan and Southeast Asia. It is a multi-voiced opera genre that emerged from the fusion of late Ming Confucian drama, early Qing Pingjiang drama, and Jianghu drama at the end of the Qing Dynasty, commonly known as "the first three harmonies," elegantly referred to as "Rongqiang" or "Minqiang." Min Opera is characterized by its refined and graceful style, clear diction, beautiful and smooth singing, with performers emphasizing the use of basic techniques such as hand movements, eye contact, body posture, movement, and steps to showcase elegant postures and convey characters inner worlds through their physical expressions.

1.4.2 Local Operas: In this study, local operas refer to opera genres that have formed and developed in specific regions or cultural contexts, characterized by distinct regional features in performance style, language, music, and performance methods. These local operas typically use the regional dialect or local language of the area and reflect the local customs, lifestyle, history, culture, and social values. The content and form of local operas are closely tied to the regions culture, thus carrying

strong regional and ethnic characteristics. Compared with national operas (such as Peking Opera), local operas exhibit greater regional and ethnic traits, relying on specific dialects and folk music for performances.

1.4.3 Traditional Media: In this study, traditional media refers to the mainstream channels and platforms for information dissemination before the era of new media. These media forms typically rely on physical carriers or broadcasting technology rather than the internet. They mainly include newspapers, magazines, books, radio stations, television stations, billboards, bus advertisements, and flyers. These media forms dominated before the rise of new media and are collectively referred to as "traditional media." They all share characteristics such as unified content production and dissemination, time lag, and unidirectionality. Although their status has changed in the age of new media, traditional media still plays a significant role.

1.4.4 New Media: In this study, new media refers to the forms of media that use digital technology and internet platforms for information dissemination and interaction. Compared to traditional media, new media offers higher interactivity, immediacy, and diversity. The main forms include: 1. Social Media: such as Facebook, Twitter, Instagram, Weibo, WeChat, etc., where users can create and share content, engage in interactive communication. 2. Blogs and Personal Websites: users can post articles, comments, and multimedia content on personal blogs or websites. 3. Forums and Communities: such as Reddit, Zhihu, etc., where users can participate in discussions, ask questions, and provide answers. 4. News Applications: such as news apps, aggregated news apps (like Today's Headlines), which offer real-time news updates and personalized recommendations. 5. Social Applications: such as WhatsApp, Snapchat, used for instant messaging and social interaction. 6. Video Sharing Websites: such as YouTube, Bilibili, where users can upload, watch, and share video content. 7. Streaming Services: such as Netflix, Hulu, Tencent Video, which provide on-demand video and TV content. 8. Online Advertising: such as

search engine ads (Google Ads), social media ads, display ads, which promote through precise user targeting. 10. Email Marketing: sending advertisements, newsletters, and promotional information via email, Direct communication with the audience. 11. Games and Virtual Reality: including online games, virtual reality (VR), and augmented reality (AR) experiences, providing immersive interactive experiences. 12. Interactive Video and Live Streaming: users can participate in real-time interactions, such as watching and interacting with streamers on live streaming platforms (like Twitch, Douyin Live).

1.4.5 Cultural Value: In this study, cultural value refers to the cultural functions, meanings, or intentions embodied in Min Opera. It showcases local customs, language, and folk traditions of Fujian, reflecting regional characteristics while preserving and promoting traditional operas artistic expressions such as music, dance, and costumes. Through performances, it conveys historical stories and moral values, playing a crucial role in education and cultural heritage, enhancing cultural identity and social cohesion within local communities. While maintaining tradition, modern adaptations are made to promote continuous cultural development and cross-cultural exchange. By using Fuzhou dialect, Min Opera protects and preserves the local language, contributing positively to the preservation of regional dialects and oral expression. Through national and international performances and exchange activities, Min Opera brings Fujian local culture to a broader audience, fostering understanding and integration among different cultures.

1.5 Research areas

1.5.1 The physical space in this study refers to areas where Min Opera is active, such as Fuzhou, Fujian. This concept is related to the cultural background of Min Opera. Through the economic development and policy impacts in Fuzhou, as well as the openness and inclusiveness of the region itself, this study aims to identify the

advantages of environmental factors. Regardless of past or present, Min Opera has always been an important form of opera in the Fuzhou area. Therefore, physical space is a spatial element that needs to be studied.

1.5.2 The social space in this study refers to the imagined and virtual communities constructed by people related to the text, primarily including creators, researchers, and audiences of Min Opera. It also encompasses practice communities associated with the text, such as film museums, schools, and cinemas. Studying this concept aims to understand the role of the target audience, who have a close connection with the development and research of Min Opera.

1.5.2 Time Period of Research

1990 — present

1.5.3 Unit of analysis in research Research and analysis unit:

The main analysis of the most representative development time of Min Opera in the new media era:

1990 — 2000: The birth of the World Wide Web (WWW) in 1991 and the popularity of browsers in 1995 laid the foundation for the new media era. Internet technology gradually became commercialized, personal computers and network applications began to spread, marking the emergence of the prototype of new media.

2000 — 2010: During this period, the rise of social media platforms like Facebook, Twitter, and YouTube, along with the widespread adoption of mobile internet and smartphones, made video content and instant messaging mainstream. User-generated content (UGC) began to significantly influence information dissemination and social interaction. New media forms such as the internet, digital technology, and mobile devices rapidly emerged, leading to the widespread use of online media, blogs, chat rooms, and other applications.

Since 2010: The emergence of new media forms such as smartphones, social media, and short videos has continuously expanded the influence of new media, with technology and applications becoming increasingly mature. The comprehensive penetration of social media, the diversification of mobile applications, and the application of artificial intelligence and big data analysis have begun to change the way information is obtained and consumed. Short video platforms (such as TikTok and Instagram) and live streaming have become mainstream, providing excellent conditions for the promotion and dissemination of Min Opera.

1.6 Research methods

This study employs qualitative research methods to explore the cultural value and inheritance of classic Min Opera in the new media era. Data will be collected from relevant documents and papers, and field research will use methods such as basic surveys, observations, interviews, and focus group discussions to gather data and information. The data obtained from field research will be validated in the qualitative study, where concepts, theories, documents, and related studies will be used to analyze the acquired data. Descriptive analysis methods will be employed to categorize the data according to the research objectives. The research methods, including concepts, theories, and approaches, are illustrated in the following diagram:

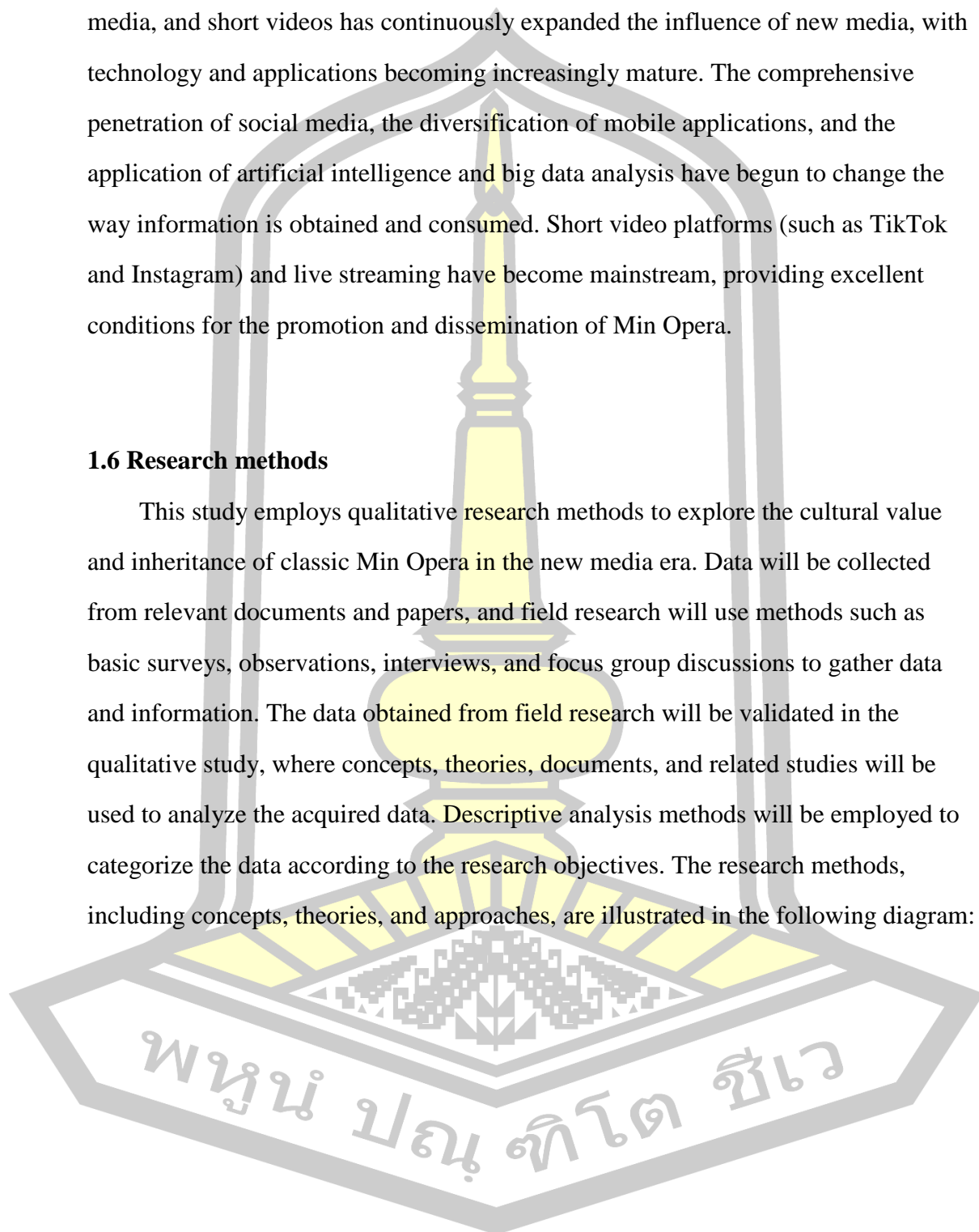


Table 1 The level of research in this paper

Text (text)	Min Opera
Theoretical Concepts	Cultural values
Methodology	Qualitative research
Method	Basic surveys, interviews, focus groups, observations, diaries

Source: Lin Xu(2024)

Table 1 shows the level of this study. This research uses Min Opera as the text and adopts cultural value as the research concept to explore and analyze the origin and development process of Min Opera. It also examines the digitalization and networking of inheritance models, the cross-boundary integration and technological application of innovative models, the enhancement of interaction and participation models, and the establishment of a complete dissemination innovation loop model. The specific methods are as follows

1.6.1 Population

1.6.1.1 Min Opera researcher and collector: Lin Hui

Lin Hui, male, born in 1966. He is the Deputy Secretary-General of the Provincial Min Opera Art Research Association, a member of the Provincial Collectors Association, the President of the Experimental Min Opera Theatre Enthusiasts Society, and a member of the CPPCC Think Tank. His collection focuses on Min opera literature and related items, with a wide variety of collections including Min opera programs and performance materials by famous artists. To introduce more people to Min opera, Lin Hui organized and participated in several exhibitions of Min opera literature. For example, at the 16th China Drama Festival held in Fuzhou in

2019, Lin Hui provided most of the exhibits, supporting the Min opera literature exhibition organized by the CPPCC. In 2020, he sent some of his collections to the Mei Lanfang Memorial Hall in Beijing, participating in the "Southern Tones, Northern Melodies, Min Moves the Capital" Min opera literature exhibition jointly organized by the Experimental Min Opera Theatre and the Mei Lanfang Memorial Hall, which received widespread acclaim. These precious theatrical documents bear witness to the development history of Min opera.

He has published numerous articles in journals such as "Drama Talk" and the "China Culture Daily," dedicated to promoting Min culture. He is also an editor for the book "Narrative —— Fuzhou Min Opera and Storytelling Art Heritage Protection and Inheritance" published by the Municipal CPPCC, where he wrote six articles including "A Century of Mei Yu Pei Inheritance," making significant contributions to the protection and inheritance of Min opera. Lin Hui possesses a rich collection of Min opera literature and has conducted in-depth research on Min opera. These documents and studies can showcase the historical development of Min opera and its various forms across different eras. They help in researching the history of Min opera before the new media era and provide foundational data for this study. The exhibition activities organized by Lin Hui can serve as practical cases for the dissemination of cultural value through different dimensions, better analyzing the multifaceted value of Min opera culture.

1.6.1.2 Min Opera performers and artists

Lin Ying, female, born in 1950, was honored as an outstanding expert with significant contributions by the State Council of China in 1992, and is a first-class national actor who enjoys a special government allowance. In 1983, she received the title of National March 8th Red Flag Bearer and served as a member of the Fourth and Fifth National Youth Federations. In 1999, she was awarded "Advanced Worker in

the National Cultural System" by the Central Personnel Department and the Ministry of Culture, and served as a member of the Sixth, Seventh, Eighth, and Ninth Fujian Provincial Peoples Political Consultative Conferences, Vice Chairman of the Fujian Provincial Dramatists Association, Board Member of the Fujian Provincial Overseas Exchange Association, Member of the Fujian Provincial Federation of Literary and Art Circles, President of the Experimental Min Opera Theatre of Fujian Province, and a renowned Min Opera performing artist in Fujian Province. She began her career in 1960, studying under the renowned Min Opera performers Huang Yinwu, Chen Ping, and Liu Xiaoqin. Her main roles include Qingyi and Huadan, with notable works such as "Pan Jinlian," "Mei Yupei," "Zhuo Wenjun," and "Wang Lianlian Worships Fragrance." Lin Ying has been dedicated to the development of plays.

The theatre has excavated, organized, and adapted a large number of excellent traditional plays, focusing on preserving the style of Min Opera while drawing inspiration from other genres, especially capturing the essence of Fuzhou dialect. She boldly integrates elements like Fuzhou Shifan and storytelling into her music, creating a distinctive local flavor with strong Min Opera cultural characteristics. Not only has she become a leading figure in Min Opera art, but Lin Ying has also taken on the significant responsibility of reforming and developing Min Opera in the context of theatre management and innovation. As a representative of the Experimental Min Opera Theatre of Fujian Province, the theater director, Lin Ying, led the theater in a series of reforms, boldly implementing personnel and distribution system reforms, and reasonably arranging staff. She introduced young and promising actors, making significant contributions to the protection and inheritance of Min Opera. Lin Ying began her artistic career in 1960 and played a crucial role in theater management, witnessing the development of Min Opera through different historical stages. This provides rich historical and leadership background material for studying how to promote the historical progress of Min Opera in the new media era. Lin Yings reforms and innovations in play production offer practical experience for exploring how to

leverage the advantages of new media to promote the inheritance and innovation of Min Opera in this study.

Lin Te, male, is a teacher of Min Opera performance at Minjiang Teachers College, specializing in the role of young male lead. He graduated from the China Academy of Chinese Opera. His mentors include Song Jiansong, who was his first teacher; renowned Min Opera artists Li Xiaobai; Kunqu opera masters Wang Zhenyi and Shao Zheng; Peking Opera masters Yu Wanzeng and Sun Peihong; and vocal music educator Yao Hong. Notable plays he has performed include: "Borrowing the Year," "The Pearl Tower," "The Jade Hairpin," "Meeting Mother in the Nunnery," "The Jade Bracelet Affair," "A Penny," "Forcing My Nephew to Take the Exam," "Zhou Ren Presents His Sister-in-Law," and "The Jingchao Story—Seeing Mother." He founded the troupe "Rulin Has Theater." Focusing on promoting traditional culture, this is the first workshop in Fujian Province dedicated to opera art. It innovates traditional opera performance methods, presenting opera culture to the public through photography, garden performances, hall performances, and training sessions. This contributes to the protection and inheritance of Min Opera. Lin Te's "Rulin Youxi" workshop spreads opera art through innovative techniques. This innovative approach to dissemination is similar to the functions of new media, providing insights for this study on how to broaden the audience of Min Opera and promote its inheritance through new media. Practical examples of new media application can be found in Lin Te's practice of innovating traditional opera performance methods.

1.6.1.3 Min Opera enthusiasts and audience groups (60)

The ordinary people watching Min Opera performances play a significant role in their appreciation of Min Opera, cultural identity, and attitudes towards traditional theater. Selection criteria for the audience: 1. Set multiple age groups, such as: under

18 (young audience), 18-35 years old (youth audience), 36-55 years old (middle-aged audience), over 55 years old (senior audience). Purpose: To analyze the interest, understanding, and participation levels of different age groups in Min Opera. 2. Viewing experience, long-term viewers: These viewers may have years of experience watching Min Opera and can provide deep feedback on performance art, actor skills, and plot. Occasional viewers: Surveys of these viewers can help understand the overall impression of performances among those who occasionally watch Min Opera. New viewers: Feedback from viewers with no prior experience can reveal the appeal of Min Opera to new audiences and identify areas for further promotion. 3. How they watch Min Opera: live theater, television or online platforms, community or folk performances, new media platforms, etc. Purpose: To understand the impact of different channels on the dissemination of Min Opera and assess audience preferences. 4. Investigate their main motivations for watching Min Opera: cultural heritage (interest in traditional culture), entertainment (pure enjoyment of theatrical performances), social activities (participating with family and friends), professional needs (engaging in..Relevant Industry) Purpose: Analyze why audiences choose to watch Min Opera, thereby adjusting promotion and inheritance strategies. 5. Investigate the audiences place of residence (city, countryside, etc.) Fuzhou local audience, out-of-town audience (within or outside the province), Purpose: Analyze the impact of regional culture on the dissemination and acceptance of Min Opera. 6. Audience familiarity with Min Opera: Professional (with a background in drama or Min Opera), General Knowledge (able to understand and appreciate but without professional knowledge), First-time or almost unknown, Purpose: Understand the audiences knowledge base to study the popularization of Min Opera and teaching needs. Through the above questions, 60 audience members with research value will be selected for further analysis.

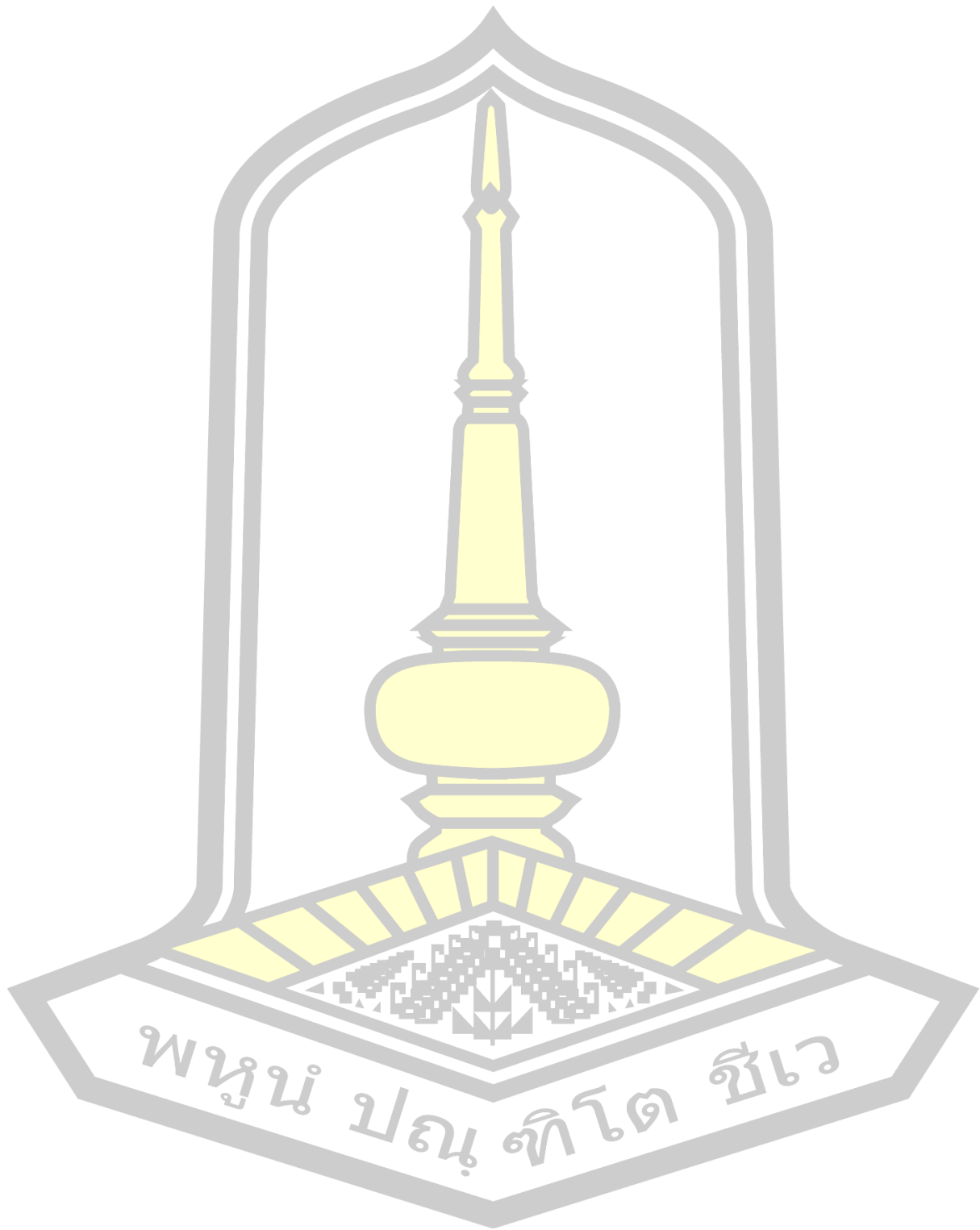


Table 2 Types and quantities of data collected

Type of data (Data Type)	Number
1.Observation (observation)	
Min Opera Theater Group	5
Textual materials of Min Opera opera	12
Field note (field notes)	6
2. Interviews	
In-depth interview in-depth interviews (The one-to-one semi-structured interview usually lasts 60 to 90 minutes)	2
Formal interview (20 minutes)	2
Focus group (Focus Group)	1
Non-public interview(like chatting)	6
Informal interviews (e.g. chats)	
3.Material Materials	
Materials on Min Opera recorded	35
Audiences evaluation of Min Opera	60
Sum	

Source: Lin Xu(2024)

Table 2 shows the type and quantity of data collected in this study. In order to reduce the threat to the correctness and effectiveness of this study, I adopted different methods in data collection, so that the content of this study is more real and sufficient.

The interview methods I adopted include both formal and informal interviews. Guided by the research objectives, I prepared a semi-structured interview outline, which includes some concise questions and provides key terms to facilitate further explanation by respondents, making it easier to focus on the interview. The main subjects of the interviews include participants or researchers studying Min Opera, as well as audiences who enjoy Min Opera.

1.6.2 Data Analysis

Data analysis and data collection in the study are carried out simultaneously, which also meets the technical requirements of this study. Conducting both at the same time has many advantages. First, when organizing data materials, you can quickly jot down your first impressions and ensure that you don't forget them. This is crucial for subsequent data analysis because many feelings are important but can be forgotten in an instant. Second, preliminary data analysis can guide the research methodology and help find better data collection methods when entering the research site again. Timely data analysis allows researchers to gain satisfaction and a sense of achievement, maintaining their interest in the study.

When faced with large amounts of data, the first step is to extract information related to concepts and context. These two aspects are the most direct content that reflects effective information and also help researchers quickly understand the personal experiences of respondents. The focus should be on key information about Min Opera, gaining deeper insights into the thoughts and behaviors of Min Opera participants or teaching researchers through the lens of specific events in Min Opera.

In short, in qualitative research, data analysis and data collection are essentially an overlapping process. The whole data analysis is a continuous cycle of bottom-up and top-down.

1.7 Literature review

1.7.1 Literature review of the research text

In this study, "Min Opera," as one of the first traditional operas to be included in the National Intangible Cultural Heritage List in 2006, is an important genre of opera in Fujian Province and a significant component of China's excellent traditional

culture. Min Opera, a unique opera genre in Fuzhou City, Fujian Province, has a long history and tradition in Fuzhou, dating back over four hundred years. Its origins can be traced back to the late Ming and early Qing dynasties. It evolved through the integration of Confucian theater, martial arts theater, and storytelling plays, while also absorbing artistic elements from other genres such as Anhui Opera and Peking Opera, forming a multi-voiced local opera genre. Its cultural value is immeasurable. Therefore, during my research on Min Opera and field investigations, I reviewed the following relevant literature:

(1) Research on cultural heritage and inheritance

Author He Lingmei's article: *A Preliminary Analysis of the Inheritance and Development of Fuzhou Min Opera* (2022) explores the historical inheritance and contemporary development of Min Opera as a representative of Fuzhou's local opera. Fuzhou is known as the "Hometown of Drama" due to its rich theatrical cultural heritage, and Min Opera, as an important part of it, not only possesses abundant historical and cultural connotations but also has had a profound impact on the cultural life of local residents. The author proposes several suggestions to promote the development of Min Opera. First, emphasizing the importance of the inheritance and development of opera, she suggests that the government include it in key cultural projects and enhance its market competitiveness through scientific planning and artistic innovation. Second, she calls for strengthening the cultivation of high-level talent in opera, establishing a talent ladder through school-group cooperation and top-level design to ensure the sustainable development of Min Opera. Third, increasing the ideological depth of plays, aiming to resonate with audiences through excellent works and further solidify Min Opera's position in the cultural market. Additionally, she recommends enhancing the popularization of Min Opera through various channels, fostering its survival environment, and deepening reforms in arts troupes to stimulate internal motivation. In summary, He Lingmei's article provides a

comprehensive analysis of Min Operas development from both historical and contemporary perspectives and offers targeted policy recommendations. This article focuses on Fuzhou, the profound discussion on the inheritance and development of Min Opera not only reveals its cultural significance in contemporary society, but also provides important theoretical reference and practical guidance for how to effectively protect and inherit this local opera in the new era background.

Author Lin Yuhuo's article: "400 Years of Min Opera Stepping Out of the Theater to Broaden Its Horizons" (2023) explores the innovation and development of Min Opera, a theatrical form with over 400 years of history, in modern society through vivid narratives and concrete examples. The article details how Min Opera has moved beyond traditional theaters into new spaces such as night markets, scenic areas, and online platforms, achieving close interaction with audiences and thus rejuvenating itself. Lin Yuhuo emphasizes the diverse innovations of Min Opera in the context of the new era. The article describes how Min Opera has successfully attracted viewers of different age groups by performing live shows in non-traditional venues like night markets and scenic areas. This innovation not only enriches the cultural experience for audiences but also opens up new avenues for the inheritance of Min Opera. The article particularly highlights that during performances in folk spaces such as night markets, Min Opera has introduced interactive plot designs with the audience, making traditional opera more approachable and appealing. Additionally, Min Opera has actively embraced digital platforms, expanding its influence through short video platforms and social media accounts.

The article provides examples of how Min Opera performers have used platforms like TikTok and WeChat Video Channel to attract a large number of fans, further promoting the spread of Min Opera and its younger audience. Especially noteworthy is the filming of the movie version of "Double Butterfly Fan," which has further integrated Min Opera with combining modern film art has injected new

vitality into this ancient art form. In terms of inheritance, Lin Yuhe paid special attention to the promotion and education of Min Opera among young people. The article introduces the "Min Opera in Schools" programs implementation in multiple primary schools in Fuzhou. Through guidance from professional actors and interest classes, Min Opera has taken root among children. This approach of nurturing talent from a young age not only cultivates future potential performers but also spreads the cultural value of Min Opera to a broader audience. By providing a comprehensive analysis of Min Opera from its traditional roots to the present day, the article showcases the various possibilities for this ancient theatrical form to rejuvenate in the new era. The future development of Min Opera requires both solid cultural inheritance and bold innovative practices. Whether it is reaching out to the public through live performances or expanding its audience through digital means, Min Opera has found its new territory in the new era. Through this balance between innovation and tradition, Min Opera not only continues to uphold its unique artistic value but also lays the foundation for its sustained development in modern society.

Author Hu Tielong's article: "An Exploration of the Development and Inheritance of Min Opera from the Perspective of Intangible Cultural Heritage" (2014) provides a detailed overview of the historical evolution and modern development of Min Opera from the perspective of intangible cultural heritage protection. The article emphasizes that Min Opera, as a unique local opera in Fuzhou, has continuously integrated and developed over its four-hundred-year history and has spread widely both domestically and internationally, becoming an important cultural medium for connecting Fuzhou residents. The author proposes four specific recommendations: 1. Min Opera should closely follow the pulse of social development, respecting tradition while engaging in scientific exploration and artistic innovation. By creating excellent plays that resonate with modern audiences, Min Opera can rejuvenate and meet the growing aesthetic demands of viewers. 2. The development of Min Opera should actively integrate into the folk culture of Fuzhou.

The article highlights that Min Opera has deep ties with local customs, and strengthening these connections can lay a more solid foundation for its inheritance. 3. Efforts should be made to promote Min Opera among young people. Activities such as bringing Min Opera into schools can enhance the younger generations recognition of Min Opera and spark their interest in learning and inheriting it. 4. To address the crisis of talent shortages, Hu Tielong suggests establishing a diversified talent cultivation mechanism, involving multiple aspects including government, society, and individuals, Support the cultivation of Min Opera art talents. 5. It is necessary to make full use of modern media tools to enhance the promotion of Min Opera, enabling it to spread and develop among a broader social audience. By analyzing the historical development and current status of Min Opera, the study reveals the challenges faced by Min Opera in modern society and proposes corresponding countermeasures. The article points out that the inheritance and development of Min Opera not only require support from cultural heritage protection but also comprehensive efforts in innovation, education, talent cultivation, and promotion. This research also demonstrates the feasibility of using new media technology for the future development of Min Opera.

Author Lin Hongbin's article: A Brief Discussion on the Artistic Characteristics and Cultural Connotations of Min Opera (2018) explores the unique artistic features and profound cultural connotations of Min Opera as a local opera in Fujian Province. In many aspects, Min Opera reflects the religious beliefs and folk culture of the Fuzhou region. In folk beliefs, Min Opera is seen as an art form capable of communicating with deities; people pray for peace and happiness through performances of Min Opera, highlighting its spiritual symbolic significance in local culture. Min Opera records and preserves the historical changes of the Fuzhou region. As a famous hometown of overseas Chinese in China, Min Opera carries deep local sentiments among the people of Fuzhou, especially among overseas Chinese, becoming an important carrier of cultural memory. Min Opera is not only a

performing art but also an essential part of the emotional and cultural identity of the people of Fuzhou. Especially during wartime, displaced Min Opera artists formed troupes to spread Min Opera culture, providing spiritual comfort and cultural identity to the local people. Through analysis of various aspects such as performance style, music, and props, the article reveals how Min Opera has evolved over time and emphasizes its importance in maintaining vitality in modern society.

Author Wang Xiaoshan's article: From Folk Character to Political Enlightenment: The 1937 Min Opera Reform Movement and Its Development Orientation (2021) delves into the historical background, main content, and impact of the 1937 Min Opera Reform Movement. This reform movement was a significant cultural event during China's Anti-Japanese War period. In the first half of the 20th century, Min Opera held important cultural and economic status in Fujian Province, serving as a barometer for social trends. The 1937 Min Opera Reform Movement was an organized cultural reform movement led by the Nationalist Party's Fujian Provincial Department and government-led. Unlike previous drama reform movements, this one had clear political objectives, with the primary goal of using drama to promote political enlightenment and foster national consciousness for the anti-Japanese salvation movement. The article elaborates on several core aspects of this reform movement: script transformation, actor training, and government leadership. This Min Opera Reform Movement holds significant historical importance. It not only continued the tradition of opera reform in the early 20th century but also paved the way for opera reforms after the founding of the Peoples Republic of China. However, the article also criticizes the movement for overemphasizing political pragmatism and neglecting the independence of Min Opera as an art form and the aesthetic needs of its audience. This one-sided reform, while achieving the governments political goals in the short term, But in the long run, it has also had some negative effects on the development of Min Opera.

Author Liang Haijuan's article: "Exploring the Value and Cultural Reconstruction of Min Opera in the New Era (2024)" delves into the evolution and development of this traditional art form under new era conditions from the perspective of cultural inheritance and innovation. The article analyzes the historical development, artistic characteristics, and cultural reconstruction of Min Opera in contemporary society, proposing strategies for revitalizing Min Opera through innovation and protection in modern society. The author emphasizes that the inheritance and development of Min Opera must adhere to the principle of "theater-centricity," preserving traditional essence while actively innovating and integrating. By introducing modern stage technologies such as multimedia displays and advanced lighting effects, Min Opera can achieve new heights in visual presentation. Additionally, the author highlights the importance of cultural exchange between local culture and globalization, advocating that Min Opera should adopt an open attitude towards absorbing influences from foreign cultures, thereby finding new opportunities for its own development amidst the clash of diverse cultures.

Author Lin Yan's article: *An Initial Exploration of Min Opera Art (2001)* presents the uniqueness and importance of Min Opera as an art form, from its historical evolution, musical characteristics to its relationship with local culture. By tracing and analyzing the development process of Min Opera, it reveals its cultural value and potential in modern society. The article reviews the development history of Min Opera, dividing it into three distinct historical stages: the gestation period, the formation period, and the prosperity period. It points out that as a local opera, the gestation period of Min Opera can be traced back to the Tang Dynasty, when the folk dance and song arts in Fuzhou laid the foundation for the formation of Min Opera. Over time, Min Opera gradually developed into three different opera troupes: Confucian troupes, storytelling troupes, and street troupes, which eventually merged into an independent opera genre known as Min Opera during the Qing Dynasty. The article provides a detailed description of the flourishing stage of Min Opera at the end

of the Qing Dynasty and the beginning of the Republic of China, noting that this period saw the emergence of numerous outstanding performing artists and a rich repertoire of plays, bringing Min Opera to its historical peak. It particularly emphasizes the deep connection between Min Opera and Fuzhou local culture. Through analyzing the relationship between Min Opera and Fuzhou dialect, religion, folk culture, and the character of the people of Fuzhou, it illustrates how Min Opera, as a product of Fuzhou local culture, reflects the cultural traits of this region in its artistic form.

For example, the singing style of Min Opera is deeply influenced by the tones of Fuzhou dialect, while its repertoire and performance forms often incorporate religious rituals and folk activities from Fuzhou. This close cultural connection makes Min Opera not only a performing art but also an important carrier of Fuzhou culture. At the end of the article, Lin Yan reflects on the future development of Min Opera. She points out that although Min Opera faces severe challenges in modern society, its rich cultural connotations and unique artistic forms provide possibilities for its continued existence. The author proposes a series of development suggestions, including strengthening theoretical research on Min Opera, improving performance methods, nurturing a new generation of talent, and enhancing public awareness and interest in Min Opera. These suggestions aim to promote the inheritance and development of Min Opera through modern means, allowing it to flourish in new cultural environments.

Author Zhao Hao's article: "Exploration and Research of Min Opera Art in the New Era (2023)" systematically analyzes various aspects such as the historical development of Min Opera, current educational practices, and innovative strategies. It proposes how to rejuvenate Min Opera art through innovation and reform under today's social context. As a living fossil of Fuzhou dialect, Min Opera is not only a treasure of Fujian local culture but also an essential part of Chinese traditional culture.

The article also outlines several strategies for the innovative development of Min Opera, aiming to meet the demands of the new era and enhance its influence. These strategies include content innovation, educational reform, and talent cultivation, while emphasizing the application of modern technological means. Flash mobs and short videos can be used to promote Min Opera art to a broader audience. Additionally, modern stage technology can be utilized to improve the visual and auditory presentation of Min Opera, which is an effective way to attract younger audiences.

Author Zhang Sixi's article: *The Integration Path of Intangible Cultural Heritage Min Opera in Rural Aesthetic Education* (2024) explores how Min Opera is not only a symbol of Fujian local culture but also an essential part of rural culture. The article emphasizes that introducing Min Opera into rural aesthetic education can enrich cultural life in rural areas and enhance residents' cultural identity and pride, thereby promoting the sustainable development of rural culture. It also points out that the performance style, musical elements, and dramatic plots of Min Opera can effectively stimulate the imagination and creativity of rural students, helping them cultivate higher artistic appreciation through aesthetic education. By learning Min Opera, students can not only improve their aesthetic appreciation skills but also master traditional opera performance techniques. The article discusses the possibility of promoting Min Opera in rural enterprises. By integrating Min Opera elements into corporate cultural construction and product promotion activities, rural enterprises can enhance brand value and support the development of rural culture. Enterprises can organize Min Opera performances and cultural lectures to convey Min Opera culture to employees and consumers, strengthening their cultural identity. Combining Min Opera with local folk activities is an effective means of dissemination. Integrating Min Opera performances into various rural festivals, through carefully designed stages and performance content, can elevate the cultural quality of these events. The position and appeal, enhancing rural residents' interest in traditional culture. It also mentions that schools play a crucial role in the dissemination of Min Opera. By

integrating Min Opera into music classes, art lessons, and drama education, schools can systematically teach students the basic content and performance techniques of Min Opera, helping them to deeply understand and experience its cultural essence.

Through an in-depth analysis of the historical development, artistic characteristics, and relationship with local culture of Min Opera, researchers have revealed its deep roots in Fuzhou local culture and its extensive influence both at home and abroad. The historical inheritance and cultural value of Min Opera are primarily reflected in its profound connection with local customs and religious beliefs. Min Opera is not only a performing art but also a symbol of cultural identity for the people of Fuzhou. As intangible cultural heritage, Min Opera has continuously developed over its 400-year history, gradually integrating into local folk and religious activities, carrying the cultural memory of the Fuzhou region. These studies emphasize that in the process of inheritance, Min Opera needs to retain its traditional artistic forms while also adopting modern means to keep up with the times, ensuring its vitality in contemporary society.

(2) Research on the perspective of education and teaching

Author Wang Hua's article: "The Inheritance and Development of Min Opera Education (2020)" delves into the development process of Min Opera education and its inheritance and innovation within the modern education system. As an associate professor in the Art Department of Minjiang Teachers College, Wang Hua combines his teaching experience to conduct an in-depth analysis of the historical background, teaching methods, and future directions of Min Opera education.

He emphasizes the importance of inheriting and innovating Min Opera art through educational means. The article further explores the inheritance and development of Min Opera education in modern society. Wang Hua points out that although modern Min Opera education has seen significant improvements compared to traditional "classroom" education in terms of management, funding, faculty, and

curriculum design, it still retains core methods from "classroom" education, such as oral transmission and imitation teaching, in the imparting of professional skills. With the advancement of the times, modern education has gradually introduced multimedia-assisted teaching to meet the demands of the new era. However, regardless of how educational forms evolve, Min Opera education always focuses on foundational and inherited aspects, which are key to the continuation and development of Min Opera art. When discussing teaching methods, Wang Hua particularly highlights the foundational training in Min Opera education. A solid foundation is a prerequisite for Min Opera innovation.

Through foundational training, students can grasp the essence of Min Opera performance laying a solid foundation for future innovation. Wang Hua uses the example of renowned Min Opera performance artist Zheng Yizhou to illustrate the importance of basic training in an actors career development. She points out that Zheng Yizhou stood out in Min Opera performances and created a unique style precisely because he laid a strong foundation during his early education. The article clearly states that the inheritance and innovation of Min Opera education are complementary. Inheritance is the prerequisite for development, while development is the inevitable requirement of inheritance. During the foundational education stage, the primary task of Min Opera specialized education is to ensure students master the basic skills of Min Opera performance and inherit the essence of previous performances. As students progress, undergraduate and graduate education place greater emphasis on theoretical research and innovative practice. Wang Hua emphasizes that only on the basis of inheritance can innovation be better realized and promote the continuous development of Min Opera art.

Author Lin Zhi's article: *Analyzing the Educational Function of Traditional Opera--Building a Teaching Model for Min Opera in Classrooms* (2021) states that Min Opera is a precious spiritual treasure in Fuzhou traditional culture, with profound

artistic value and educational significance. Introducing Min Opera into classrooms allows students to not only learn and inherit traditional music culture but also enhance their national pride and patriotic sentiments. Through studying Min Opera, students can better understand and preserve local culture, experiencing the charm of traditional art. Traditional opera education helps students cultivate patriotic sentiments and strengthen their sense of national identity. The stories, characters, and plots in traditional opera can guide students to think about moral issues and establish correct values. It also explores specific teaching models, such as incorporating Fuzhou dialect learning activities in class, like collecting dialect vocabulary, colloquialisms, and nursery rhymes, to spark students interest in Min Opera. Teachers should lead by example, demonstrating the correct pronunciation and usage of dialects to help students master the phonetics and intonation of the dialect. Creating diverse learning platforms is also important. For instance, watching Min Opera performance videos, appreciating Min Opera singing styles, and learning to draw Min Opera facial makeup and costumes can help students experience the artistic appeal of Min Opera. Additionally, organizing Min Opera performance competitions within the school can foster an atmosphere where everyone loves to sing and everyone can sing well. Traditional methods like "oral transmission" should be adopted. The "heart transmission" teaching method is an effective way to teach Min Opera singing. Teachers help students imitate and master the singing techniques of Min Opera by teaching phrases, demonstrating actions and expressions. For example, when teaching a segment from the Min Opera "Rebellion Against the Imperial City," teachers can first have students watch a video, then teach the singing phrase by phrase, accompanied by actions and expressions, guiding students to accurately grasp the rhythm and pitch.

Author Wang Yulin's article: The Dilemma and Solutions for Min Opera in Kindergartens (2019) discusses the value of Min Opera in early childhood education, rich with historical stories and traditional cultural knowledge, such as plays like "Lin

Zexu's Imprisonment" and "Kaifeng Prefecture." These performances help children vividly understand historical events and figures, sparking their interest in history. Performed in Fuzhou dialect, it serves as an important medium for conveying local sounds and sentiments. Through learning Min Opera, children can be exposed to and learn the Fuzhou dialect, which is crucial for its preservation. The moral values conveyed, such as rejecting evil and promoting good, positively influence the formation of children's values. By studying Min Opera, children can gradually develop correct worldviews, outlooks on life, and values. The music, costumes, and performance art of Min Opera have high aesthetic value. Through exposure to and learning Min Opera, children can enhance their aesthetic literacy and develop an interest in art. The article also explores the challenges Min Opera faces in kindergartens, including a lack of dialect foundation, lack of interest and recognition, scarcity of teaching materials, and insufficient teacher resources. Specific strategies to address these challenges include using dialect nursery rhymes as a starting point, creating a Min Opera cultural environment, developing school-based curricula, and organizing diverse Min Opera cultural activities, all of which can strengthen children's understanding of Min Opera. The interest and participation of the play will promote their understanding and love of Min Opera.

The paper: In "Exploration and Development of New Loose-Leaf Textbooks for Min Opera under the Dual System Training Model" written by Liu Yiyun (2023), the importance of Min Opera as a local opera in Fujian Province is discussed, emphasizing its status as a UNESCO Intangible Cultural Heritage. In the process of inheriting Min Opera, local universities have leveraged their unique advantages by pioneering a "dual system" training model, establishing a training system that combines vocational colleges with enterprises or troupes. The development of textbooks plays a crucial role in this system, helping to improve the quality of Min Opera talent cultivation, especially under the backdrop of the national three-education reform, where the exploration and construction of loose-leaf textbooks have been

further promoted. Loose-leaf textbooks break down knowledge points into independent modules, making them more flexible to meet the needs of different career directions. This structure allows students to choose learning content based on their own career goals, aligning with the requirements for personalized learning under the dual system training model. The diverse design of loose-leaf textbooks can meet the needs of different positions and stimulate students interest through interactive methods such as online discussions and case analyses. Their online and digital characteristics also enable students to choose learning times and locations according to their own schedules, better balancing campus learning with practical experience in enterprises. Loose-leaf textbooks can be integrated with the 1+X certificate system. The combination of efficiency and integration helps students master vocational skills through modular teaching content, and prepares for the acquisition of vocational qualification certificates through practical operation links. Among them, school-enterprise cooperation, integration of textbooks, integration of ideological and political education, and application of multimedia technology are key teaching means.

The paper: In the article "Leveraging the Advantages of Art Classes to Inherit Min Opera Art —— Reflections and Practices on Integrating Min Opera Art into Primary School Art Classes," written by Ye Ying (2020), it is elaborated that Min opera, as a representative form of traditional Fujian culture, has been widely recognized for its significance. Especially against the backdrop of being listed as a national intangible cultural heritage in 2006, how to effectively inherit Min opera art in primary education has become an urgent issue to address. Primary school art classes, as an important platform for cultivating students artistic literacy, can not only preserve local culture but also enhance students artistic aesthetic appreciation through integration with Min opera art. The article specifically discusses methods such as collecting materials and artistic expression, the artistic representation of Min opera costumes and instruments, appreciation, and copying classic works. Before engaging in hands-on creation, students need to study Min opera stories, select themes for

creation, and conceptualize and compose their work. This process not only helps students understand the cultural background of Min opera stories but also cultivates their creative expression skills. During the actual creation process, students must apply learned line drawing and coloring techniques to depict characters and scenes in Min opera through meticulous brushwork and color application. Students are encouraged to pay attention to variations in line thickness and color gradation when composing, to highlight the essence. The theme and visual effects of the work, along with specific teaching methods. Integrating Min Opera art into elementary school art classes not only effectively preserves local traditional culture but also stimulates students interest in opera culture, enhancing their artistic aesthetic cultivation. This educational approach showcases the charm of traditional art and provides new avenues for the continuation and promotion of traditional culture.

The paper: In the study "The Inheritance of Min Opera in Vocational Art Schools under the Context of Intangible Cultural Heritage —— A Case Study of Fuzhou City Art School" written by Lin Ye (2019), the author explores the inheritance path of Min Opera, an intangible cultural heritage, in vocational art schools. With the development of globalization and cultural diversity, the inheritance of intangible cultural heritage faces significant challenges. Against this backdrop, the authors research aims to provide new ideas and strategies for the sustainable inheritance of local intangible cultural heritage by analyzing the actual situation of Fuzhou City Art School. This paper reveals the multiple difficulties faced by the current inheritance of Min Opera in Fuzhou City Art School. First, the inheritance of Min Opera relies on the local cultural soil, but due to the impact of marketization and commercialization, the performance environment and skill transmission of Min Opera face the risk of regression. Moreover, although national policies and government funding have provided some guarantees for the inheritance of Min Opera, there are still many shortcomings in the inheritance work of art vocational schools in practice. Through in-depth field research, Lin Ye analyzed the current status of Min Opera

inheritance at Fuzhou City Art School, pointing out issues such as an incomplete school-government collaboration mechanism, a lack of students, and unreasonable course settings. Lin Yes research provides important theoretical support for the inheritance of intangible cultural heritage in vocational art schools. According to the guidance of practice. Her research not only reveals the main challenges currently faced in the inheritance of Min Opera but also proposes feasible strategies, providing new ideas for its future development. This study has significant academic value and practical significance, contributing to the promotion of local intangible cultural heritage within the modern education system through inheritance and innovation.

Author Weng Linsen's article: Exploring the Singing Characteristics and Artistic Style of Min Opera Sheng Roles —— Taking the Teaching Play "The Red Skirt-Farewell" (2024) as an Example In Min Opera, the Sheng role is a crucial component of performance art, with its singing style and performance characteristics holding unique artistic value. Studying the singing features of Min Opera Sheng not only enriches the teaching content of Min Opera art but also plays a significant role in inheriting and developing Min Opera culture. In "The Red Skirt-Farewell," Wang Chenglong's singing segments require the expression of complex emotional changes. Students need to understand the characters inner world and convey these subtle emotions through their singing. In teaching, how to combine singing with performance to express the characters inner feelings is crucial. For example, when performing "Arriving at the old gate, all I see is desolation," students are required to use breath control in their singing to express Wang Chenglongs sorrow; when "Suddenly hearing a sigh from inside the room," the singing should have a mournful tone to convey the characters helplessness and guilt. These analyses are detailed and have practical significance.

Min Opera education needs to both inherit traditional teaching methods and integrate modern educational tools and concepts to meet the demands of

contemporary society. It emphasizes the foundational role of opera education, especially during the specialized Min Opera education stage, where traditional "oral transmission and mental instruction" and imitation-based teaching remain crucial methods. Through solid basic skills training, students can grasp the essence of Min Opera performance, laying a foundation for future artistic innovation. Moreover, opera education at the foundational level, particularly in Min Opera courses for kindergartens and primary schools, can spark students interest in traditional culture and enhance their cultural identity through the study of historical stories and Fuzhou dialect. Multiple studies have proposed that integrating Min Opera into subjects such as art and music can better cultivate students artistic aesthetic literacy. In the field of professional education, further exploration has been conducted on the pathways to cultivate high-level opera talent through Min Opera course systems in vocational schools, universities, and other specialized institutions. Through school-enterprise cooperation, textbook development, and optimized curriculum design, Min Opera education has gradually aligned with career development needs.

(3) Research on innovation and modernization perspective

Paper: In "On the Integration and Development of Min Opera and Animation" written by author Weng Liqiong (2015), the possibility of integrating Min opera with animation is explored. The study analyzes the characteristics of both Min opera and animation, as well as their current development challenges, proposing strategies to incorporate elements of Min opera into modern animation creation. This aims to achieve complementarity and integration between the two, providing new pathways for the inheritance of Min opera and innovation in animation. Through theoretical analysis and practical validation, the paper seeks to showcase the cultural essence of Min opera in animations and explore its future direction as an emerging form of expression. With the impact of modern culture, the survival environment for Min opera has deteriorated, the audience is aging, and the number of inheritors is limited,

making this traditional theatrical genre face severe survival challenges. Meanwhile, China's animation industry has experienced both glory and decline, currently at a critical stage of brand building and ethnic development. Against this backdrop, Weng Liqiong suggests combining the artistic essence of Min opera with modern animation technology to achieve a win-win goal of cultural inheritance and industrial innovation. Taking her original animated work "Dream • Return to Origin" as an example, it demonstrates the specific practice of integrating Min opera and animation. This work uses animation technology to interpret classic Min opera plays, diversifying and modernizing the artistic charm of Min opera. The success validates the feasibility of integrating Min Opera with animation. This form of integration offers new ideas for the protection and inheritance of Min Opera, while also injecting fresh impetus into the innovative development of the animation industry. In the future, through continuous exploration and practice, the integration of Min Opera and animation is expected to become an important avenue for promoting Chinese traditional culture to the world.

Author Wang Lijing's article: An Effective Approach to the Construction and Promotion of Min Opera Database from the Perspective of Cultural Confidence (2021) suggests that building a Min Opera database not only helps systematically preserve and disseminate this local opera art but also meets the needs of higher education teaching and research in the digital age. The article proposes that the primary goal of constructing a Min Opera database is to collect, organize, and digitize Min Opera-related resources to achieve structured storage and diversified search functions, thereby showcasing and sharing Min Opera cultural heritage. The database should be continuously updated to ensure the integrity of resources and the stability of the platform. The basic framework should cover multiple aspects such as Min Opera scripts, music, famous segments by renowned artists, historical documents, and performance information. In platform design, a modular approach should be adopted to ensure the systems scalability and security, while providing users with convenient

search functions. The article emphasizes that data collection is a critical step in building the database. By collaborating with cultural departments and archives, Min Opera resources should be collected in modules, and experts should be organized to classify and organize the materials. Participation from renowned studios can also provide high-quality resources for the database. Platform design should be based on user needs and technical requirements, using keywords such as historical origins and play classification, To form a database structure that is clear in hierarchy and rich in content. It also proposes that promotion is key to the success of database construction. This can be achieved through cooperation with government cultural institutions, organizing training for veteran artists, and promoting Min Opera resources on video platforms, thereby expanding the influence of the database. At the same time, it is important to focus on internal promotion, encouraging faculty and students at universities to widely use the database.

Author Lin Xuyu's article: "Design of WeChat Emojis for Min Opera Character Images from the Perspective of Intangible Cultural Heritage (2021)" explores how to integrate Min Opera art with digital culture through modern new media technology, aiming to achieve the inheritance and innovative development of Min Opera. The article focuses on deconstructing and reassembling the visual elements of Min Opera, using emojis as a modern medium to incorporate traditional culture into popular social platforms, thereby promoting the spread and influence of Min Opera among younger generations. Before designing the images of Min Opera characters, a detailed analysis of their visual elements was conducted. The visual expressiveness of Min Opera characters not only relies on exquisite makeup and costumes but also showcases the inner world of the characters through basic routines involving hands, eyes, body, methods, and steps. For example, the clowns makeup is characterized by a white face mask in the shape of a "tofu block," which has distinct comedic features; while the dan and sheng roles highlight their beauty and elegance through intricate makeup and costume design. These visual elements are not only

highly artistic but also provide rich material for emoji design. Through a deep understanding of Min Opera culture, the article designs Min Opera character images as WeChat emojis to meet the needs of modern social media. It introduces three main characters: the clown, dan, and sheng. During the design process, the author, emphasizing the humor, exaggeration, and interactivity of character images makes their emotional expression more engaging. For example, the design of clowns combines traditional makeup with modern animation styles, conveying comedic traits through exaggerated body movements and expressions; while the designs of dan and sheng roles showcase inner personalities through color coordination and subtle changes in facial expressions. The article also explores the advantages of emoticons as a medium of communication. In today's highly developed mobile internet era, emoticons have become an important tool for interaction. Integrating Min Opera culture into emoticon design not only enhances the influence of Min Opera but also allows more young people to engage with and understand this traditional theatrical genre in a light-hearted and interesting way. This not only enriches the practice of combining digital culture with traditional art but also provides valuable insights for the modern dissemination of intangible cultural heritage. It offers an innovative path for the modern spread and inheritance of Min Opera, further demonstrating the feasibility of using new media technologies to promote it.

Author Zeng Xianlin's article "Emotional Imagery Expression in the Modern Min Opera Life " (2019) introduces the Min Opera "Life," produced by the Fujian Experimental Min Opera Theater, which is one of the most notable mainstream modern operas in recent years. Adapted from Jiang Ans novel "The Goddess Emerging from the Smoke," the opera tells the story of pregnant female soldiers who make sacrifices to protect new life during wartime. The innovative theatrical techniques and emotional imagery portrayal showcase the diversified development of modern opera in art. The play employs stylized and symbolic language, successfully externalizing characters inner emotions into stage actions and musical expressions,

greatly enhancing the audiences emotional resonance and aesthetic experience.

Through this opera, director Zhang Manjun attempts to break through the traditional forms of Min Opera and explore new artistic expressions for modern opera.

Author Wang Xiaomei's article: *Entering New Media-An TikTok Live Streaming Examination of Private Min Opera Troupes* delves into the live streaming practices and development of private Min opera troupes in the new media environment, particularly on TikTok platforms. The article analyzes how TikTok and other new media platforms provide new avenues for the dissemination and inheritance of Min opera, while also revealing the opportunities and challenges this traditional form of opera faces as it integrates into the digital age. With the rapid development of the internet and new media, especially in the post-pandemic era, live streaming has become an important means of opera dissemination. As the primary platform for live streaming, TikTok has attracted numerous types of operas, including Min opera. The article cites data from the "2022 TikTok Opera Live Streaming Data Report," showing that over 300 types of operas have launched live streams on TikTok, with Min opera, though not as popular as Peking Opera or Huangmei Opera, gradually securing a place on new media platforms. The article provides a detailed analysis of three main live streaming formats used by private Min opera troupes on TikTok: 1. Online live streaming from offline venues, which is the most common format for private Min opera troupes, typically presenting performances synchronously with live shows. Through this format, audiences can watch complete stage performances online, although the number of viewers for this type of live stream is relatively small, but it remains an important means for the dissemination and inheritance of Min Opera troupes. 2. Live streaming plus chat room format: This format emphasizes social interaction, allowing multiple users to chat with the host simultaneously. The audience for this type of live stream is relatively small, but by enhancing interactivity, it can increase viewer engagement and their identification with Min Opera. 3. Indoor studio live streaming: This method is more interactive and entertaining, with a more

professional setup and a wider range of content. Besides singing performances, it also includes other talent shows such as singing and dancing. This format is effective in attracting viewers and earning tips, but due to the high requirements for live streaming equipment and hosts, it is currently less common among private Min Opera troupes.

In the article "An Exploration of Contemporary Min Opera Art Language from the Perspective of Creative Dimensions" (2021) by author Chen Xiaohui, it is discussed how the art language of Min Opera, a form of traditional Chinese opera with deep historical and regional characteristics, has evolved in the contemporary cultural environment. Through adaptations of traditional plays such as "Chen Jinggu" and "The Red Skirt," creators not only retain the classic elements of Min Opera but also bring new life to these works through humanized portrayals and the use of modern stage technology. Particularly, the portrayal of characters inner emotions allows audiences to understand these ancient stories from a fresh perspective. In terms of historical figures, the article analyzes works like "Battle of Jinshan," "Lin Zexu's Return," and "The Northern Advance." These works, by reinterpreting traditional historical stories, not only preserve the weight of history but also incorporate contemporary values and aesthetic tastes. For example, "The Northern Advance" emphasizes the depth and complexity of emotions when depicting the relationship between Zheng Chenggong and his son, thus avoiding the overly flat hero images found in traditional operas. The nuanced emotional descriptions make these works not only highly artistic but also resonate strongly with audiences. Regarding modern play creation, the article mentions "Farewell to My Wife" and "Life," which showcase innovations in the expansion of themes and performance forms in contemporary Min Opera. Especially "Farewell to My Wife," with its delicate psychological portrayal and rich regional characteristics, successfully combines heroism with humanistic concern. "Life," on the other hand, through its meticulous depiction of female characters, breaks through the conventional modes of expression in traditional

revolutionary dramas, showcasing the bold experimentation and innovative spirit of playwrights in the new era.

Innovation is the key to the inheritance and development of Min Opera. By integrating modern technology, media platforms, and digital tools, Min Opera can maintain its vitality in contemporary society and attract more young audiences. The focus is on how to leverage modern technology, new media platforms, and artistic methods to promote the inheritance and development of Min Opera. Through digital preservation, online dissemination, and artistic innovation, this traditional cultural form has rejuvenated in modern society, providing important theoretical support and practical pathways for future cultural heritage protection and opera development.

Many of the aforementioned studies have proposed theoretical methods for inheritance and protection measures, as well as policy recommendations. Some research also discusses the use of new media and digital means for dissemination. However, as a researcher, I find that there is still insufficient and comprehensive research on these issues. The discussion on how to effectively implement them is relatively weak. There is a lack of in-depth analysis of specific practical approaches, such as: how to effectively carry out inheritance activities in actual operations, how to ensure the effectiveness of inheritance, and how to stimulate more social groups attention and participation in Min Opera. Specific strategies for making the younger generation truly understand and actively participate in the inheritance of Min Opera are particularly lacking, especially in social dissemination paths outside the education system. Although the importance of new media in inheritance is recognized, there has been no in-depth exploration of how to genuinely enhance young peoples interest and recognition of Min Opera culture. Therefore, "Min Opera: Cultural Value Realization and Inheritance of Local Operas in Chinese New Media Era" is a new topic with significant research value.

1.7.2 Literature review on research concepts

The multidimensionality of cultural value is the core theme in the study of Min Opera, a local Chinese opera genre. Through diverse expressions of cultural value, such as artistic merit, historical significance, and social functions, Min Opera can demonstrate different values across different eras. The profound impact of Min Opera on social cohesion and cultural confidence indicates that it is not only a carrier of history but also a driving force for modern social progress and development.

In the book **Cultural Value Theory** published by Yunnan Peoples Publishing House (2005), author Sun Meitang analyzes how culture, as a form of value, functions in various fields such as society, economy, politics, and education, based on fundamental cultural theories. The author offers unique insights into the inheritance and innovation of cultural values. In the book, the concept of cultural value is clearly defined. Cultural value is not merely a static entity but a dynamic process that is continuously created, transmitted, and innovated through human practical activities. It encompasses both material and spiritual aspects. Material cultural value is reflected in the actual use value of cultural products, while spiritual cultural value is manifested in the influence of these products on peoples thoughts, ideas, and behavioral patterns. The author particularly emphasizes that the connotation of cultural value is multidimensional, including moral value, aesthetic value, educational value, and social value. Each cultural form may exhibit different forms and functions of value at different historical stages and social contexts, but overall, cultural value is a significant driving force for social progress and human development.

The book delves into the functions and roles of cultural values in society. Cultural values first manifest through their educational and shaping effects on individuals. Culture influences individual thoughts and behaviors through various means, such as education systems, works of art, and religious beliefs, thereby shaping the value system of society. Secondly, cultural values also serve to integrate society,

maintaining stability and harmony through a sense of cultural identity and belonging. Moreover, the role of cultural values in the economic domain cannot be overlooked, especially under globalization, where the cultural industry acts as a new engine for economic growth, demonstrating significant potential for development. Sun Meitang also notes that the impact of cultural values in the political sphere is reflected in the enhancement of cultural soft power. Nations enhance their status and influence in the international community through cultural exports and cultural diplomacy, which is referred to as "soft power."

In the book *Cultural Value Theory--On the Doctrine of Cultural Constructive Value Consciousness* (Shaanxi Peoples Publishing House, 2003), author Sima Yunjie provides a comprehensive exploration and analysis of cultural value from philosophical and sociological perspectives. Through detailed discussions on the definition, functions, and pathways to realization of cultural value, the author aims to reveal its core role and significant importance in modern society. The author defines cultural value as the ability of cultural products or activities to meet human spiritual and social needs. This encompasses not only material values such as the use value and economic benefits of cultural products but also spiritual values, including the dissemination of ideas, enhancement of aesthetic experiences, and educational functions of social ethics. The author also emphasizes that cultural value is a dynamic and continuously restructured social phenomenon, whose connotations become richer and deeper with societal development.

When discussing the pathways for realizing cultural values, the author proposes multi-level and multi-dimensional approaches. First, the education system is the foundation for transmitting and realizing cultural values. Through school education, social education, and family education, cultural values can be effectively inherited and developed. Second, the development of the cultural industry provides an economic base and market impetus for the realization of cultural values. The author

points out that with the prosperity of the cultural industry, the production and dissemination of cultural products have accelerated, allowing cultural values to influence more members of society. Additionally, government policy support and the promotion of cultural exchange are also crucial guarantees for realizing cultural values. By formulating cultural policies, organizing cultural activities, and facilitating international cultural exchanges, cultural values can be spread and deepened on a broader scale.

The book also discusses the challenges of cultural values in their realization. With the development of globalization and informatization, traditional cultural values face the impact of modernization and multiculturalism. How to maintain cultural uniqueness while achieving integration with modern society has become an important topic in the study of cultural values. The author believes that future systems of cultural values will place greater emphasis on openness and inclusiveness, promoting global dissemination and common development through cross-cultural exchange and integration.

In the book "Introduction to Culture" (2014), published by China Yan Shi Publishing House, Feng Hui systematically discusses the essence, function and expression of culture in society. He analyzes the concept of culture from multiple perspectives and reveals the complexity and diversity of culture as an important part of society.

The book defines culture as the sum total of material and spiritual wealth created by humans in social practice, serving as the core driving force for human societal development. Culture is not merely a product of art, religion, or academic research; it encompasses all aspects of society, including customs, moral norms, and legal systems in daily life. It also highlights the dynamism and diversity of culture, noting that culture evolves and enriches with societal progress. The book points out the multiple functions of culture, which primarily include educational, social

integration, inheritance, and innovation functions. Through its educational function, culture imparts knowledge, regulates behavior, and shapes the values of social members; through its social integration function, it enhances group cohesion and a sense of belonging, maintaining social stability and order; through its inheritance function, it protects and continues historical memory and cultural traditions; and through its innovation function, it promotes social advancement and development. These functions interact to form the central role of culture in society. In modern society, the importance of culture has grown even more significant. With the acceleration of globalization, culture has become an essential component of national soft power. Through cultural exchange and dissemination, different countries and regions can enhance understanding and cooperation. In the information age, the spread of culture, the formula has undergone major changes, and digital culture and network culture have become the mainstream of cultural communication. This poses new challenges to traditional culture, but also provides new development opportunities.

Author Lou Yunhe's article "Recreating the Cultural Value of Intangible Cultural Heritage (2014)" discusses the unique cultural value of intangible cultural heritage as a "living specimen." It is not only a crystallization of history, culture, and art but also possesses multiple values such as scientific, educational, economic, and social functions. The article explores how to reshape the cultural value of intangible cultural heritage in the digital information age. The author points out that with the development of globalization and information technology, the digital dissemination of cultural content and information has provided new platforms for the protection and inheritance of intangible cultural heritage. These platforms break down the time and space constraints of traditional cultural dissemination, allowing intangible cultural heritage to spread and be recreated over a wider range, thereby acquiring new cultural value. In the process of recreating cultural value, innovative practices are crucial. Utilizing modern technological means to digitize intangible cultural heritage and

endowing it with economic value through intellectual property protection systems are important approaches for its current preservation and recreation. The author emphasizes that only through continuous innovation and re-creation can intangible cultural heritage adapt to the demands of modern society and secure a place in global cultural competition.

In Fu Jin's article "The Tradition and Contemporary Development of Chinese Drama (2018)," the profound cultural accumulation endows Chinese drama with unique cultural value. It is not only an entertainment form but also a significant medium for carrying national spirit, ethics, and collective memory. However, since the late 19th century, with the strong impact of Western culture, the traditional values of Chinese drama have gradually been questioned and weakened, leading to its marginalization in contemporary society. The article analyzes the three major cultural impacts on Chinese drama in modern times: Western European and Nordic dramatic cultures at the end of the 19th century and the beginning of the 20th century, Soviet Russian dramatic culture in the mid-20th century, and the impact of Western modernist drama represented by the United States after the reform and opening up. These influences from foreign cultures have led to doubts about the core values of traditional Chinese drama, causing its traditional forms to gradually split and reconstruct under this context. Entering the 21st century, with the deepening acceptance of cultural diversity in a globalized environment, the cultural value of traditional Chinese drama has begun to receive renewed attention. Fu Jin points out that the unique performance techniques and aesthetic styles of traditional drama are gradually being re-evaluated and valued by contemporary theater artists. Based on tradition, creation and performance have started to recover, and the cultural value of traditional drama has been rediscovered and reassessed under new historical conditions. Traditional drama has gradually revealed its unique cultural value through the confrontation and integration with foreign cultures. By protecting and inheriting traditional drama, Chinese theater has gradually emerged from marginalization and

returned to the mainstream of social culture. This revival is not only a return to traditional culture but also a reconstruction of contemporary cultural identity.

Author Gu Xintongs article: *The Dramatic Practice of Museums in the Context of Cultural and Tourism Integration* (2022) highlights the significant role museums play in the integration of culture and tourism. The article emphasizes that museums are not only spaces for showcasing cultural heritage but also important platforms for disseminating cultural values. Through exhibitions and dramatic practices, museums vividly convey historical and cultural stories to audiences, promoting deeper exploration and dissemination of cultural values. Especially in the information age, museums use new media and multi-channel communication methods to expand cultural values more widely and deeply. By leveraging modern technology and artistic means, museums revitalize and recreate the value of traditional culture. For example, through dramatic performances and immersive experiences, visitors can see artifacts and gain a deeper understanding of their cultural significance through interactive experiences. This re-creation of cultural value not only endows traditional culture with new vitality but also enhances its social and economic value.

Author Gong Wens article: *The Contemporary Value of Excellent Traditional Chinese Culture* (2023) emphasizes that excellent traditional Chinese culture is an important source of national spirit and cultural confidence, with its cultural value being multidimensional. Excellent traditional Chinese culture not only serves as a testament to the nations history but also plays a significant role in contemporary society. It encompasses multiple aspects such as historical memory, cultural confidence, aesthetic expression, scientific inspiration, and cross-cultural exchange, all of which together form the unique charm and influence of Chinese culture. The inheritance of excellent traditional Chinese culture is not just about preserving history; it is also crucial for supporting modern cultural innovation. By deeply exploring the wisdom and values within traditional culture, new ways of thinking and

solutions can be provided for modern society, especially in the fields of science and technology and innovation. Ethical and moral concepts in traditional culture, such as integrity, filial piety, and benevolence, are of great significance for the moral development and improvement of civic qualities in contemporary society. These values not only help build a harmonious society but also play a key role in cultivating civic moral awareness and enhancing social responsibility. The concept of peace and harmony in Chinese culture not only aids in understanding and cooperation between nations but also provides spiritual support for world peace and prosperity. Chinese culture serves as the national culture. An important part of soft power, it has enhanced China's influence on the international stage and promoted cross-cultural exchanges and cooperation.

Author Ding Hegeng's article: *The Symbolic Characteristics of Opera Performances* (2016) highlights the distinct symbolic features of Chinese opera. Through performance elements such as singing, recitation, acting, and martial arts, along with symbolic systems like stage design, costumes, and props, opera not only conveys rich cultural connotations at the artistic level but also carries profound national spirit and historical memory at the cultural level. The cultural value of opera symbols lies in their ability to convey complex cultural information in a simple and intuitive way to the audience, ensuring the transmission of traditional culture across generations. The article further analyzes the cultural values of visual symbols (such as makeup, costumes, and stage sets) and auditory symbols (such as singing, recitation, and musical accompaniment) in opera. Visual symbols express characters' social status, personality, and inner world through stylized movements and attire, carrying high symbolic significance. Auditory symbols convey characters' emotions and plot developments through specific singing styles and recitations. These symbol systems interact to collectively construct the unique aesthetic form and cultural value system of opera. It also points out that the symbolic system of opera has multifunctionality and fluidity, allowing it to express complex cultural content with minimal stage setup.

For example, a simple chair on the opera stage can be endowed with multiple meanings. It may represent a mountain peak or symbolize a symbol of power. Through this symbolic expression, the opera can enrich the cultural stories and social emotions in a limited space, highlighting its profound cultural value.

Author Wang Yibin's article: *A Brief Discussion on the Impact of Cultural Audience Needs on the Development of Traditional Chinese Opera Culture and Countermeasures* (2015) points out that with the development of the market economy, the needs of cultural audiences have had a significant impact on the development of traditional Chinese opera. The aesthetic preferences and cultural consumption habits of the audience directly influence the inheritance and innovation of opera culture. The younger generation of viewers tends to favor modern forms of expression, posing challenges to the cultural value of traditional opera in this process. To ensure that the cultural value of traditional opera is recognized and disseminated in contemporary society, it must undergo modern reconstruction. By integrating modern elements into plays and adjusting performance formats, traditional opera can regain its vitality. For example, the Youth Version of "The Peony Pavilion" successfully attracted a large number of young audiences through its modern adaptation of a classic play, demonstrating that traditional culture can maintain its cultural value through appropriate innovation. The issue of balancing the inheritance and innovation of cultural values. Although innovation is necessary, how to retain the core cultural values of traditional opera while innovating is a key challenge. The article mentions that the singing styles, performance forms, and cultural connotations of traditional opera are the core parts of its cultural value, which should not be overly weakened or altered during any innovation process. Otherwise, it may lead to the loss of cultural values. The role of cultural policies in protecting and promoting the value of traditional opera culture. Through government funding and policy support, traditional opera can receive more resources for innovation and dissemination. At the same time, art education within the education system should also strengthen the promotion and

inheritance of traditional opera to ensure that the new generation can understand and appreciate the value of traditional culture.

In the article "What is the Value of Intangible Cultural Heritage" (2009) by author Sug Fung, he explores the value of intangible cultural heritage, particularly how to uncover its cultural value from the relationship between people and intangible cultural heritage. The value of intangible cultural heritage should not be sought solely in itself but should be discovered in its relationship with bearers and society. This means that the value of intangible cultural heritage lies more in its ability to bring happiness and satisfaction to humanity. This relational definition makes the value of intangible cultural heritage in modern society more flexible and practical, emphasizing its multiple benefits for humans on economic, social, and spiritual levels. Cultural diversity plays a significant role in enhancing the value of intangible cultural heritage. It not only provides rich "cultural seeds" for future human cultural creation but also maintains the uniqueness and cultural identity of different ethnic groups in the context of globalization. Sug Fung points out that although the hybridity of cultures is increasing in the era of globalization, this diversity itself is an important reason for the existence and protection of intangible cultural heritage. He also discusses how to balance the cultural value and social functions of intangible cultural heritage during its protection. The author believes that the protection of intangible cultural heritage should not be merely static preservation. It should be dynamic and adaptive management, so as to ensure that it can continue to play its due cultural value and social function with the development of society.

Author Li Xiaoyan's article: "The Primitiveness and Vitality of Traditional Opera in the Context of Intangible Cultural Heritage (2015)" points out that the cultural value of traditional opera lies not only in its historical and artistic significance but also in its role as a living culture, characterized by inheritance and innovation. The vitality of inheritance means that traditional opera should maintain its original cultural

features while engaging with contemporary society through modern means and forms. For example, by promoting education, regional protection, and academic research, we can drive the innovation and rejuvenation of traditional opera, allowing it to thrive in modern society. Protecting the cultural value of traditional opera requires a comprehensive approach, including government-led policy support, public participation, regional protection measures, and in-depth academic research. Especially against the backdrop of rapid social development, traditional opera faces challenges from environmental changes and socio-cultural impacts, making conservation and inheritance efforts particularly urgent. By establishing cultural protection zones, strengthening cultural legislation and management, the cultural value of traditional opera can be more effectively preserved and promoted.

The author Ouyang Zhenren's article "Reform of Traditional Chinese Opera from the Origin of Drama (2000)" analyzes the profound impact of Confucian culture on the development of Chinese opera. Confucian thought emphasizes loyalty, filial piety, integrity, and righteousness, which have become important components of the content of traditional opera. The plot, character portrayal, and thematic ideas in traditional opera all reflect the core values of Confucian culture. This not only makes traditional opera an effective medium for spreading Confucian ethics but also plays a significant role in cultural inheritance. As society modernizes, the cultural value of traditional opera needs to be re-evaluated and recreated. The author believes that the key to reforming traditional opera lies in restoring and rebuilding its inner spirit—expressions of human free will and humane expression. Traditional opera should no longer be a mouthpiece for politics or religion but should become an art form reflecting human emotions, social conflicts, and moral dilemmas. This reconstruction of cultural value helps enhance the artistic appeal of traditional opera, allowing it to regain vitality in modern society.

Author Sun Haoliang's article: "The Public Nature of Intangible Cultural Heritage (2015)" explores the cultural primacy and public nature of intangible cultural heritage, emphasizing the central role of cultural value in its protection. The public nature of intangible cultural heritage highlights that its cultural value is not only about individual or group cultural identity but also involves the overall public interest of society. One of the core goals of protecting intangible cultural heritage is to maintain cultural diversity and enhance social cohesion and group identity. The author argues that as a public good, intangible cultural heritage should be protected through public authority to maximize cultural diversity and social public interest. The dynamic cultural value of intangible cultural heritage points out that its protection is not just about preserving existing traditional culture but more importantly, protecting its "vitality." This vitality refers to the ability of intangible cultural heritage to be inherited and innovated in continuous social practice. Therefore, the cultural value of intangible cultural heritage is not only reflected in the protection of traditions but also in its capacity to provide cultural resources and inspiration for future society. The cultural value of intangible cultural heritage is embodied in its historicity, inheritability, and social functions. Through public authority protection, intangible cultural heritage can not only provide rich cultural resources for modern society and promote cultural diversity and social harmony.

Masters Thesis: In the article "The Value of Intangible Cultural Heritage" written by Zhao Weixia (2013), multiple aspects of the cultural value of intangible cultural heritage are explored. It highlights its unique role in enriching cultural diversity, enhancing cultural identity, and preserving traditional culture. The cultural value of intangible cultural heritage is not only reflected in its function as a carrier of history and art but also in the national spirit and social memory it embodies. The cultural value of intangible cultural heritage is multifaceted, encompassing historical value, artistic value, spiritual value, and social value. Historical value lies in its role as a witness to history, preserving rich ethnic memories; artistic value is evident in its

distinctive forms and techniques, showcasing human creativity. Spiritual value is demonstrated through its function as an important tool for social norms and moral education, conveying core societal values. Social value is reflected in its role as a significant medium for cultural identity, enhancing social cohesion and unity. The spatiotemporal significance of the cultural value of intangible cultural heritage. Intangible cultural heritage has different cultural values in various historical periods and cultural contexts. It is not only a continuation of past culture but also a component of contemporary culture. Its continuity over time and breadth across space make intangible cultural heritage unique. With its timeless universality and representativeness, the relationship between the cultural value of intangible cultural heritage and cultural confidence is significant. The protection and inheritance of intangible cultural heritage are crucial pathways to enhancing cultural confidence. By valuing and promoting intangible cultural heritage, public recognition and pride in their own ethnic culture can be elevated, thereby driving the revival and development of national culture.

Further exploration delves into how cultural elements maintain the stability and balance of social structures. Each cultural phenomenon has specific functions, through which culture can promote social cohesion, enhance social solidarity, and ensure the continuous operation of the social system. Intangible cultural heritage, as an essential part of culture, carries rich historical and cultural information, possessing significant historical and cultural value and social function.

In summary, the reconstruction of cultural values is an important topic. The inheritance of cultural values not only relies on static historical preservation but also requires dynamic innovation and recreation to adapt to the demands of modern society and the global cultural environment. Emphasizing the multiple functions and transmission mechanisms of culture necessitates keeping pace with the times. In the

context of new media, how to reinvigorate culture through digital means has become crucial for the protection and dissemination of intangible cultural heritage.

1.8. Concept, Theory and Conceptual framework (concepts, theories and conceptual frameworks)

1.8.1 Concepts of Research

The main conceptual tool is cultural values.

1.8.1.1 "Cultural Value" This research concept originates from the beneficial functions, meanings, or intentions that certain value objects exhibit in regulating and optimizing human existence. Author Li Meitang, *On Cultural Value*, 2005. The book argues that cultural value is also a form of value, or rather, a kind of "goodness," which encompasses functional, meaningful, and intentional aspects. As a function, cultural value benefits the optimization and standardization of individuals, fostering beauty, elegance, and civilization. As a meaning, cultural value embodies idealistic and transcendent qualities, providing people with higher and more refined tastes and realms beyond popular, secular, and established standards, showcasing the ideals of what should be and what is good. As an intention, cultural value manifests the characteristic of guiding and driving individuals toward development in the direction of "civilization" and "culture."

In this study, cultural values are primarily applied in two aspects of Min Opera. On one hand, Min Opera is an intangible cultural heritage of China; on the other hand, it represents a regional ethnic cultural value. From the perspective of intangible heritage, it is a representative form of Chinese local opera with a long history and extremely high cultural value, serving to interpret traditional culture and providing excellent educational functions for audiences. From the perspective of value significance, it is an important content in the cultural domain, capable of reflecting

images related to religion, morality, aesthetics, and more, embodying the characteristics of Chinese traditional culture.

1.8.2 Research Conceptual Framework

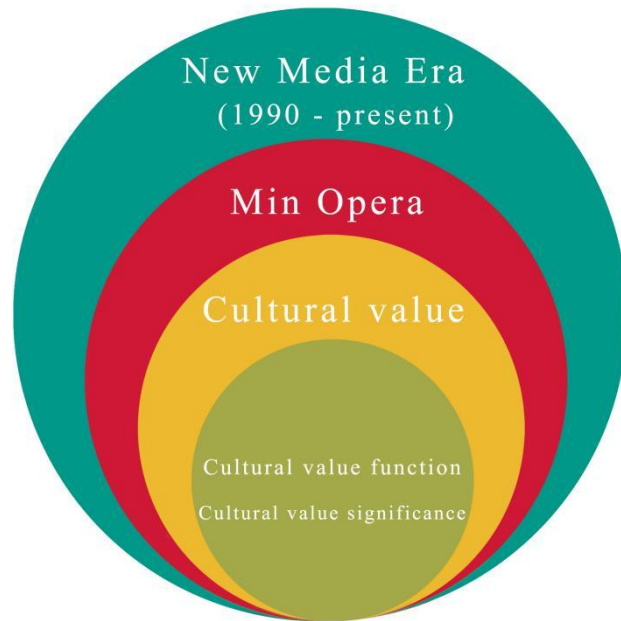


Figure 1 Conceptual framework diagram

Source: Lin Xu (2024)

In this research framework, the primary subject of study is Min Opera. Through the dissemination of relevant technologies in the new media era, we can see how Min Opera embodies cultural identity, national spirit, and social significance, subtly influencing the audience's mindset. This demonstrates that Min Opera is a high-quality local opera genre with cultural value. Utilizing new media technology to promote it has practical significance, representing a perfect blend of local culture and technology.

1.9. Benefits of Research

1.9.1 Benefits to the Academic Community

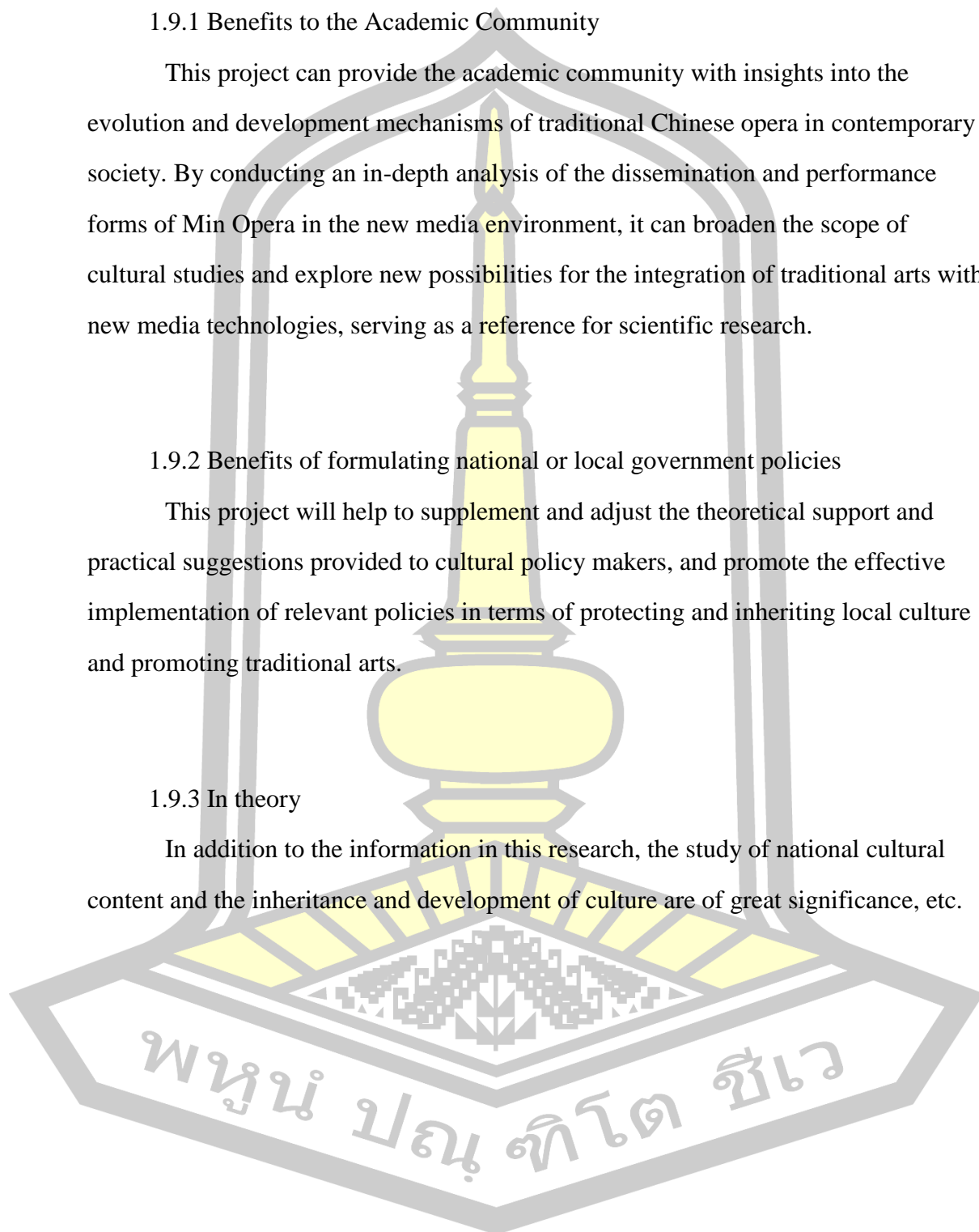
This project can provide the academic community with insights into the evolution and development mechanisms of traditional Chinese opera in contemporary society. By conducting an in-depth analysis of the dissemination and performance forms of Min Opera in the new media environment, it can broaden the scope of cultural studies and explore new possibilities for the integration of traditional arts with new media technologies, serving as a reference for scientific research.

1.9.2 Benefits of formulating national or local government policies

This project will help to supplement and adjust the theoretical support and practical suggestions provided to cultural policy makers, and promote the effective implementation of relevant policies in terms of protecting and inheriting local culture and promoting traditional arts.

1.9.3 In theory

In addition to the information in this research, the study of national cultural content and the inheritance and development of culture are of great significance, etc.



Chapter 2

The development and presentation of Min Opera history in the new media era

Brief introduction

Min Opera, as an important representative of local operas in Fujian, originated during the Wanli period of the Ming Dynasty. It integrates the Yiyang style from Jiangxi with local music from Fuzhou, gradually forming a unique artistic style. During the Qing Dynasty and the Republic of China era, Min Opera flourished in Fuzhou and its surrounding areas, with increasing richness in both repertoire and performance. However, the wars and social unrest of the 20th century severely impacted the inheritance of Min Opera, leading to the dissolution of many troupes and restrictions on performances and creations. After the reform and opening up, the states protection and support for traditional culture enabled the gradual revival of Min Opera. In 2006, it was listed as a national intangible cultural heritage, receiving widespread attention and protection.

With the advent of the new media era, Min Opera faces challenges from modern entertainment methods, especially the rise of film and digital media. To attract young audiences, Min Opera has begun to innovate in play creation and stage performance, incorporating modern elements and diversifying its dissemination through television, film, and online platforms. New media not only extends Min Opera beyond traditional stage spaces but also broadens its audience base, enhancing its cultural influence.

New media has provided new opportunities for the inheritance and innovation of Min Opera, allowing it to retain traditional characteristics while integrating with modern societal needs. Nowadays, the dissemination channels of Min Opera have

gradually expanded from traditional stage performances to television, film, online videos, and other multimedia platforms, enabling this traditional art form to reach a broader audience.

2.1 Historical background and development process of Min Opera opera

2.1.1 Origin and early development of Min Opera

Min Opera, also known as "Fuzhou Opera," is a local opera genre in Fujian Province and an essential part of Chinese opera. Originating at the end of the Ming Dynasty and the beginning of the Qing Dynasty, it can be traced back to the Tang Dynasty, with a history spanning over four hundred years. Min Opera has evolved from folk tunes to a regional opera, incorporating elements from other operas during its development. By the late Qing Dynasty, it reached a mature stage, becoming a unique and charming form of local opera.

Min Opera is the only existing opera genre performed and spoken in Fuzhou dialect. With a long history, Min Opera is a living fossil of the Fuzhou dialect and a precious spiritual treasure of Min culture, an important component of Chinese historical and cultural heritage. In recent years, although Min Opera has seen some development, it still falls short in content, performance style, and educational aspects, failing to fully meet the demands of the times. To further promote this excellent cultural and artistic gem, as local art workers, we have the responsibility and necessity to actively explore and innovate, in order to further rejuvenate the contemporary artistic charm of Min Opera. (Zhao. 2023)

In the thirty-seventh year of the Wanli reign of the Ming Dynasty, Cao Xuequan, a native of Hongtang Township in Houguan County, Fuzhou Prefecture, who had held important positions such as Censor of Zhejiang, Director of the Ministry of Revenue in Nanjing, and Governor of Jiangxi, was forced to return to his hometown of Fuzhou due to offending the royal family. Cao Xuequan was well-

versed in music and, during his leisure time in Fuzhou, organized his household servants to form the Cao Family Troupe. He also invited local literati and scholars to enjoy performances at his residence. The "Rulin Troupe" is regarded by contemporaries as the earliest precursor of Min Opera. As the Rulin Troupe developed, the Yiyang style from Jiangxi spread to Fujian with the continuous migration of outsiders, becoming widely popular. The dialogue in the Yiyang style is performed in "local dialect," avoiding the ornate courtly language and instead skillfully using "vernacular" to portray family marriages and historical stories. (Wang, 2007)

Due to the use of local Mandarin in the Jianghu opera troupes, it has to some extent restricted its spread and prosperity in the Fuzhou dialect region. As a result, "Pingjiang Opera," which is performed solely in "Pinghua (i.e., Fuzhou dialect)," emerged in the Fuzhou dialect area. The rise of "Pingjiang Opera" in Fuzhou promoted the revival of the long-dormant "Rulin Opera" in the Fuzhou dialect region. (Chen, 2012)

In Hongtang Township, Fuzhou, the birthplace of Confucian theater, rural drama enthusiasts selected village children to perform during the Pudu Festival in memory of the grand performances of the Confucian troupe in the past. In the Qing Xianfeng period (1851-1861), they established the first Confucian theater troupe named after their hometown, "Hongtang Confucian Troupe," reviving the long-dormant Confucian theater for over two hundred years and reorganizing the gongs and drums. (You, 2012)

During the revival of Confucian scholars drama, it received attention and support from many literati. Since then, Confucian scholars drama has expanded from grand courtyards to the common people, becoming an independent local opera genre, entering its period of development and prosperity. By the late Qing Dynasty during the Guangxu period, professional troupes represented by "Drunken Spring Garden"

emerged, marking the beginning of their return from rural areas to urban development. At this time, Confucian scholars drama reached its peak of development, spreading from Fuzhou to surrounding counties such as Fuqing, Minqing, Yongtai, and Gutian, with its "doucing" becoming the main music in later Min Opera performances. From the end of the Guangxu period to the Xuantong period, "Confucian scholars drama," "level storytelling," and "street drama" continuously merged, commonly known as "three harmonies," thus initially forming the prototype of today's Min Opera in the early 19th century. (Hu. 2014)

During the Wanli period of the Ming Dynasty, Cao Xuequan from Hongtang Township in the western suburbs of Fuzhou formed his own family troupe, which was then known as the "Confucian Scholars Troupe." At the end of the Ming Dynasty, the Jiangxi Yiyang style was introduced to Fuzhou and merged with local dialects and folk tunes, forming the "Jianghu Tune." In the Qing Dynasty, troupes that performed the Jianghu Tune emerged, along with storytelling troupes that primarily used the Jianghu Tune. By the late Qing Dynasty, the Confucian Scholars Troupe, the Jianghu Troupe, and the storytelling troupe in Fuzhou merged into one, forming the "Min Troupe." During the Republican era, Zheng Zhenduo published **The Purple Jade Hairpin** and **The Sacrifice at the Altar** through the Commercial Press, replacing the term "Min Troupe" with "Min Drama," thus making "Min Drama" the unified name for local operas in Fuzhou. (Guan. 2020)

After the Xinhai Revolution, Min Opera entered its golden age, with numerous troupes emerging. Mr. Zheng Yizhou, known as the "Min Opera Mei Lanfang," also appeared during this period. In the 1940s, when the full-scale Anti-Japanese War broke out, Fuzhou was occupied twice by Japanese invaders, leading to severed transportation, economic collapse, disbandment of opera troupes, and dispersion of artists. The renowned artist Zheng Yizhou ended up in the mountainous areas of northern Fujian, where his artistic materials and costumes were destroyed, severely

damaging Min Opera. It wasn't until the end of the Cultural Revolution that Min Opera gradually recovered. Later, with the attention and support of the state, on May 20, 2006, Min Opera was approved by the State Council of the Peoples Republic of China and included in the first batch of national intangible cultural heritage list, with the heritage number IV-45. The performance content of Min Opera is mostly derived from folk stories and historical legends, featuring a strong local flavor and ethnic style. It is mainly popular in Fujian Province and its surrounding areas, extending to Taiwan, China and Southeast Asia. Its performance forms include singing, acting, recitation, and martial arts, all of which possess extremely high artistic value. (Liao, 2023)

In the 20th century, Chinese society underwent two major historical transformations. The establishment of the Republic of China replaced the Qing Dynasty, accelerating the modernization process that began with the Self-Strengthening Movement in the late Qing period; the founding of the Peoples Republic of China put Chinese society on a path toward modernization. These changes in social structure were directly reflected in the emergence of advanced artifacts and indirectly influenced the shaping of spiritual culture, particularly as traditional opera was forcibly swept into the tide of social revolution, inevitably incorporating new elements to meet the utilitarian demands of reform or revolution.

The emergence of numerous realistic opera plays demonstrates the powerful interplay between social and cultural transformations. During the Republican era, such plays were also known as "modern costume dramas," primarily performed by artists from local operas like Min Opera and Putian Opera in Fujian. The appearance of modern costume dramas in Min Opera is closely tied to the modern development of urban civilization. The evolution of Chinese opera cannot be separated from the influence of urban civilization; most opera genres originated in rural communities but matured and flourished in cities. The transformation and development of modern

Chinese cities benefited from the strong influx of Western civilization, leading to numerous new changes amidst the intense clash between Eastern and Western cultures and old and new ideas. These changes profoundly influenced the artistic form, ecosystem, and quality of opera. The nurturing and shaping role of cities on opera is particularly evident in Min Opera.

The formation and development of Min Opera were rooted in the modern transformation of Fuzhou City. As one of the earliest cities to open for trade, Fuzhou's economy rapidly developed through tea and silk trade. The shipbuilding industry and power plants provided a solid industrial foundation for the city's industrial transition. This was followed by new-style chambers of commerce, modern banks, post offices, public buses, new schools, cinemas, and other Western lifestyle elements and cultural ideas that invigorated Fuzhou, giving it a distinct commercial character beyond its status as a political center. The vibrant commercial atmosphere strongly propelled the development of opera. Traditional entertainment venues such as teahouses and taverns often featured operas to attract customers. The emergence of new theaters like Tianhua, Nanhua, and Sanshan provided strong material support for deeper transformations in opera art. The prosperity of Fuzhou in modern times not only catalyzed the birth of Min Opera but also the rapidly growing urban class had a significant impact on artistic taste. Min Opera catered to the aesthetic preferences of the urban class, with plays "using the ecological landscape of the marketplace as their narrative and aesthetic object, emphasizing secular interests, and reflecting local customs and regional flavors." (Wang, 2013)

From the very beginning, Min Opera has brought the atmosphere and tastes of ordinary citizens into its performances, making this "street flavor" one of its inherent characteristics. The street flavor in Min Opera encourages it to focus on the daily lives of common people and excel at depicting realistic themes. Moreover, during the same period, civilized plays had significant market appeal, with major theaters in Fuzhou

frequently inviting the Shanghai Civilized Drama Society to perform in Fujian. Therefore, in terms of artistic form, Min Opera was greatly influenced by civilized plays, adapting and transplanting many of their works.

Similar to the themes of modern costume dramas in Beijing and Shanghai, Min Operas modern costume dramas have absorbed the advanced ideas of civilized plays for national salvation, social reform, and enlightenment. The repertoire includes works reflecting current events such as "The Universe Reborn," "Saving the Country and People," "Zhong Mingguang," "Spring and Autumn of Plants and Trees," and "Cai Songpo." It also features anti-Japanese themes like "Heroic Sacrifice," "Lugou Bridge," "Cai Tingkai," "Ma Zhanshan," "The Night Light Cup," and "The Tragedy of Jinan." There are plays advocating the cessation of opium use, such as "Awakening from Delusion" (also known as "Opium Record") and "The Wronged Soul in Black Registers." Additionally, there are works set in Fujian Province, including "Xiamen Meeting," "Madaiga," "The Gutian Case," "Eighteen Lives on the Bridge," and "Hubei Lottery." Works depicting the tragic fates of women include "The Blood of an Orphan," "New Tea Flower," "The Soul of a Wanderer," "Lan in the Empty Valley," "The Box Body Case," and "Glass Regret."

Realistic themes have challenged the traditional fixed genres of opera. Beyond historical plays depicting emperors and generals, as well as romantic dramas portraying talented scholars and beautiful maidens, modern life has become an indispensable category in Min Opera opera. The social ideals centered on democracy endow Min Opera with a modern essence, making it "closer to the times, closer to life, with patriotism, humanism, and the pursuit of a new free life at its core." This has effectively initiated the modernization process of Min Opera opera.

2.1.2 The flourishing period of Min Opera

Chinese traditional culture is diverse, and Min Opera is a gem among many traditional cultures, with a history of over four hundred years. It evolved through the integration of Confucian drama, martial arts drama, and storytelling drama, while absorbing artistic elements from other opera genres such as Anhui Opera and Peking Opera, forming a multi-voiced local opera genre. As one of the first national intangible cultural heritage representative projects, its cultural value is immeasurable. However, with social development, the impact of foreign ideologies, and competition from entertainment forms like film and television, the inheritance of Min Opera faces multifaceted challenges. As cultural workers, we must pool our wisdom and resources to deeply analyze and develop strategies for the preservation of Min Operas artistic and cultural heritage. (Yu. 2023)

After centuries of accumulation and development, Min Opera had largely taken shape by the early 20th century and entered its period of prosperity. A review of Min Opera during this period reveals that its repertoire organization, creation, and performance activities were extremely active. The number of plays significantly increased, with rich and diverse content covering various types such as literary and martial plays, historical and contemporary plays. In the 1950s, Min Opera workers systematically organized the repertoire, resulting in over 1,400 traditional plays. However, it is worth noting that due to the impact of war in the 1940s, the development of Min Opera once stagnated. Therefore, the plays organized in the 1950s were actually works from before the 1930s.

From the gradual formation to the final shaping of Min Opera, it is no small feat that this genre has accumulated such a vast repertoire. This phenomenon fully demonstrates the strong compatibility and vitality of Min Opera. During this period, the roles in Min Opera were already quite comprehensive, far from the "three minor plays" of early development—xiaosheng, xiaodan, and xiaoqiu. Instead, they

encompassed sheng, dan, jing, mo, and chou, with very detailed classifications for each role. For example, sheng was further divided into xiaosheng, laosheng, and wusheng; dan was categorized into qingyi, xiaodan, huadan, laodan, daomadan, and daomadan. The troupe also had unique rules to manage their groups, dividing them into three tables according to custom: "baotou table," "baimian table," and "huamian table." All qingyi and dan roles under the Baotou category were grouped together on the "baotou table"; while those like xiaosheng and laosheng, who did not have facial makeup, were grouped together on the "baimian table." Roles requiring facial makeup, such as daohua, erhua, and sanhua, were placed on the "huamian table."

It is classified as "flower face". According to this classification, if an actor is absent from the performance, he or she will be replaced by each table without any need for additional allocation. This method of management has been used since the late Qing Dynasty until just before the founding of the Peoples Republic of China.

In the early days of liberation, cultural and artistic work in Fujian Province was mainly overseen by the Military Control Committee (MCC). At the same time, the "Theater Reform" (referred to as "Yi Gai") in Fujian gradually began. Taking Fuzhou Min Opera as an example, its reform efforts were carried out under the specific guidance of the Cultural and Educational Departments Arts Section of the MCC. As government departments and various social organizations were established and effectively operated, these institutions gradually took on the heavy responsibility of cultural and artistic work.

On July 13, 1950, the first congress of the Fujian Provincial Federation of Literary and Art Circles was grandly held at the Liu Gong Memorial Hall. At the meeting, the Fujian Provincial Federation of Literary and Art Circles (Fujian Federation) was officially established. Lu Yan was elected as the chairman, and Cai Daxie, Lin Fei, Chen Xiaogao, and thirty-nine others became council members. Shi Feng, Tang Chongxuan, Zhu Li, and fifteen others served as standing council

members. The congress also clearly outlined the guidelines for uniting old artists and transforming traditional arts. In the following years, the Fujian Federation became a core force in promoting the "theater reform" movement.

In February 1951, the Cultural Affairs Department of the Fujian Provincial Peoples Government established the Opera Review Committee, with Lu Yan serving as the chairman and Cai Daxie as the vice-chairman. The committee members included Ma Ning, Zhu Li, Huang Tian Tian, and 32 others. On January 16, 1953, the Fujian Provincial Opera Reform Committee was officially established, with Chen Hong appointed as the director, Cai Daxie as the deputy director, Zhu Li as the office director, and Chen Xiaogao as the deputy director. The primary tasks of these institutions were to thoroughly implement the "Hundred Flowers Bloom, Renewal of Old" policy for opera reform and strictly enforce the State Councils guidelines on opera reform, promoting extensive opera reform work throughout the province.

In 1957, the Provincial Cultural Bureaus Play Studio was established, with Chen Qisu serving as deputy director. The main responsibility of this studio was to implement the Party's policies on opera reform, organize veteran artists, new cultural workers, and people from all walks of life to jointly rescue and excavate traditional opera heritage, and collect, record, organize, and process traditional plays. In March 1960, based on the Play Studio, the Fujian Provincial Opera Research Institute was officially founded.

In addition, on August 26, 1958, the Fujian Branch of the China Drama Association was officially established, with Zheng Yizhou elected as the branch chairman (see Figure 2). At the same time, Zheng Yizhou, Li Shengbin, Yang Sheng, Lin Ganshan, and thirty-eight others were elected as board members. The main tasks of the branch included supporting the provincial cultural bureau in conducting "drama reform," organizing veteran artists to narrate and compile traditional opera plays and performance arts, arranging for members to observe performances, conducting

academic discussions and theoretical research, and uniting veteran artists while caring about member welfare.²



Figure 2 Mr.Zheng Yizhou

Source:<https://baike.baidu.com/item/%E9%83%91%E5%A5%95%E5%A5%8F/8812848> (2024)

The initial achievements of the "drama reform" include the production and performance of a large number of progressive plays. For example, the Min Opera Troupe from Fuzhou and Minhou staged about 90 new plays such as "Heroes of Dongting," "Xiao Erhei's Marriage," "Marriage Issues," "Three Attacks on Zhu Family Manor," "White Magnolia," and "The Golden Bowl." The Min Opera Troupe in Minhou made significant contributions at that time (see Figure 3).

² Zheng Yizhou: A Min Opera performing artist with the reputation of "Fujian Mei Lanfang", his dan role is perfect and unique, his singing is soft and touching, his performance is delicate and elegant, and he is known as "Min Opera master".²



Figure 3 Minhou Min Opera Troupe

Source: Lin Xu, Minhou Min Opera Inheritance and Development Center(2024)

The rise and prosperity of Min Opera troupes is a significant indicator of the flourishing of Min Opera. According to the "Report on the Reform of Traditional Chinese Opera in Fujian over the Past Three Years" issued by the Fujian Provincial Cultural Bureau in 1952 (before the founding of the Peoples Republic of China), there were approximately 160 opera troupes and about 5,000 performers across the province. In Fuzhou alone, there were six famous Min Opera troupes known as "Three Musics and One Wonder: Two Sheep," including "Old Saiyue," "New Saiyue," "Three Saiyues," "Shan Chuanqi," "Sai Tianran," and "Qing Liran." Other notable troupes included "Four Saiyues," "Le Dagan," "Xinguofeng," "Xie Min She," "Zhongxing Shehuozhe," "Fuxing Ju She," and female troupes like "Sai Yuegong," "Qunfang," and "Tianxian." Due to the severe persecution by the Nationalist government and Japanese invaders, many troupes were unable to sustain themselves and disbanded. Therefore, understanding their basic situation was essential for initiating the "Opera Reform" work. As the situation stabilized and social order returned to normal, some troupes resumed activities, with an increase in their numbers.

Table 3 Growth in the number of professional theatre groups from 1952 to 1995

1952	Provincial professional Min Opera troupe	1953	Provincial professional Min Opera troupe	2005	Provincial professional Min Opera troupe
quantity	65	quantity	74	quantity	128

Source: Lin Xu (2024)

Table 3 shows that from 1952 to 1953, the number of professional Min Opera troupes increased by 9 after the "theater reform," reaching 128 by 2005, nearly doubling in quantity. This indicates the effectiveness of the "theater reform" and a series of policies, which have brought good returns and significant development opportunities to Min Opera troupes.

In 1952, there were 65 professional theater troupes in the province. By 1953, this number had increased to 74, with 9 in Fuzhou and 2 in Minhou Special District. In 1953, to further promote theatrical work, the Provincial Cultural Affairs Administration took over and established four public troupes and nine privately-run but publicly-supported troupes. The public troupes included the Provincial Min Opera Experimental Troupe (formerly the Fuzhou Min Opera Experimental Troupe), the Provincial Southern Min Opera Experimental Troupe (formerly the Jinjiang Daliyuan Experimental Troupe), the Provincial Peking Opera Troupe (formerly the Fujian Military Region Peking Opera Troupe), and the Provincial Drama Troupe. Their mission was "to create and develop theatrical arts, carry out key demonstration projects for traditional opera, reform various systems, leverage their unique strengths, facilitate mutual observation and exchange of experiences, promote theatrical work throughout the province, and achieve the goal of a hundred flowers blooming and new things emerging." "The Provincial Cultural Affairs Administration took over and established four public troupes," **Fujian Daily**, May 27, 1953. This number later

grew to 128 by 2005, employing over 6,000 people, with more than 30,000 performances annually (the highest annual performance count for a single troupe reached 450), attracting over 30 million audience members, and generating annual revenue exceeding 100 million yuan.

There are specialized and municipal troupes: Fuzhou Min Opera Troupe No.1, Fuzhou Min Opera Troupe No.2, Fuzhou Min Opera Troupe No.3, Fuzhou Min Opera Red Flag Troupe, Sanming City Min Opera Troupe, Fu'an Special District Min Opera Experimental Troupe, Minhou Special District Min Opera Troupe, county (city) level troupes: Fuan Min Opera Troupe, Luoyuan Min Opera Troupe, Minhou Min Opera Troupe, Pingtan Min Opera Troupe, Lianjiang Min Opera Troupe, Fuqing Min Opera Troupe, Yongtai Min Opera Troupe, etc. After the founding of New China, the rise of local operas like Min Opera and the excavation and organization of traditional operas provided people with opportunities to understand these genres. On December 25, 1952, the **Fujian Daily** featured a special edition reporting on the award-winning performance of the Min Opera delegation at the First National Opera Performance Conference in Beijing, their return to Rongcheng, and the reflections of some artists, along with a brief introduction to Min Opera at the bottom of the page. Since then, the daily newspaper has periodically published articles introducing local operas in Fujian, helping the public recognize the rich opera heritage within the province. (Yin. 2022)

During this period, a favorable creative environment gave rise to a series of excellent traditional Min Opera operas such as "The Seal Casting." Narrated by Yu Honghui and Zhao Shichang, and organized by Lin Shuqian, Chen Renhao, Fang Zhenrong, and Huang Dirui, with Lin Shuqian as the chief writer. In the same year, the Fujian Province Min Opera Opera Team traveled to Shanghai for the first East China Region Opera Performance Conference, winning the first prize for script and an outstanding performance award; the director awards were given to Jin Xiangting (director), Chen Chengguan, Lin Shuqian, Xiao Mengchen, and Chen Yiliang; the

acting awards went to Lin Ganshan, Lin Wuxia, and Li Mingyu; Tang Xiushan won the second prize for acting. In 1955, Shanghai Film Studio adapted "The Seal Casting" into a Min Opera art film. The script of "The Seal Casting" was published in the monthly magazine "Script" and later released as standalone editions by Shanghai New Literature Publishing House and Fujian Peoples Publishing House. In 1980, the script of "The Seal Casting" was included in the anthology "Selected Traditional Comedies of Fujian," published by Shanghai New Literature Publishing House. (See Figure 4)



Figure 4 Print poster

Source: Lin Xu, Lin Hui Collection(2024)

From 1958 to 1962, it was the period of vigorous development for modern drama. On November 13, 1957, the Peoples Daily published an editorial proposing the slogan of "Great Leap Forward." The literary and art circles quickly followed suit, agreeing that "how to reflect in artistic creation the rapid progress of socialist construction and the heroic spirit of the working people, and further inspire peoples

creative enthusiasm through creation, is a major concern for all cultural workers across the country." In May 1958, at the Second Plenary Session of the Eighth National Congress of the Communist Party of China, the general line of "boosting morale, striving for excellence, and building socialism with more speed, better quality, and greater economy" was officially adopted, and subsequently launched the "Great Leap Forward" movement.

On June 13, 1958, the Ministry of Culture held a symposium on "The Representation of Modern Life in Operas" for about one month. The Fujian Min Opera Experimental Theater Troupe participated in the symposium and brought modern plays such as "Three Lacks One," "The Persuader," "Return," and "Fishing Songs at Sea," as well as traditional plays such as "Chen Ruolin Beheads the Prince" and "Entering the Kiln."

Since entering the modern era, Min Opera has continuously adapted to the changes and development of the times, innovating and constantly expanding its performance fields and audience base. In today's increasingly diversified opera art, Min Opera still maintains its unique charm and artistic value, becoming an important part of the cultural endeavors in Fujian Province.

In 2013, China's Ministry of Culture issued a specific notice on the Implementation Plan for the Protection and Support of Local Operas, emphasizing that local operas are an essential part of traditional Chinese culture, with a long history and unique artistic appeal. They serve as important vehicles for expressing and inheriting traditional culture, playing a significant role in meeting the spiritual and cultural needs of the people. Shortly thereafter, in 2015, the General Office of the State Council specifically issued the "Several Policies on Supporting the Inheritance and Development of Operas," leading to the convening of a national symposium on opera work, marking the beginning of a substantial spring for the development of operas.

In the "14th Five-Year Plan for Culture and Tourism Development" and the "14th Five-Year Plan for Artistic Creation," it is pointed out that cultural confidence must be strengthened among arts troupes and artists, adhering to the Chinese cultural stance, vigorously promoting fine traditional Chinese culture, and dedicating themselves with heart, emotion, and effort to create excellent stage art works that are profound in thought, exquisite in artistry, and excellent in production. The Ministry of Culture and Tourism has also successively launched a series of policy support plans, encouraging opera troupes and workers to delve deeply into three areas: the re-staging of traditional plays, the creation of new historical dramas, and the production of modern plays.

Under the guidance of policies, financial support, and resource investment, these funds and resources have been used for the creation of Min Opera plays, troupe operations, actor training, and the promotion of performance activities. This has led to a series of outstanding Min Opera productions emerging, with the modern Min Opera play "Life" standing out. It was selected for the 2019 National Stage Art Masterpiece Creation Support Project and won the 15th Spiritual Civilization Construction "Five Ones Project" Outstanding Work Award from the Publicity Department of the CPC Central Committee in 2019. It also received the 9th China Drama Award • Cao Yu Script Award in 2023. (See Figure 5)

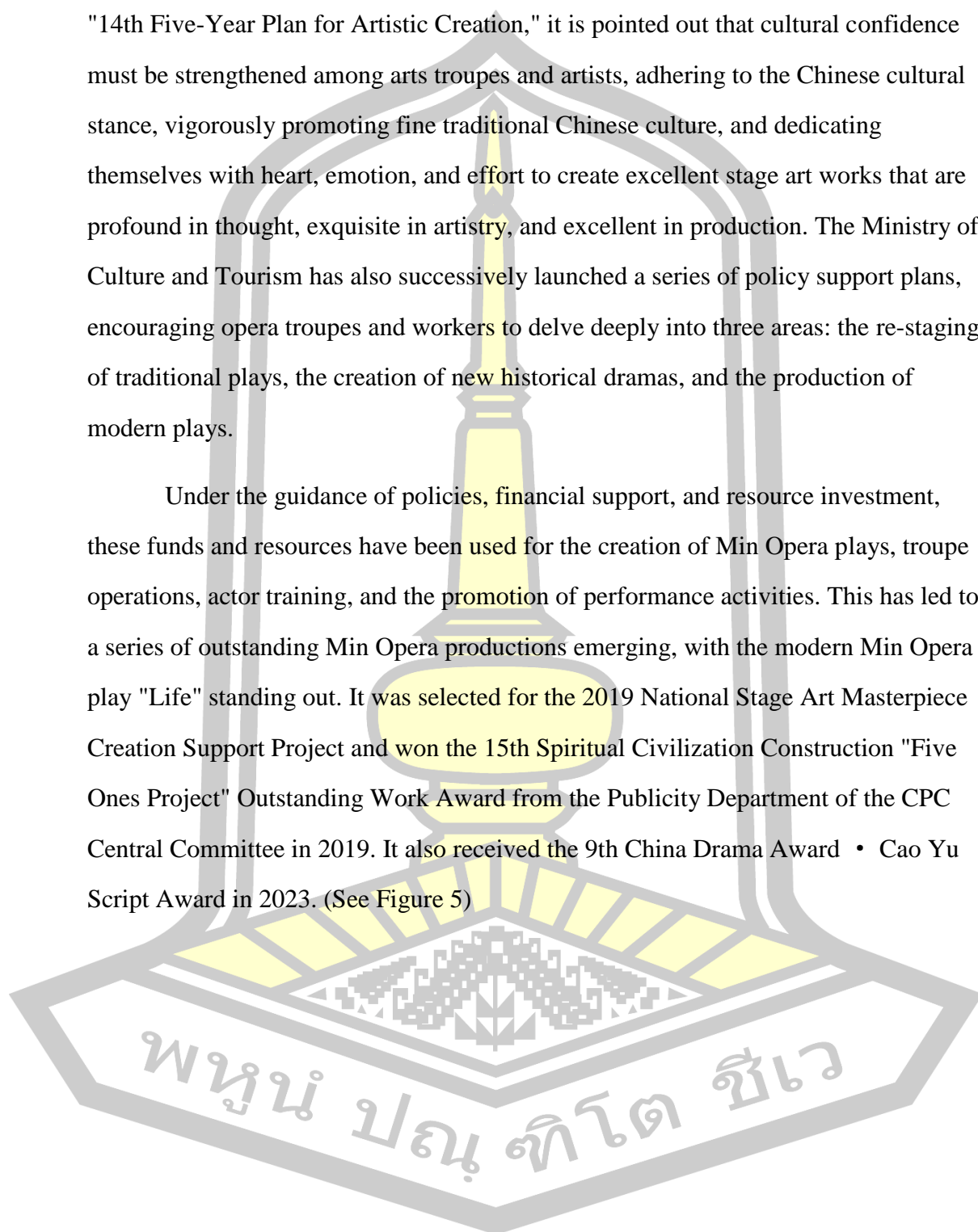




Figure 5 A still from Min Opera Life

Source: China Culture and Tourism Network (2024)

At the end of 2021, China's Ministry of Culture and Tourism issued the "Implementation Plan for Historical Theme Creation Projects." During the projects implementation in 2022 and 2023, selected plays were included in the key play creation plans of their respective provincial cultural and tourism departments. The Ministry of Culture and Tourism will provide dynamic tracking guidance for these plays. By the end of 2023, a total of 21 plays have been preliminarily selected, including 12 operas, among which the Fujian Min Opera "Hua Wangjin" has been included (see Figure 6). With the support of national policies, not only is there an emphasis on creating historical themes, but there is also encouragement for innovation while preserving traditional essence.

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Figure 6 Paint a scarf poster

Source: Photo by Lin Xu at the Fuzhou Grand Theatre in 2024

The creation of "Hua Wangjin" in 2022 was selected, indicating that Min Opera has the capability to continue developing within the context of modern culture and to explore new forms of expression through innovation. This will inspire more Min Opera artists and creators to make bolder attempts in content, performance style, and technical means to meet the aesthetic demands of contemporary audiences. It also marks an important milestone for Min Opera in the national cultural and artistic domain. "Hua Wangjin" will gain more resources and opportunities, thereby promoting the inheritance, innovation, and development of Min Opera, enhancing its influence both nationally and internationally. This selection also reflects the states emphasis on the protection and development of local operas, providing crucial support for the future development of Min Opera. (See Figure 7)



Figure 7 A photo of the curtain call for the painting net
 Source: Photo by Lin Xu at the Fuzhou Grand Theatre in 2024

Especially, the release of a series of policies and plans has prompted the Fuzhou region, where Min Opera is located, to enact the "Fuzhou Min Opera Protection Regulations" in July 2021. The implementation of these policies reflects the high level of attention from the government to the development of Min Opera, affirming its cultural value. This also indirectly highlights the significance of this topic. After these policies were implemented, Min Opera is not only regarded as an important local cultural heritage in Fuzhou but has also been widely recognized as a cultural treasure of Fujian and even the entire country. This enhanced cultural recognition helps strengthen the identification and love for Min Opera among local residents, especially the younger generation, laying a solid foundation for its inheritance and development.

In the future, with the continuous progress of science and technology, the change of audience aesthetic needs, and the support of policy and finance, we believe that with the joint efforts of a large number of opera artists and all walks of life, Min Opera will be able to innovate and develop continuously and achieve new glory.

2.2 The development and presentation of Min Opera in the new media era

Min Opera, as one of the first traditional operas to be included in the National Intangible Cultural Heritage List in 2006, is an important genre in Fujian Province.

With the advancement of the times and the continuous development of new-era science and technology, the dissemination and development of Min Opera have been influenced by the film industry, multimedia sector, and the internet. Min Opera should also adapt to the development of the new era, breaking away from old, monolithic performance and dissemination models, and transitioning towards innovative and diversified modes. (Hong, 2021)

The historical changes of Min Opera in the new media era are mainly divided into three stages according to different stages of social and technological development, as well as the influence of these changes on the dissemination and development of Min Opera:

The first phase, from 1990 to 2000, was a period of rapid social development and transformation. After Chinese reform and opening up, the rise of the market economy brought new challenges and opportunities for various cultural forms. For Min Opera, this phase focused on transitioning from traditional performance formats to modern media formats, primarily relying on traditional media for dissemination. Although new media was still in its early stages of development, it began to exert influence in television and radio broadcasting (see Figure 8). During this period, new media technology started to emerge, though not yet widely popularized, it had already begun to impact traditional art forms like Min Opera. Min Opera faced challenges such as market shrinkage and an aging audience, urgently needing to find new directions for development. The government began to emphasize the protection and inheritance of local opera culture, implementing a series of policies to support the development of Min Opera. At the same time, Min Opera started to explore the use of new media technology for dissemination and promotion, although with limited success, it laid the groundwork for future development. During this period, Min Opera, while maintaining its traditions, also began some innovative attempts, such as incorporating modern elements into scriptwriting and innovating performance styles.

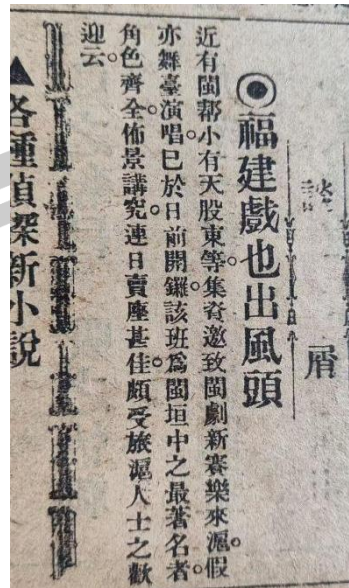


Figure 8 Newspaper reports on Min Opera

Source: Photo by Lin Hui in 2024

During this period, Min Opera faced severe challenges. Due to the shrinking traditional opera market and the trend of audience aging, the audience for Min Opera gradually decreased, leading to increasingly serious issues such as funding shortages and talent loss. However, in the 1990s, the Fuzhou municipal government began to emphasize the protection and inheritance of local culture, actively promoting the "Revitalization of Min Opera" initiative. In 1991, Fuzhou allocated 1 million yuan to address the difficulties of the Min Opera troupe and built a new teaching building for it (see Figure 9). In 1993, the Min Opera troupe resumed enrollment, infusing new vitality into its inheritance and development. Masterpieces like **The Swan Feast** and **The Soul of Painting** also emerged during this period. Although new media technology had not yet been widely adopted at that time, it began to influence the dissemination of Min Opera. For example, television advertisements became an important means of promoting Min Opera, expanding its recognition through program promotions on provincial satellite channels.



Figure 9 The new school year begins at the completion of the comprehensive building of Fuzhou Min Opera Troupe

Source: Fuzhou Evening News, October 23, 1993

As new media technology continues to develop, the dissemination methods of Min Opera have also begun to change. In addition to traditional poster promotion, Min Opera has started to explore using the Internet for dissemination and promotion. However, due to the low internet penetration rate at that time, the influence of this method was limited.

During this period, Min Opera still adhered to the essence and characteristics of traditional opera. Actors showcased the charm of Min Opera through their superb acting skills and profound artistic foundation. At the same time, Min Opera began to explore some innovative attempts. In scriptwriting, Min Opera started to incorporate modern elements and contemporary social hot topics, making the plots more relevant to the audiences lives. In performance style, Min Opera also began to experiment with fusion and innovation with other art forms, enhancing the audiences viewing experience.

The Fuzhou municipal government has provided a strong talent guarantee for the inheritance and development of Min Opera through a series of policy measures, such as reforming the recruitment methods of art talents and cooperating with universities to cultivate professional talents.

In 2004, the Min Opera class was renamed Fuzhou Art School and was transferred to Minjiang Teachers College (see Figure 10). The school recruits nearly 100 students every year to study Min Opera, which continues to supply talents for the inheritance and development of Min Opera.



Figure 10 Fuzhou Art School

Source: Lin Xu, Fuzhou Art School, 2024

It can be seen that from 1990 to 2000, the historical transformation of Min Opera in the new media era was a process filled with challenges and opportunities. Seeking turning points amidst difficulties and persisting while innovating under policy support, Min Opera underwent significant transitions and developments during this period. Although the impact of new media technology was limited, Min Opera began to explore using new media for dissemination and promotion, laying the foundation for future development.

The second phase spans from 2000 to 2010, a period during which information technology, the internet, and new media gradually became widespread. The rise of the internet and the development of online platforms provided new means and channels for local operas, particularly Min Opera. Although the influence of new media remains limited, Min Opera is already attempting to promote itself through online platforms.

During this period, new media technologies such as the Internet and mobile devices experienced rapid development and widespread adoption. New media platforms like video websites and social media gradually emerged, providing new channels and methods for the dissemination of Min Opera. Although traditional television and radio still dominate, there is a trend of internet replacing traditional media. Min Opera troupes began to recognize the potential of the web but had not yet fully embraced new media for promotion and innovation. With the popularization of new media technology, the way Min Opera is spread has also changed. Traditional promotional methods such as posters and TV advertisements are being gradually replaced by online promotion. Min Opera is now using video websites (such as Youku and Tudou) and social media platforms for online dissemination and promotion. (See Figure 11)



Figure 11 Min Opera Gan Guobao

Source: Youku (2024)

In the era of new media, Min Opera has also undergone a series of innovations and developments. On one hand, Min Opera places greater emphasis on incorporating modern elements and contemporary social hot topics into its scriptwriting, making the

plot more relatable to the audiences life. On the other hand, Min Opera has innovated in performance forms, such as introducing modern dance and music elements, enhancing the audiences viewing experience (see Figure 12). Although the new media era has brought challenges to Min Opera, efforts to preserve and protect it have been strengthened during this period. The government and various sectors of society have begun to attach importance to the protection and inheritance of local opera culture, actively promoting the preservation and development of Min Opera. For example, the Fuzhou municipal government has introduced a series of policies and measures to support the creation and performance of Min Opera, cultivate talent for Min Opera, and promote its popularization and dissemination.



Figure 12 Min Opera Gan Guobao

Source: Lin Xus screenshot from Tudou(2024)

The new media era has brought unprecedented opportunities and challenges to Min Opera. On one hand, new media platforms have provided broader channels and a larger audience for the dissemination of Min Opera; on the other hand, the new media era has also intensified market competition and the challenge of cultural diversity.

Min Opera needs to continuously innovate and develop to maintain its competitiveness and appeal.

From 2000 to 2010, the historical transformation of Min Opera in the new media era was a process filled with opportunities and challenges. Min Opera made significant progress and achievements in dissemination methods, innovation and development, as well as inheritance and protection. However, facing the competition and challenges of the new media era, Min Opera still needs continuous innovation and development to maintain its unique charm and competitiveness.

The third phase has been from 2010 to the present. With the widespread adoption of smartphones, social media, and short video platforms, the speed and reach of the internet have significantly increased, leading to a comprehensive development stage for new media. For Min Opera, this period is crucial for traditional culture to innovate in dissemination through new media, expand its audience, and rejuvenate itself. In the new media environment, Min Opera has seen significant dissemination and popularization, marking a deep integration of new media with the re-innovation of Min Opera art.

Since 2010, new media platforms such as short video platforms, live streaming platforms, and WeChat official accounts have rapidly emerged, becoming important channels for the dissemination of Min Opera. By releasing performance clips and behind-the-scenes content on short video platforms, Min Opera has attracted a large number of viewers, enhancing its fame and influence. (See Figure 13)

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Figure 13 Historical publicity of Min Opera opera

Source: TikTok platform (2024)

In terms of dissemination, Min Opera not only spreads online but also actively combines with offline activities, such as hosting Min Opera festivals and Min Opera excerpt competitions, expanding its audience base. Min Opera performers and troupes enter communities and schools for live performances, further bridging the gap between them and their audience. (See Figure 14)

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Figure 14 Min Opera enters the community
Source: Photo by Lin Xianchang in October 2021

During this period, some successful cases of Min Opera have emerged on new media platforms. Some Min Opera performers and troupes began to use short video platforms for promotion and publicity, attracting audience attention by posting clips of Min Opera performances and behind-the-scenes footage. These success stories provide valuable insights and references for the development of Min Opera in the era of new media. (See Figure 15)



Figure 15 Behind the Scenes of Min Opera

Source: bilibili platform (2024)

In recent years, classic excerpts from Min Opera have made their way into places like the Three Lanes and Seven Alleys, Yantai Hill, night markets near Guangming Harbor, the stage on West Lake Park, Cangshan Linsheng Mansion, and the Min River Heart Cultural Stage, bringing them closer to audiences and expanding their fan base. (See Figure 16)



Figure 16 Min Opera offline flash mob

Source: Photo by Lin Xu in Sanfang Qixiang, 2021

Major Min opera troupes and many Min opera stars in Fuzhou have opened wechat public accounts, wechat video channels and TikTok accounts to shoot videos and open live broadcasts, and the audience has developed from offline to online.

Fuzhou Min Opera Art Inheritance and Development Centers Party General Branch Secretary Lin Ying has launched a WeChat video account and an TikTok, with her fan base exceeding 100,000. She not only shoots short videos to introduce Min Opera

but also teaches audiences how to speak Fuzhou dialect, addressing the pain point of some viewers who "cant understand," significantly enhancing the acceptance of Min Opera among different age groups (see Figure 17). Min Opera is not only going online but also exploring new media platforms. Last year, the Fujian Experimental Min Opera Theater produced a film adaptation of the Min Opera "Double Butterfly Fans." This Min Opera film was selected for the China Federation of Literary and Art Circles and the China Drama Associations "China Drama Plum Blossom Award Outstanding Play Digital Film Project," making it the first film under the "Eight Min Opera Films Project." It was co-produced by the Fujian Experimental Min Opera Theater and Fujian Film Studio Co., Ltd.



Figure 17 Lin Ying TikToks home page

Source: Lin Ying TikTok (2024)

On August 13, the Peoples Daily published an article titled "Passing on the Torch of Art and Offering Masterpieces to Audiences" in the 20th edition of its literary supplement, written by Lin Ying, deputy director of the Fuzhou Min Opera Art Inheritance and Development Center and a first-class performer. The article is 2,000 words long. Starting from her own artistic journey, Lin Ying shares her experiences in Min Opera opera and emphasizes that "creating high-quality productions and expanding the influence of traditional Chinese opera is a systematic project that requires artists to have firm beliefs and relentless efforts, as well as societal concern, support, and participation." She also advocates for "gathering all forces, nurturing like spring rain, and persistently working to showcase the charm and brilliance of contemporary Min Opera art." Her views on inheriting and developing Min Opera have been widely praised. The article has been reprinted by multiple media outlets both within and outside the province. (See Figure 18)



Figure 18 Lin Yings Douyin video

Source: Lin Ying TikTok (2024)

Since 2024, central mainstream media such as the Peoples Daily, Xinhua News Agency, China Central Television, and China News Service have continuously focused on the inheritance and development of Min Opera. They have successively released several major reports, providing in-depth and extensive coverage of our provinces efforts and achievements in promoting the inheritance and development of Min Opera, thus creating a favorable public opinion environment for its innovative development.

At 7 PM on August 24th, CCTV News Broadcast featured a report titled "Min Opera in Prosperous Times: Ancient Melodies with New Voices," which covered the inheritance and development of Min Opera in our province for 3 minutes and 37 seconds. The report highlighted that Min Opera is a unique form of traditional Chinese opera in Fujian, listed as one of the first national intangible cultural heritages in 2006. During his time working in Fuzhou, President Xi Jinping placed great emphasis on the protection and inheritance of local culture, particularly the preservation and development of Min Opera. He increased support for the development of local cultures like Min Opera, focusing on addressing practical issues such as venues and funding for Min Opera troupes, and vigorously promoting the revitalization of Min Opera. In recent years, several plays and programs featuring Min Opera have won national awards, with two individuals receiving the China Drama Plum Blossom Award. After centuries of being passed down, Min Opera is now entering a new era of development. The report has garnered widespread attention, with multiple provincial media outlets reprinting it. (See Figure 19)



Figure 19 The news broadcast reports on Min Opera

Source: CCTV News broadcast (2024)

Not only has innovation been made in the form of dissemination, but also in script and performance styles. In script creation, Min Opera places greater emphasis on integrating modern elements and contemporary social hot topics, making the plot more relevant to the audiences life. In terms of performance style, Min Opera draws on elements from modern dance and music, enhancing the audiences viewing experience.

Strengthening the Application of New Media Technology: Min Opera leverages new media technology for innovation in stage design, lighting, and sound, delivering more stunning visual effects to audiences. It also enhances the artistic expression of Min Opera through video editing and special effects processing, beautifying and packaging the performances. (See Figure 20)

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Figure 20 The scene of Min Opera opera "Litchi for Red Peach-Litchi"

Photo by Lin Xu in Sanfang Qixiang, 2021

During this period, the government introduced a series of policy measures to support the creation and performance of Min Opera, cultivate talent for Min Opera, and promote its popularization and dissemination. Various sectors of society also actively participated in the inheritance and protection of Min Opera, such as organizing lectures, seminars, and other activities to advance the spread and development of Min Opera culture.

Of course, in the era of new media, various forms of entertainment have emerged one after another, bringing about diverse challenges and increasingly fierce market competition. Min Opera needs to maintain its traditional characteristics while continuously innovating and developing to attract more audience attention. As the older generation of Min Opera artists gradually ages, the inheritance of Min Opera faces certain challenges. It is necessary to strengthen Min Opera education and cultivate young actors to ensure the inheritance and development of Min Opera culture. Therefore, Min Opera needs to embrace the new media era more actively, using new media platforms for extensive dissemination and promotion. Enhancing exchanges and cooperation between Min Opera and other art forms will promote the

diversified development of Min Opera culture. Delve deeper into the cultural connotations of Min Opera and create distinctive Min Opera brands with local characteristics.

In terms of education, Min Opera has gradually spread to kindergartens and primary and secondary schools. By offering Min Opera courses and organizing Min Opera events, it has nurtured many young enthusiasts. Institutions such as the Fuzhou Min Opera Art Inheritance and Development Center also actively conduct Min Opera training activities, providing strong talent support for the inheritance and development of Min Opera. (See Figure 21)



Figure 21 Min Opera in the campus activity

Source: Fujian Min Opera Theatre WeChat public account (2024)

As can be seen from the above, new media technology has deeply integrated with Min Opera, becoming a significant force in its development. Not only does Min Opera leverage new media platforms for extensive dissemination and promotion, but

it also enhances artistic expression through new media technology in areas such as stage design, lighting, and sound. At the same time, Min Opera places greater emphasis on incorporating modern elements and contemporary social hot topics into scriptwriting and performance styles, making the plots more relevant to the audiences lives. The support from the government and all sectors of society for Min Opera is also more comprehensive and profound, including financial support, talent cultivation, and cultural exchange. During this period, Min Opera has achieved comprehensive innovation in both content and form while maintaining traditional characteristics, demonstrating strong vitality and competitiveness.

Since 2010, the historical transformation of Min Opera in the new media era has been a process filled with opportunities and challenges. Min Opera has made significant progress and achievements in dissemination methods, innovation and development, as well as inheritance and protection. However, facing the competition and challenges of the new media era, Min Opera still needs to continuously innovate and develop to maintain its unique charm and competitiveness.

The historical evolution of Min Opera in the new media era is a process of continuous exploration, innovation, and development. From its initial foray into new media to deep integration, Min Opera has made significant progress and achievements in terms of dissemination methods, artistic expression, and cultural connotations. The development experience of Min Opera in the new media era holds important reference value for the protection and inheritance of other traditional art forms. We should actively embrace the new media era, leverage new media technology to promote innovation and development in traditional arts, and allow traditional arts to shine with new brilliance in modern society.

Min Opera, as an important representative of traditional local operas in Fujian, has withstood the test of time for centuries, and its artistic charm and cultural value have never diminished. A review of the history of Min Opera reveals that it originated

during the Ming and Qing dynasties, evolving continuously with changes in society and economy in the Fuzhou region, gradually forming a unique performance style.

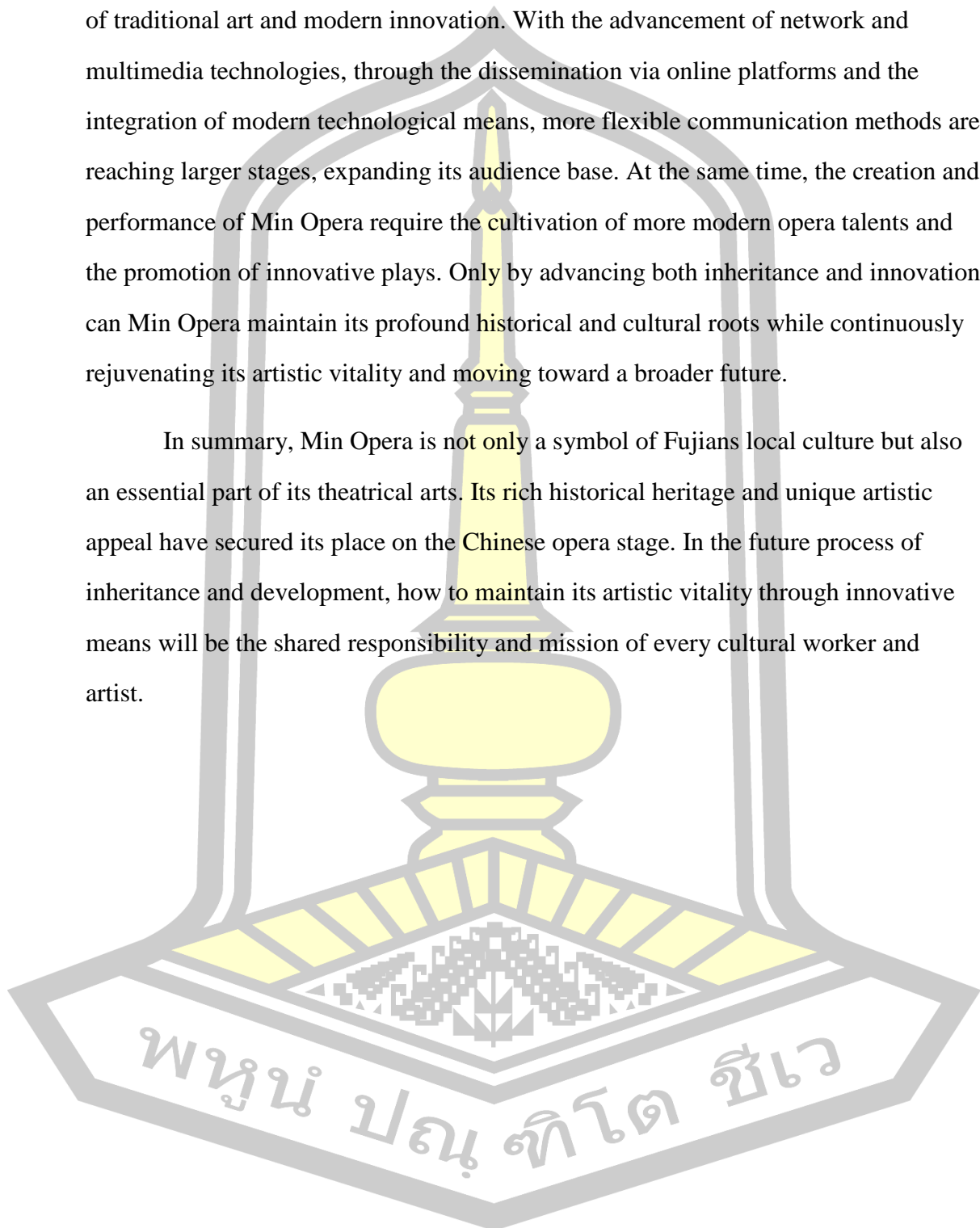
The performance style of Min Opera has distinct characteristics compared to other traditional operas, especially its use of Fuzhou dialect, which makes its performances more closely aligned with local culture. At the same time, the content themes of Min Opera are rich and diverse, ranging from historical plays to realistic works reflecting the myriad aspects of peoples lives. However, the historical development of Min Opera has not been smooth sailing. During periods of war and social unrest, particularly during the Anti-Japanese War and the Cultural Revolution, Min Opera fell into decline, with many troupes disbanded and artistic resources destroyed. Nevertheless, policy support and cultural revival after the reform and opening-up have gradually restored Min Opera, leading to greater recognition. In 2006, Min Opera was included in the national intangible cultural heritage list, further confirming its significant cultural value.

As an artistic vehicle of Fujian dialect, Min Opera is not only a treasure of local culture in Fujian. In the context of cultural diversity today, traditional arts face new challenges and opportunities. As an essential part of Fujian's theatrical arts, the protection and inheritance of Min Opera are particularly important in the new era. With the gradual implementation of cultural policies, Min Opera continues to innovate in creation, performance, and dissemination, adapting to the aesthetic demands of contemporary audiences.

However, despite the certain development of Min Opera in the new era background, it still faces many challenges, such as the shrinkage of its audience base and competition from modern entertainment methods. Therefore, how to innovate while maintaining its traditional characteristics and making it more suitable for the needs of modern society remains a problem to be solved.

The development of Min Opera needs to find a balance between the protection of traditional art and modern innovation. With the advancement of network and multimedia technologies, through the dissemination via online platforms and the integration of modern technological means, more flexible communication methods are reaching larger stages, expanding its audience base. At the same time, the creation and performance of Min Opera require the cultivation of more modern opera talents and the promotion of innovative plays. Only by advancing both inheritance and innovation can Min Opera maintain its profound historical and cultural roots while continuously rejuvenating its artistic vitality and moving toward a broader future.

In summary, Min Opera is not only a symbol of Fujians local culture but also an essential part of its theatrical arts. Its rich historical heritage and unique artistic appeal have secured its place on the Chinese opera stage. In the future process of inheritance and development, how to maintain its artistic vitality through innovative means will be the shared responsibility and mission of every cultural worker and artist.



Chapter 3

The multi-dimensional cultural value of Min Opera

Brief introduction

Min Opera, as a representative genre of traditional local opera in Fujian, possesses unique cultural charm. One of its most prominent features is the use of Fuzhou dialect for singing and dialogue, which imbues Min Opera with a strong sense of regional identity and cultural recognition. The phonetic variations of the Fuzhou dialect complement the singing style of Min Opera, allowing for a nuanced portrayal of characters inner thoughts and enhancing the emotional expression of the play.

The artistic style of Min Opera is deeply influenced by multiculturalism, while also integrating with the local folk arts and historical legends of Fuzhou, forming unique performance methods and play content. The repertoire of Min Opera is rich and diverse, covering a wide range of themes from historical epics to folk stories, showcasing the historical culture and social changes in Fujian.

With the rise of new media, the dissemination model of Min Opera has undergone profound changes. New media platforms such as social websites and video apps have provided new channels for promoting Min Opera, breaking through the limitations of traditional stages. Through short videos, live streaming, and online performances, Min Opera has attracted a broader audience, especially young people. More importantly, by integrating with modern art forms, such as film and television adaptations and the introduction of contemporary dance, Min Opera has achieved cultural innovation and cross-boundary development.

At the same time, Min Opera has played a positive role in social education and public welfare. By integrating with societal values and moral principles, it has become

an important medium for cultural dissemination. Many plays, such as "The Exile" and "The Judges Judgment," focus on themes of integrity, promoting ideological education and enhancing social responsibility through the portrayal of uprightness and incorruptibility.

3.1 The cultural uniqueness of Min Opera as a local opera

3.1.1 The representativeness of Min Opera in regional culture

As a representative local opera of Fujian, one of the most significant characteristics of Min Opera is that it uses Fuzhou dialect for singing and recitation, which makes Min Opera occupy a unique cultural position in local operas.

Fuzhou dialect, as the linguistic foundation of Min Opera, has strong regional characteristics. The Fuzhou dialect is unique in pronunciation, rich in intonation, and has a strong sense of rhythm. In Min Opera performances, the use of Fuzhou dialect makes the entire art form closer to local Fujian culture, highlighting its regional features. The use of this language not only gives Min Opera a distinctive flavor in both music and dialogue but also allows the local customs, traditions, and historical culture of Fujian to be conveyed and sustained through the dialogues and singing in the plays.

The unique phonetic changes of Fuzhou dialect, especially in intonation with rises and falls, lightness and heaviness, are perfectly matched with the singing style of Min Opera opera, allowing for more delicate expression of characters inner activities. The pronunciation characteristics and tonal changes of Fuzhou dialect resonate with the music and performance of Min Opera opera, enhancing the expressiveness of the drama.

The Min Opera "The Soul of Ma River" is based on the historical event of the Sino-French naval battle in 1884. In this battle, although the Fujian Navy was almost

completely annihilated, it demonstrated an indomitable military spirit of fearlessness against strong enemies and fighting to the end. The patriotic spirit of "the ship may be lost, but the flag remains" has influenced generation after generation of Chinese people. The phonetic changes and intonation variations in Fuzhou dialect allow for a more delicate portrayal of the characters inner worlds. For example, when depicting the Fujian Navy soldiers facing immense enemy pressure, the tonal changes in Fuzhou dialect effectively convey their tension, anxiety, and anger. Through the performance in Fuzhou dialect, not only can historical events be vividly recreated, but audiences can also feel a strong sense of local flavor. When portraying the war background and patriotic sentiments, Fuzhou dialect carries a sense of familiarity and cultural identity, making it easier for viewers to resonate emotionally, especially those who have emotional ties to Min Opera and Fujian local culture. (See Figure 22)

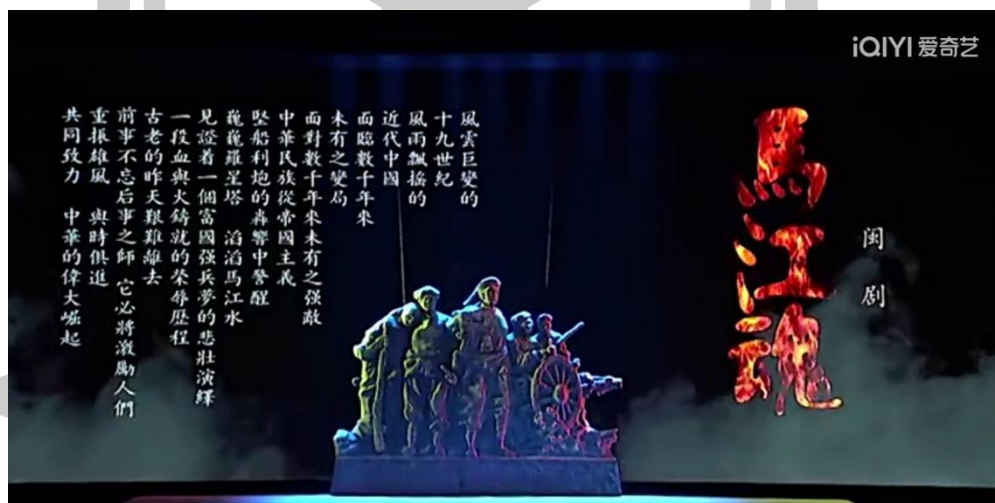


Figure 22 Min Opera "The Soul of Majiang"

Source: aiqiyi platform(2024)

Fuzhou dialect is an essential tool for Min Opera to shape character personalities and cultural backgrounds. Many Min Opera plays reflect the living

conditions, thoughts, and social changes of the people in Fujian. Through the portrayal of Fuzhou dialect, actors not only showcase the external behaviors of characters but also deeply convey their inner worlds. The unique vocabulary, sentence structures, and expressions in Fuzhou dialect add distinct personalities to the characters. A representative work, "Yishun Ge Zhudi," is a traditional satirical comedy from Min Opera, based on a folk story from Fuzhou. Its prototype is Ma Yishun, the owner of a silk thread shop in Shishi Ditch (now at the southern end of Yanping Road and the intersection with Hexia) during the late Qing Dynasty. In 1952, renowned playwright Deng Chaochen created a satirical comedy about this story. It tells the tale of Chen Chunsheng, a boatman who leaves home to sail far away as a substitute for his father Youde. Midway through his journey, his ship capsizes, and he is mistakenly reported dead. Ma Yishun, a small merchant in Fuzhou, runs a silk thread shop and is known for his stinginess and lack of marriage. He has long admired Lin Chunxiang, Chen's wife, for her beauty and her ability to manage the household. When they get married, they agree that if Chen returns, Ma will not obstruct him. Ten years later, when Chen returns, he learns the reason for Lin's remarriage and offers a large sum of money to bring her back, but Ma refuses to honor his promise. Eventually, Wang Shaolan sets up a trap to test both men: Chen volunteers to take the "corpse," while Ma chooses a red envelope out of greed. Lin reunites with Chen, but Ma remains. After losing his wife, he was left with only a piece of candle. Now "Yishun Ge Zhudi" has become the synonym for "stingy", "cunning and profitable" and "Shijue Ge" in Fuzhou dialect. (See Figure 23)

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Figure 23 Min Opera "Yishun Ge Zhudi"

Source: Youku platform(2024)

Min Opera has also deeply engaged in the process of social and political activities, becoming an important tool for political propaganda and cultural education. Through its unique performance style, Min Opera integrates the social and historical context, playing an indispensable role in promoting social change, publicizing national policies, and expressing the emotional needs of the people. (See Figure 24)

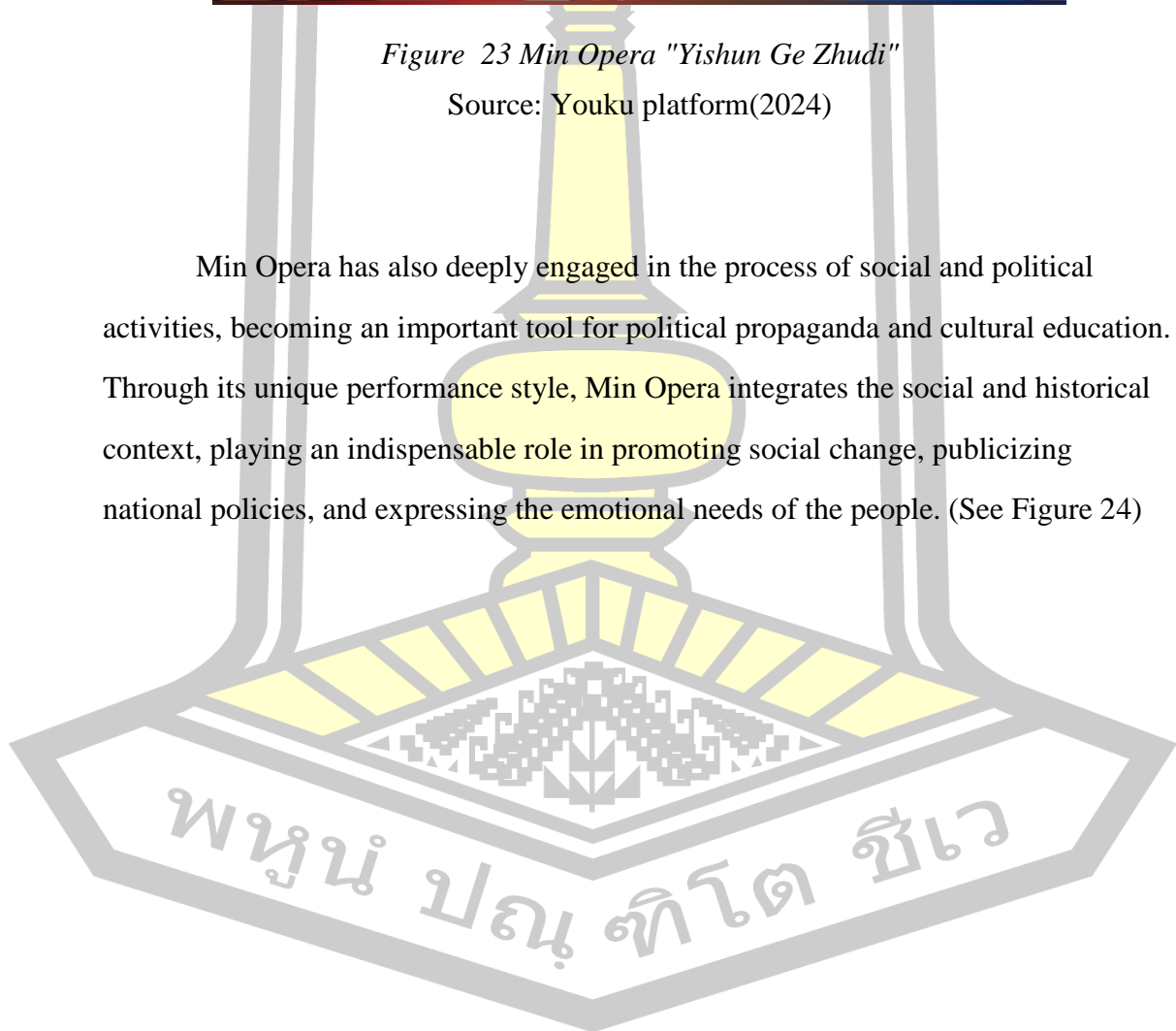




Figure 24 Fujian Provincial Department of Culture and Tourism held a rural stage event

Source: Photo by Lin Xu in Ganxue Street, Minhou County, 2023

Historically, as early as 1952, the "Five-Against" Campaign was launched in private enterprises to combat bribery, tax evasion, shoddy workmanship, theft of economic intelligence, and embezzlement of state assets. Most opera artists came from poor families and had no choice but to join theater troupes to perform. In the old society, they often suffered abuse from military, police, constitutional, and special agents. The famous Min Opera opera performer Zheng Yizhou nearly got kidnapped for his lines in **New Tea Flower**, while Guo Xizhu was targeted by bandits who intended to take her captive; she narrowly escaped only after the troupe leader paid a ransom (see Figure 25). Incidents of landlords oppressing villagers were frequent. On the eve of liberation, Sun Hengwu, a landlord from Yuanjiang Township in Fuzhou's suburbs, colluded with local courts to force nine people to their deaths in order to dominate the clam market. After Fuzhou liberation, he was tried and executed by the government. This incident caused a huge sensation at the time, leading Zheng Xianping to create the Min Opera opera **Sun Hengwu's Punishment**, which received enthusiastic responses from audiences. Because these political movements

were closely tied to the fate of opera artists, they gained widespread support and endorsement. To promote and educate the masses in line with political work, a large number of folk troupes were established in Fujian, performing plays such as **Dawn Comes** on the theme of "cracking down on bandits and suppressing special agents," **More Land Means More Production** and **The Lazy Man Turns Around** on the theme of patriotism and increased production, and **Chen Sheng Wang** and **Heavenly Net* 》 , " on the themes of the " Three-Against "and" Five-Against" campaigns. The film "Human Face, Beast Heart" (Yin. 2022) is about the suppression of counter-revolutionaries.



Figure 25 Zheng Yi's memorial

Source: <https://baike.baidu.com/item/%E9%83%91%E5%A5%95%E5%A5%8F/8812848> (2024)

In the production and life processes of people, Min Opera is also involved. The development of religious activities and folk customs has been able to adapt to the changes of the times and integrate into people's daily lives. Operas draw themes from religious stories, while religions use operas to promote doctrines, conduct rituals, and offer blessings alongside opera performances.

Religion provides material for Min Opera creation. Min Opera brings religious figures, especially Taoist deities, onto the stage as characters in plays, such as the Eight Immortals, Thunder God, Lightning Goddess, Door Gods, Earth Deities, City Lords, Flower Goddesses, Judges, and the Golden Star of Laozi. These characters generally play roles of punishing evil and promoting good (see Figure 26). Punishing villains and praising heroes is a beautiful wish of people, but this wish often cannot be realized in real life. Therefore, people turn to superhuman and supernatural magical powers, creating deities and placing them on stage to express their beautiful wishes and dissatisfaction with the real world during performances (Lin, 2015)



Figure 26 Religious activities of Min Opera

Source: TikTok platform (2024)

Theater performances often rely on temples, with religious spirit deeply ingrained in the essence of theatrical art, becoming an important aspect of its aesthetic qualities. In the hearts of local people, Min Opera is something that can communicate

spiritually with deities. During Min Opera performances, it can bring blessings to families, protect peoples health and safety, and ensure good fortune in times of misfortune. (See Figure 27)



Figure 27 Min Opera folk drama

Source: <https://www.mju.edu.cn/2011/1206/c1437a41350/page.htm> (2024)

Min Opera is mainly performed in Fuzhou. Historically, Fuzhou was relatively poor, with limited land and scarce food supplies. Additionally, being a coastal area, it frequently suffered from storms at sea, which had a significant impact on peoples production and daily life. Under the pressure of living conditions, people were forced to leave their homes to plan for themselves and their families. Moreover, with good transportation and frequent contact with the outside world, many people also crossed the seas to seek a living in foreign lands. Over time, as history evolved, Fuzhou became one of Chinas most famous hometowns for overseas Chinese. For these communities, Min Opera represents a longing for home, while for the overseas Chinese, it embodies cultural and lifestyle heritage, holding great significance. Records show that during the late Qing and early Republican periods, there were performances of Min Opera abroad, and many overseas Chinese would watch it after

returning home to visit their relatives. Gradually, Min Opera became an important folk activity. (Lin. 2018)

The repertoire of Min Opera is rich and diverse, drawing from a wide range of sources. It includes both classical themes such as historical epics and folk legends, and modern themes that reflect contemporary life and social issues. These plays not only showcase the history, culture, and folk customs of the Fujian region but also reflect the living conditions and social changes of the people there. Through their performances, Min Opera conveys the cultural values and social concepts of the Fujian region, becoming an important medium for showcasing the cultural soft power of the area.

Min Opera is a theatrical genre of the people of Fuzhou. It originated, developed, flourished, and thrived on this land. Therefore, the collective temperament and psychological characteristics of the people of Fuzhou have had a profound impact on the creation, performance, and evaluation of Min Opera. The people of Fuzhou possess an exceptional ability to assimilate foreign cultures. Thus, in its formation, Min Opera not only absorbed the essence of various foreign operas and vocal styles such as Kunqu, Geyangqiang, Huizhou Opera, and Peking Opera but also continuously adapted them to local conditions during use, developing into today's vibrant and diverse art form of Min Opera. This well embodies the city spirit of Fuzhou: "The sea embraces all rivers; it is vast because it can accommodate."

3.1.2 Diversity of Min Opera Art Style

Min Opera integrates a variety of opera elements, such as Kunshan and Yiyang, and in the late Qing Dynasty, it is integrated with Confucian classes, riverside classes and Pingjiang classes in Fuzhou, forming a unique artistic style.

The artistic style of Min Opera is unique, featuring both powerful and stirring arias and delicate, graceful performances. Actors showcase the inner world and emotional states of their characters through superb skills and vivid performances. The performance forms of Min Opera are diverse, encompassing singing, recitation, acting, and martial arts elements. These elements blend together to form the distinctive artistic style of Min Opera. This style not only demonstrates the exquisite craftsmanship of opera art in Fujian but also reflects the spirit and aesthetic tastes of the people of Fujian.

The diversity of Min Opera art style is reflected in its rich music and singing, unique performance style, exquisite costume design and its most artistic stage art design. The following is a detailed description of the diversity of Min Opera art style:

① The diversity of music singing

The singing styles of Min Opera mainly consist of Western songs, Jianghu tunes, teasing tunes, and minor melodies. Each style has its own characteristics, with beautiful melodies and distinct rhythms. Among these, the teasing tunes are an essential part of Min Opera, possessing unique charm and expressiveness. Additionally, Min Opera incorporates many musical pieces, most of which have evolved from the Yiyang tune, Siping tune, Huizhou tune, and Kunqu opera, further enriching the musical style of Min Opera. Actors use their natural voices for both male and female roles, making the singing more natural and simple, with a strong local flavor.

In performances, songs are the main focus, and monophonic linear movement is the most critical technique in Min Opera singing. Instrumental performance serves as an auxiliary tool, while rich vocal color changes highlight the theme of the performance (see Figure 28). In addition, dance is also an important form of performance in Min Opera. The integration of dance into opera has been a long process. At the beginning of Min Operas development, there was no good fusion

between dance and singing; they appeared to be separate from each other. However, with social progress and continuous evolution of Min Opera, dance and singing have eventually achieved a good integration, a form that continues to this day. (Lin, 2018)

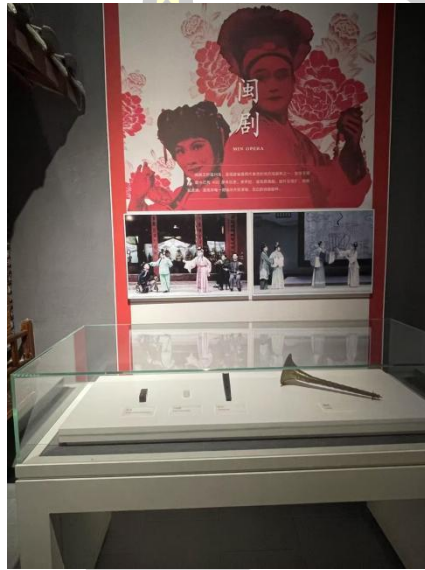


Figure 28 Instruments of Min Opera opera
Source:Photo by Lin Xu at Minhou Museum(2024)

② The uniqueness of the performance style

The dance performances in Min Opera are rich in local flavor, with graceful movements and moderate amplitude, embodying the soft charm of southern operas. Actors emphasize the use of basic techniques such as hand, eye, body, method, and step, striving to showcase elegant postures and convey the inner world of characters through their appearance. This unique performance style gives Min Opera an elegant and graceful artistic style on stage. At the same time, the performance forms of Min Opera are diverse, including solo singing, recitation, and action performances, as well as large-scale plays and scenes, covering various aspects such as historical legends,

folk stories, and contemporary themes, satisfying the aesthetic needs of different audiences.

The performance of Min Opera emphasizes "four skills as the main focus and five methods as the details." Among the "four skills," "martial arts" places particular emphasis on incorporating folk martial arts routines, focusing on the "appreciability" of physical movements in performances, requiring a stable stance, clean techniques, and graceful postures. For example, in **Four Brocade Skirts**, the martial role played by Chen Chunxuan portrays Su Yuan wielding a Shaolin 108-step saber; in **Shaolin Temple**, during the scene "Beating the Mirror Platform," the young male role played by Jin Xiangting portrays Emperor Yongzheng delivering the "Crane Fist," with movements such as spreading white crane wings, pecking, and standing alone being crisp and clean, rich in local flavor; **Shaolin Temple**'s "Beating the Pawnshop" is even more unconventional, using items like poles, door sticks, benches, and tables as weapons, imbuing it with a strong sense of everyday life, making it highly entertaining to watch. (Exploring the Value and Cultural Reconstruction of Min Opera in the New Era by Liang Haijuan 2024)

In Min Opera performances, particular emphasis is placed on gestures and eye movements, which are closely linked to the psychological changes and emotional states of characters. Gestures include the orchid hand, chrysanthemum hand, curved hand, clasped-fist hand, mountain-shoulder hand, back-blocking hand, weeping hand, rain-shielding hand, cloud hand, shaking hand, flipping hand, threading hand, and holding hand; eye expressions range from blue eyes, white eyes, angry eyes, round eyes, flirtatious eyes, suspicious eyes, sad eyes, shooting stars eyes, gazing eyes, and autumnal glances. For example, in "Dou Shi Nu," Lin Ying portrays Dou Shi Nu using a "trembling eye" to express her grief and anger over being abandoned by the unfeeling Nan Sanfu. (See Figure 29)



Figure 29 Min Opera "Dous Daughter"

Source: bilibili platform(2024)

③ The beauty of clothing design

The costume design of Min Opera has distinct traditional characteristics, reflecting the personalities and identities of different characters according to their respective dynasties. The costumes in Min Opera are typically brightly colored with intricate patterns, showcasing the rich folk art traditions of the Fujian region. These exquisite designs not only provide visual enjoyment for the audience but also enhance the artistic appeal of Min Opera.

The costumes of Min Opera can vividly display a character's gender, age, status, and personality traits, helping the audience accurately perceive the character. Since there is a certain distance between the audience and the stage, their first impression of the character often comes from the color of the costume, an impression that forms subconsciously and may accompany the audience throughout the performance. The design of Min Opera costumes and makeup work together to shape the character's appearance; they form an indivisible whole, both capable of conveying

the characters inner qualities through visual effects, thus positioning the characters external image. (Lin, 2023)

The embroidery in Min Opera costumes is delicate and exquisite, featuring traditional patterns such as dragons, phoenixes, and cloud motifs, symbolizing auspiciousness and nobility. Different embroidery patterns represent various cultural symbols and character representations; for example, the auspicious dragon and phoenix motifs are commonly used in the attire of emperors and empresses, while auspicious cloud patterns are often seen in the garments of civil officials. The exquisite embroidery not only enhances the artistic quality of the costumes but also helps the audience better understand the social status and cultural background of the characters. The fabrics used in Min Opera costumes emphasize texture and feel, such as silk and brocade—elegant and noble materials that can showcase the characters status and positions, as well as display smooth lines and graceful movements on stage. Especially during performances, the fluidity and luster of the costumes enhance the visual impact, making the characters more vivid and three-dimensional. (See Figure 30)



Figure 30 Min Opera costume

Source:Photo by Lin Xu at Minhou Museum (2024)

④ Stage art design

The design of stage sets in Min Opera holds a significant place in the history of modern Chinese theater art. It not only pioneered a new artistic style in traditional Chinese opera stage design but also advanced the modernization process of Chinese theatrical stage art. Especially at the beginning of the last century, with the innovative practices of Min Opera stage art, Min Opera gradually broke through the limitations of traditional stage sets, introducing many novel forms of expression. These reforms had a profound impact on the stage design of other regions in China and even extended to some countries in Southeast Asia.

Mr. Yu Dafu, in his article "On the Stage Settings of Min Opera Opera," highly praised the stage art of Min Opera Opera based on its unique stage effects and artistic innovation. He believed that the stage design of Min Opera Opera in Fuzhou brought him an unprecedented visual impact and artistic experience. In particular, he mentioned "a flash of magnesium light, a change in the stage surface, magical and bizarre movements, and the semi-real, semi-fictional transformation of scenery," which fully reflected the uniqueness of the stage design at that time. The rapid changes in stage settings of Min Opera Opera allowed the audience to experience completely different scene effects within just a few minutes. This flexible stage design technique broke through the limitations of static and monotonous scenes on traditional opera stages, showcasing richer and more dynamic artistic expressions.

In addition, the application of electrical effects in Min Opera stage design has seen significant innovation. Yu Dafu particularly emphasized the hope for more extensive use of electrical devices to enrich scene transitions. He pointed out that if electric lighting effects can be properly utilized, they can bring about scientific and modern results, making the stage present a more realistic and vivid picture. The introduction of electrical effects not only enhances the changes in light and shadow on

stage but also greatly improves the depth and layers of visual presentation, even allowing the audience to experience a certain "magical" artistic atmosphere.

This innovative stage design style has not only achieved remarkable results in Min Opera performances in Fuzhou but also gradually spread across the country. Min Opera troupes in cities like Shanghai, Wuhan, and Xi an have all drawn inspiration from this novel stage design approach, expanding the influence of Min Operas stage art. Especially in the 1920s and 1930s, with the spread of modern consciousness, stage art design in major cities like Shanghai began to incorporate innovative elements from Min Opera, forming a unique urban theatrical style. These new artistic expressions are not confined to China alone; the stage art of Min Opera has also had a significant impact on Southeast Asia. In communities of overseas Chinese in Thailand, Singapore, Malaysia, and Indonesia, Min Operas stage art design is widely adopted and has even become an important part of local Chinese cultural and artistic heritage.

Yu Dafu mentioned that "ten years ago in Shanghai, Min Opera stage sets were also popular for a time," which actually reflects the spread and integration of Min Opera art in major cities like Shanghai. As the cultural center at the time, Shanghais innovation and development in theatrical arts were strongly influenced by modern technology. In this environment, Min Opera introduced new artistic elements, leading to a higher level of improvement in its stage design. This innovation not only made Min Opera more visually appealing but also enhanced its artistic expression with a contemporary feel, thus promoting the modernization of Chinese opera art.

The innovation in Min Opera stage art design is not just a breakthrough from traditional opera stage sets; it introduces electrified effects and rapid scene changes, making Min Opera present a richer and more diverse artistic landscape. This innovation has had a wide impact within China and even crossed borders to influence several countries in Southeast Asia. During this period, the stage art of Min Opera

undoubtedly stands out as a significant highlight in the history of Chinese opera art.

(See Figure 31)

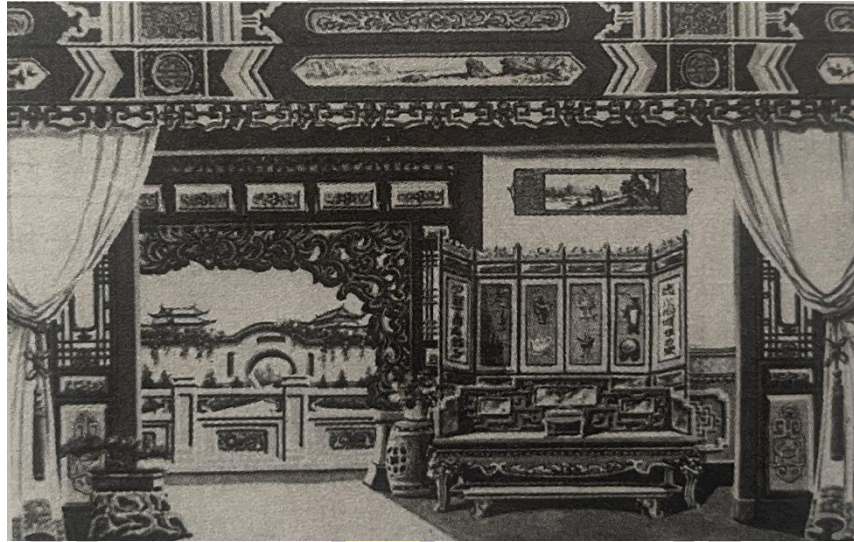


Figure 31 Min Opera stage setting-hall

Source: Liu Minsheng, Stage Art of Min Opera(2024)

The diversity of Min Operas artistic style is reflected in its music and singing, performance style, costume design and stage art. This diversity not only makes Min Opera present unique artistic charm on the stage, but also lays a solid foundation for its inheritance and development in modern society.

3.2 Social function and educational function of Min Opera in the new media era

3.2.1 Social influence of Min Opera in the new media era

New media provides diversified channels for the dissemination of Min Opera, but new media is not only a communication tool, it has also become a platform for Min Opera to play its social functions.

The Min Opera "Nima Crossing King Kang" showcases the cultural influence of drama in modern society through its innovative script, profound themes, and strong

humanistic concern (see Figure 32). It allows people to perceive history while contemplating current issues, enhancing societal attention and recognition of traditional culture and social justice. The opera not only conveys the core value of "justice" to the audience but also demonstrates how to uphold justice and truth amidst complex historical contexts. Director Cai Xuan-geng's script highlights the moral conflict between Li Ma and Kuang Zheng, emphasizing respect for morality and law, which remains profoundly relevant today. By reflecting social issues through artistic works, it fosters a belief in fairness and justice, helping audiences develop vigilance and reflection against social malpractices. As Lin Ying, the secretary of the Fuzhou Min Opera Art Inheritance and Development Center, puts it, "The ultimate goal of artistic creation is to serve the people," underscoring the role of drama in disseminating social values and guiding audience attitudes. In today's society, artistic works are not just tools for entertainment; they also bear certain social responsibilities.



Figure 32 Min Opera "Nima Du Kangwang"

Source: self-media platform "NetEase"(2024)

The Min Opera "Wang Maosheng Enters the Wine" has won multiple awards at the 23rd Fujian Provincial Dramatists Festival, including Outstanding Play Award, Excellent Script Award, and Director Award. Through its profound social themes, rich character emotions, and unique artistic expression, the play highlights the plight of Wang Maosheng and his wife and their selfless assistance to others, touching peoples attention to poverty issues (see Figure 33). It conveys how people in poverty choose to help others despite their difficulties and helplessness, reflecting the importance of selfless dedication and self-sacrifice in society. The opera reveals the noble qualities of moral integrity that persist among impoverished groups when facing lifes challenges, prompting audience reflection on social issues such as social equity and poverty alleviation. "Wang Maosheng Enters the Wine" not only reflects the core values of contemporary society through deep emotions and social themes but also makes positive contributions to the inheritance and innovation of traditional opera art, exerting a profound social influence.

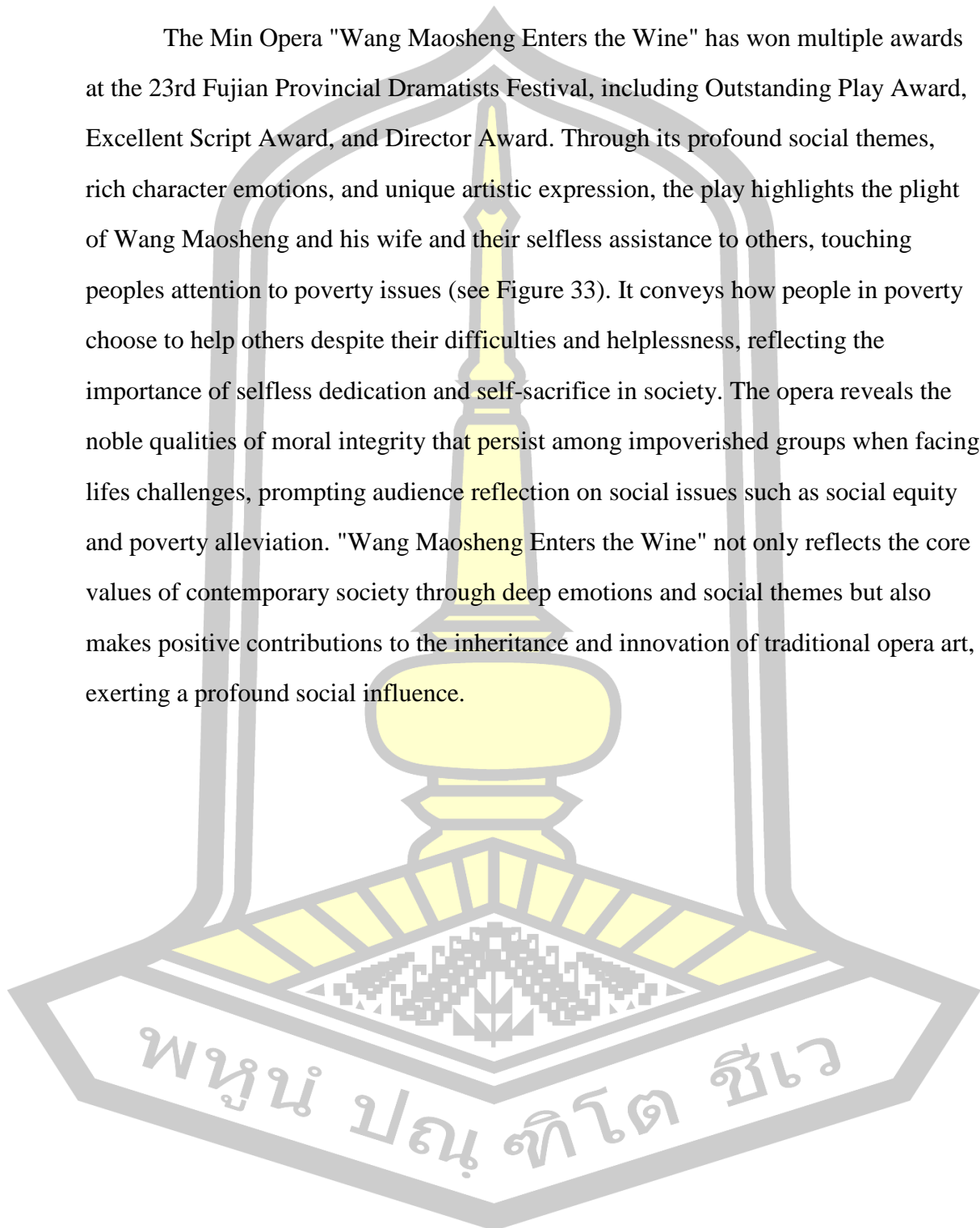




Figure 33 Min Opera Wang Maosheng Jin Jiu

Source: Fuzhou TV Channel (2024)

The popularization of new media has not only made Min Opera a means of inheriting traditional culture but also brought it closer to the needs of modern society. While promoting the development of traditional culture, Min Opera works have taken on the responsibility of guiding social values and fostering social harmony by addressing real-world issues. Especially when focusing on issues such as the underprivileged, social justice, and moral ethics, Min Opera successfully triggers audience reflection and discussion through emotional resonance and in-depth exploration of social themes. New media has also provided Min Opera with broader platforms for dissemination and more interactive communication methods, making it not only a carrier of traditional culture but also an important platform for social change and cultural discourse. In this way, Min Opera not only preserves its artistic essence but also promotes the awakening of social consciousness and the spread of values.

3.2.2 The role of Min Opera in social education

In social education, Min Opera, as a vivid cultural medium, allows people to gain a deep understanding of Fujian local characteristics and historical culture through watching performances, learning singing styles, and understanding the historical stories behind the plays. Currently, Min Opera, as a representative of traditional local operas, can bring multifaceted benefits to education, especially in areas such as cultural inheritance, moral education, emotional education, and the cultivation of artistic literacy.

By integrating local characteristics and traditional virtues, Min Opera not only carries forward the historical and cultural heritage of Fujian but also assumes the responsibility of educating people and enlightening minds in modern society. For example, plays like "The Demoted Official" and "The Judges Judgment," which focus on themes of integrity, convey moral values such as uprightness, honesty, and fairness through the protagonists struggles to uphold justice and integrity amidst complex social situations. Through artistic expression, Min Opera not only allows audiences to experience dramatic conflicts and the ups and downs of character fates while enjoying the opera but also subtly guides them to form correct moral judgments and value orientations. After generations of Min Opera artists have continued to pass on this tradition, "The Demoted Official" has successively won numerous national honors, including the "Five Ones Project" Award for National Spiritual Civilization Construction, the Wenhua New Play Award, the First National "Outstanding Retained Play Award," and one of the Top Ten Excellent Plays of the First National Stage Art Masterpiece Project. Introducing the 567th performance of "The Demoted Official" to Tsinghua University campus has become a vivid, profound, and uniquely educational lesson on integrity. (See Figure 34)



Figure 34 Min Opera "The Record of a Demoted Official"

Source: Fujian Provincial Peoples Government website(2024)

In modern society, Min Opera is not limited to traditional stage performances; it is also closely linked to social responsibility and public welfare. Many Min Opera troupes and artists promote positive energy through organizing charity performances, fundraising activities, and other events, advocating for the care of disadvantaged groups and attention to social issues. These charitable performances not only provide artistic enjoyment but also raise awareness of the social responsibilities of art. Some Min Opera troupes offer free performances in impoverished areas and among the elderly, or donate performance income to public welfare causes. This not only enhances society's understanding of traditional culture but also guides societal attention and solutions to real-world problems, especially those faced by vulnerable groups. Such public welfare-oriented Min Opera activities can inspire a sense of social responsibility among the public and strengthen the close connection between cultural arts and social responsibility. (See Figure 35)



Figure 35 New Year performance of opera at the grassroots level

Source: Southeast Network of Fujian(2024)

The role of Min Opera in social education is also reflected in how it balances the integration of tradition and modernity. Traditional cultural education does not mean clinging to outdated rules but rather involves creative transformation and innovation within the context of modern society. The new generation of Min Opera artists, while preserving traditions, infuse them with contemporary elements, ensuring that they can both inherit classics and attract the interest of modern audiences. Through this innovative educational approach, Min Opera can not only draw more young people into participation and learning but also foster their innovative thinking and artistic creativity.

The role of Min Opera in social education is multifaceted. It not only plays a significant role in cultural inheritance and the shaping of local identity but also has profound influence in moral education, aesthetic education, public welfare education, and cross-cultural exchange. As society evolves, the educational function of Min Opera continues to expand. It is not just a showcase for traditional art but also an important tool for social progress, cultural inheritance, and innovation. With the support of new media and modern educational technology, the social educational impact of Min Opera is expected to be more widely disseminated and practiced.

3.3 Cultural value and significance of Min Opera in the era of new media in inheritance and development

3.3.1 Cultural innovation of Min Opera opera and compatibility with traditional culture

Min Opera, as a traditional local theatrical art of Fujian Province, boasts a long history and rich cultural heritage. With social progress and changing audience demands, how to innovate while maintaining traditional artistic characteristics has become an important issue for the development of Min Opera. Innovation in Min Opera is not limited to innovations in performance forms but also includes explorations in script content, performance methods, and integration with other art forms. The key lies in the fact that innovation does not replace tradition but rather involves deep integration and coordinated development with traditional culture, where both interact and complement each other.

The traditional culture of Min Opera includes its unique music, stage performance, character design, and moral implications. These elements form the core appeal and local characteristics of Min Opera. However, in modern society, traditional culture faces increasing challenges, such as changes in audience aesthetics, new forms of expression brought about by technological advancements, and the demand for cultural diversity in a globalized context. To ensure the continued prosperity of Min Opera in modern society, relying solely on traditional artistic expressions and content is no longer sufficient. Therefore, innovation has become an essential path for the inheritance and development of Min Opera.

In today's era of rapid technological advancement, innovation in stage technology has become a crucial direction for the development of Min Opera. Modern stage technologies, such as LED lighting, digital projection, electronic music, and synthesized sound effects, have been widely applied to the stage design of Min Opera.

By incorporating these modern elements, traditional Min Opera stages have achieved unprecedented visual improvements, maintaining traditional opera aesthetics while enhancing a sense of modernity. Traditional Min Opera stage sets often use wooden props and backgrounds, which, though rich in local flavor, struggle to present more diverse visual effects compared to modern stage techniques. Modern Min Opera, through projection technology, dynamic lighting, and virtual reality, can quickly switch scenes, offering audiences a more impactful audio-visual experience, while adding a touch of technology and futurism to traditional settings.

Cross-boundary integration is another crucial path for the innovation of Min Opera. To cater to the diverse needs of modern audiences, many Min Opera troupes have begun collaborating with other art forms such as modern dance, drama, and film, innovating artistic expressions. Traditional Min Opera performances are predominantly characterized by stylized dances, while contemporary Min Opera attempts to incorporate more fluid and free modern dance elements, making the performances more vivid and rhythmic. Moreover, some Min Opera productions have combined with dramatic forms, adopting a more realistic approach that breaks away from the traditional Min Opera model centered on the four basic skills of "singing, reciting, acting, and martial arts," adding more expressive techniques.

The adaptation of Min Opera into film and television has gradually increased, with some classic plays being adapted into movies or TV series, conveying the art through visual media to a broader audience. These works not only preserve the traditional culture of Min Opera but also expand its influence through modern media such as films and TV series, enhancing viewers awareness and acceptance of Min Opera art. Among them, the Fujian Experimental Min Opera Theater adheres to a people-centered creative orientation, upholding tradition while innovating, aiming to create high-quality artistic works. They produced and staged the large-scale modern play "Life," which tells the story of a special unit giving birth to a child amidst war to

welcome the birth of New China. This work is grand in style, with touching and detailed emotional expression, carrying profound significance for party spirit education, achieving a splendid transformation of Min Opera art creation from historical dramas to modern dramas, especially those with red themes. "Life" has been performed nearly 100 times, with nearly 30,000 people watching, and online live broadcasts have attracted over 5 million viewers. (See Figure 36)



Figure 36 Poster of Min Opera "Life"

Source: <https://www.sohu.com/picture/323551515> (2024)

3.3.2 The expansion of the dissemination of cultural value of Min Opera opera by new media

New media has provided a diversified platform for the dissemination of Min Operas cultural value, offering unprecedented opportunities for traditional culture, especially local operas like Min Opera. Unlike traditional theater performances, new

media offers multi-dimensional and multi-level expansion paths for the spread of Min Operas cultural value, making it accessible to a broader audience.

The technological advancements in new media have brought about new breakthroughs in the dissemination methods of Min Opera, and also spurred innovations in its content and presentation forms. This innovation has enriched its performance styles, breaking through the traditional boundaries of opera art through platforms like WeChat, Weibo, TikTok, and Kuaishou. It not only enhances visual effects but also deeply integrates multimedia technology with the performance techniques of Min Opera, combining elements such as games and tourism to transcend traditional boundaries, allowing more people to engage with and understand Min Opera culture. The "Opera + Game" and "Opera + Cultural Tourism" models enhance users understanding and interest in Min Opera through interactive experiences. The Fujian Provincial Department of Culture and Tourism has launched the "Weekend Opera Encounter," a regular public welfare cultural performance activity innovatively introduced in Fujian. Utilizing weekends and holidays, it continuously presents diverse artistic forms, distinct regional characteristics, and popular performances that attract the masses, promoting high-quality cultural and artistic resources within the province to reach the grassroots level, enabling a wide range of citizens and tourists to fully experience the unique charm of cultural and tourism integration. (See Figure 37)

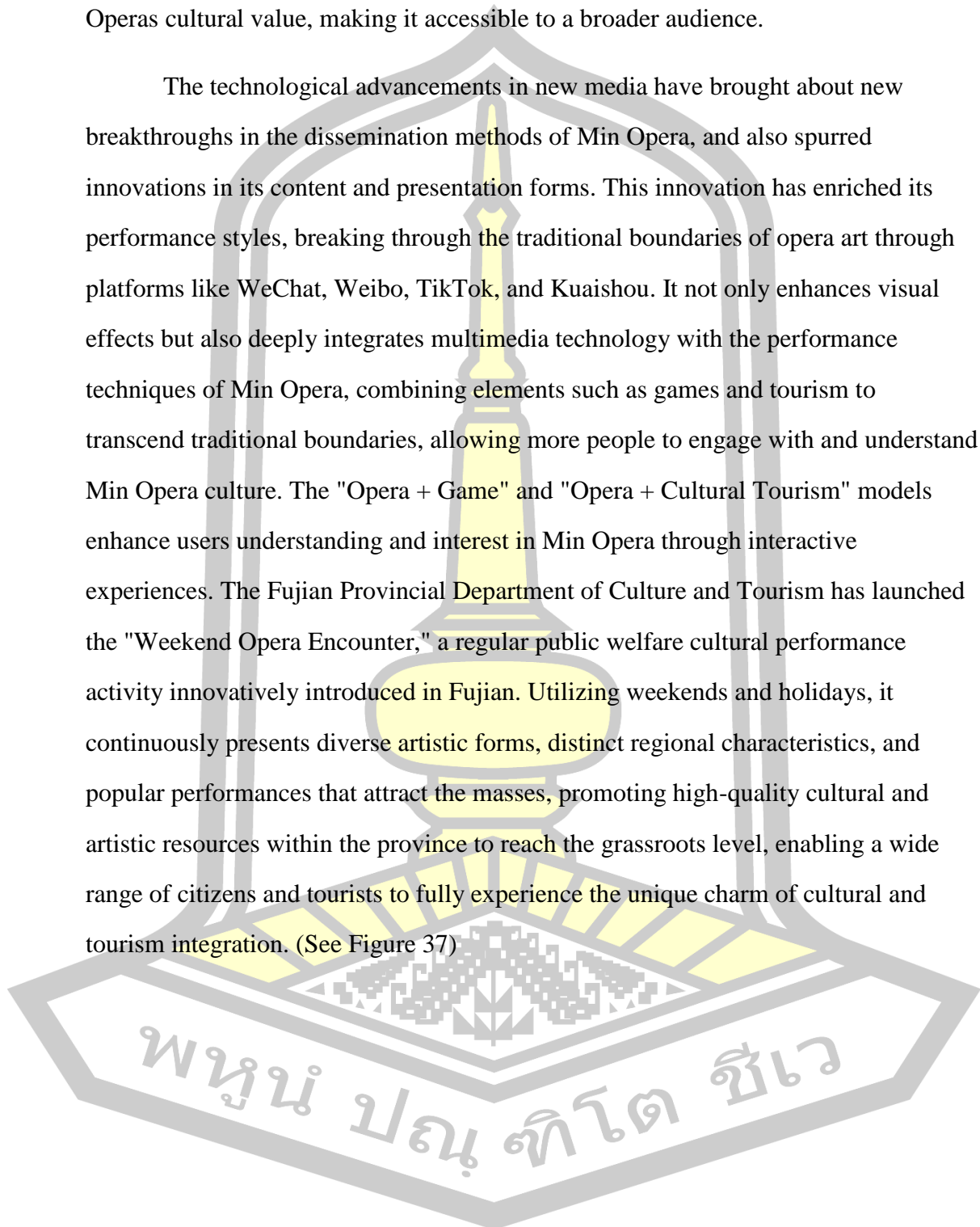




Figure 37 Min Opera cultural and tourism activities

Source: Fuzhou Daily (2024)

With the rise of fan culture, Min Operas dissemination is no longer confined to traditional audiences but has expanded into communities composed of young enthusiasts and cultural lovers. These fans promote and advocate for Min Opera through online platforms, even creating derivative cultures such as emoticons related to Min Opera, short video challenges, and themed hashtags on Weibo. This "fan economy" not only boosts the popularity of Min Opera but also promotes its diversified development. (See Figure 38)





Figure 38 Weibos Min Opera theme tag

Source: Weibo platform(2024)

At the same time, it has greatly expanded the boundaries of Min Operas cultural value dissemination. Through new media, Min Opera can not only transcend traditional geographical and temporal limitations to achieve global reach but also present its artistic charm in more innovative ways, attracting audiences from different groups, especially the younger generation. Meanwhile, the interactivity and real-time nature of new media enhance audience participation, promoting innovative methods for cultural education and inheritance. It is precisely within this multi-dimensional, multi-layered communication landscape that Min Opera presents itself with a richer appearance on a broader stage, rejuvenating and invigorating itself.

Min Opera, as one of the representative local operas in Fujian, carries rich cultural connotations and historical depth. From its origin to the present day, Min Opera has demonstrated unique artistic styles in music, performance, and stage

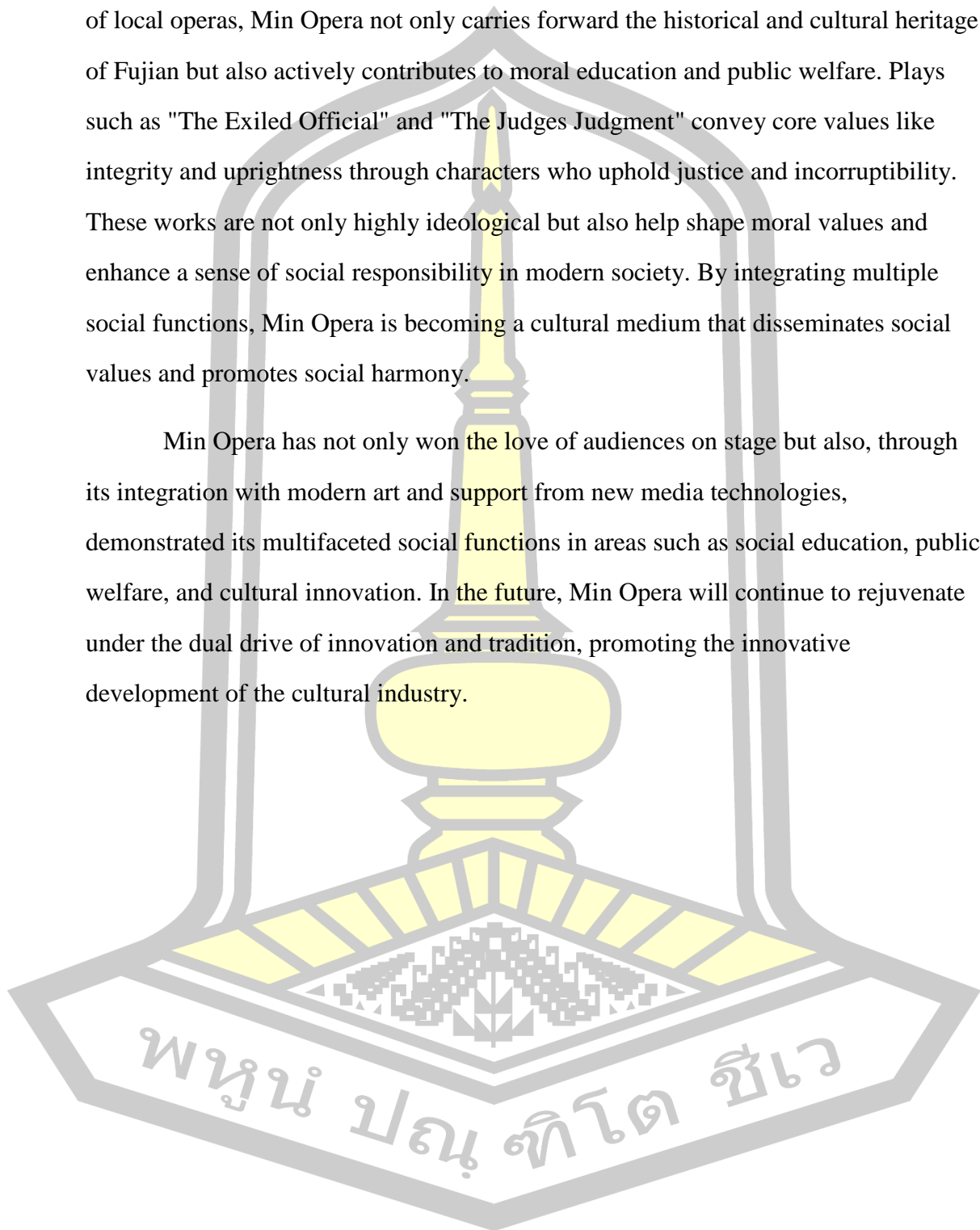
design. The use of Fuzhou dialect gives Min Opera a strong local flavor, expressing the complexity of characters inner worlds through changes in pronunciation and variations in intonation. The application of Fuzhou dialect makes Min Opera more closely connected with the lives and emotions of the local people, enhancing the sense of local cultural identity in the drama. This is particularly evident when reflecting on the local customs and historical events of Fujian. For example, the play "The Soul of Ma River" uses the expressive power of Fuzhou dialect to vividly and emotionally portray the historical event of Fujians naval forces resisting foreign invaders.

Min Opera not only stands out in its repertoire and performance style but also holds a unique position among traditional Chinese operas. In terms of performance, Min Opera focuses on portraying the inner world of characters, with more delicate emotional expressions. Its rich singing styles and exquisite costumes, along with stage design, form the artistic charm of Min Opera. This distinctive art form captures the audiences attention, especially in the innovation of content. Min Opera continuously integrates historical culture and modern aesthetic demands, driving the re-creation of traditional arts.

Entering the new media era, the dissemination methods of Min Opera have undergone tremendous changes. New media has brought unprecedented development opportunities to traditional arts. Through social platforms, short videos, and online performances, the influence of Min Opera has transcended geographical and temporal constraints, attracting a broader audience, especially the younger generation. These new channels not only increase audience participation but also promote further development in the inheritance and innovation of Min Opera within traditional culture. For example, by combining "opera + games" and "opera + tourism," Min Opera has enhanced audience interest and recognition through interactive communication methods.

Min Opera also plays a significant role in social education. As a representative of local operas, Min Opera not only carries forward the historical and cultural heritage of Fujian but also actively contributes to moral education and public welfare. Plays such as "The Exiled Official" and "The Judges Judgment" convey core values like integrity and uprightness through characters who uphold justice and incorruptibility. These works are not only highly ideological but also help shape moral values and enhance a sense of social responsibility in modern society. By integrating multiple social functions, Min Opera is becoming a cultural medium that disseminates social values and promotes social harmony.

Min Opera has not only won the love of audiences on stage but also, through its integration with modern art and support from new media technologies, demonstrated its multifaceted social functions in areas such as social education, public welfare, and cultural innovation. In the future, Min Opera will continue to rejuvenate under the dual drive of innovation and tradition, promoting the innovative development of the cultural industry.



Chapter 4

The inheritance path and innovation strategy of Min Opera through the advantages of new media

Introduce

With the rapid development of new media technology, the methods for spreading traditional culture have undergone profound changes. As a representative of Fujian local operas, Min Opera is exploring a new path and innovative strategies for inheritance through the advantages of new media. New media, with its immediacy, interactivity, broad reach, and multi-platform integration, offers unprecedented opportunities for the dissemination and innovation of Min Opera. This chapter starts from the characteristics and advantages of new media dissemination, discussing how Min Opera can leverage new media technology to achieve cultural promotion, digital innovation, educational popularization, and cross-cultural exchange.

New media, through platforms such as short videos, live streaming, and social media, has broken the geographical limitations of traditional dissemination, enabling Min Opera to quickly reach a global audience. Furthermore, the introduction of digital technologies like virtual reality (VR), augmented reality (AR), and 3D projection has infused modern elements into the stage design and performance style of Min Opera, enhancing the audiences immersive experience. Additionally, new media has promoted the online development of Min Opera education by offering online courses, interactive teaching, and digital resources, attracting more young people to participate in learning and heritage preservation. Finally, new media, through multi-platform integration and global live streaming, has facilitated exchanges and collaborations between Min Opera and other art forms, advancing its international development.

Through the analysis of the advantages of new media communication and the actual cases of Min Opera, a series of innovative strategies are put forward to provide new ideas and methods for the inheritance and development of Min Opera.

4.1 Analysis of the characteristics and advantages of new media communication

The emergence and popularization of new media have profoundly transformed the landscape of information dissemination, especially in the cultural domain. Traditional culture has gained unprecedented opportunities for spread through new media. In the process of disseminating traditional arts like Min Opera, new media, with its unique characteristics and advantages, not only enhances dissemination efficiency but also expands the audience base, creating more possibilities for their survival and development in modern society.

4.1.1 The immediacy and extensive coverage of new media

One of the most significant features of new media is its "immediacy." Compared to traditional media, internet platforms and social media can achieve instant information release and rapid dissemination. This immediacy not only enhances the efficiency of spreading traditional culture like Min Opera but also allows these cultural forms to connect with audiences in real time. In the environment of new media, the promotion, live streaming, and interaction of Min Opera performances can all be conducted in real time. For example, troupes can release performance information or behind-the-scenes footage on platforms like Weibo and TikTok a few hours before the show starts, and even stream the performance live during the show, allowing audiences to watch in real time. This immediate dissemination can quickly generate discussions and attention, increasing the exposure of cultural activities. (See Figure 39)



Figure 39 Live broadcast of Min Opera online platform

Source: screenshot by Lin Xu from TikTok(2024)

The dissemination of new media is no longer confined to specific audience groups; it possesses global reach. Through the internet, performance information for Min Opera can quickly spread to audiences both domestically and internationally. Whether they are enthusiasts of traditional culture within China or opera lovers overseas, new media platforms can swiftly bring these cultural contents into their view. The sharing function of social platforms enables content to rapidly spread, forming a broad network of audiences.

4.1.2 Two-way interaction between fragmented communication and user participation

Another significant feature of new media is fragmented dissemination. Traditional media typically conveys information through prolonged broadcasts or

journal releases, whereas new media leverages concise and rapid consumption content formats to ensure that information can quickly gain attention and spread during fragmented time periods. The pace of modern life has accelerated, making peoples time increasingly fragmented, which in turn drives changes in the content format of new media. For traditional art forms like Min Opera, the presentation of fragmented content such as short videos, images, and short articles not only aligns with the fast-paced lifestyle of modern people but also facilitates widespread dissemination on social platforms. For example, classic segments and highlights of Min Opera can be presented through short videos, quickly capturing the audiences interest and increasing their frequency and effectiveness of dissemination. (See Figure 40)



Figure 40 Min Opera short text social platform promotion

Source: Weibo platform(2024)

User participation and two-way interaction are key attributes of new media. The interactivity of new media makes communication not only one-way but also two-

way. Audiences are not just recipients of content; they are also participants. Through comments, likes, shares, and bullet chats, viewers can provide immediate feedback on performances and video content. Especially during live broadcasts, audiences can interact with actors and troupes in real-time, sharing their thoughts and feelings, and even voting or selecting program content on certain platforms. This interactivity not only enhances the audiences sense of participation and recognition but also helps Min Opera troupes better understand audience needs, allowing for targeted creation and adjustments. (See Figure 41)



Figure 41 Function of online review activities for Min Opera opera
 Source: Kuaishou platform(2024)

In the era of new media, Min Opera has adapted to the fast-paced lifestyle of modern society through concise and powerful content forms such as video clips, images, and short articles. This content is easy to share on social platforms, quickly

capturing the attention of audiences and effectively conveying information in fragmented time slots. At the same time, viewers are not just passive recipients but can actively participate by expressing their feedback and attitudes through various interactive formats. This interactivity strengthens the connection between the audience and Min Opera art, making creations more aligned with audience needs and promoting the dissemination and innovation of Min Opera.

4.1.3 Multi-platform linkage and cultural communication

New media is not only reflected in the dissemination on a single platform; its advantages also lie in the multi-platform collaborative dissemination mechanism. Multi-platform collaboration refers to the cooperation and interaction among different social media, short video platforms, news websites, online forums, and other multiple platforms, creating a synergistic effect that amplifies the dissemination impact. The cultural spread of Min Opera can achieve extensive coverage through the collaboration of multiple platforms. Min Opera troupes can release performance previews via WeChat official accounts, attract young audiences with TikTok short videos, share highlights or actor interviews on Weibo, and upload full HD recordings of the entire play on B stations. This multi-platform collaborative effort presents diverse forms of Min Opera cultural information, catering to the needs of different audience groups. Multi-platform collaboration not only broadens the reach of Min Opera but also deepens the dissemination of culture. On different platforms, content can be adjusted and optimized according to the characteristics of each platform. For example, on WeChat, detailed introductions to the historical background, cast lineup, and plot analysis of Min Opera can be provided in long-form articles; on TikTok and Kuaishou, classic scenes from the play can be presented in more relaxed and vivid short video formats, attracting viewers to share and discuss (see Figure 42).

Collaboration between different platforms promotes multi-layered cultural development communication, thus achieving a deeper and wider cultural infiltration.



Figure 42 Online platform publicity of Min Opera opera

Source: TikTok platform(2024)

4.2 Digital innovation and technology integration of Min Opera

With the rapid development of digital technology, the methods of inheriting and disseminating traditional culture have undergone profound changes. For Min Opera, a local opera form with a rich cultural heritage, digital innovation and technological integration not only bring new forms of expression and dissemination but also open up broader spaces for its survival and innovation in modern society. By combining with modern technology, Min Opera can retain the essence of traditional art while enhancing the audiences viewing experience and achieving wider dissemination and archiving on digital platforms.

4.2.1 The combination of modern technology and traditional drama forms

The introduction of modern technology has endowed traditional opera art forms with richer means of expression, and Min Opera has also achieved innovation and breakthrough in this process. The integration of digital technology has endowed Min Opera with new forms of expression, not only preserving its original traditional charm but also infusing it with a modern feel, attracting a broader audience. In traditional Min Opera performances, stage sets and costumes play a crucial role, and the addition of modern technology has significantly enhanced the stage effects.

Digital stage technology, through virtual reality (VR) and augmented reality (AR), makes the transformation of stage scenery faster and more impactful. Using projection techniques and LED screens, the stage sets for Min Opera can change rapidly, presenting a more diverse and modern visual effect. This digital stage not only brings traditional storylines to life but also enhances the audiences visual experience. Modern sound technology adds more expressiveness to Min Opera performances. Traditional Min Opera often relies on live music and percussion instruments, but with the addition of electronic sound effects, the musical expression on stage becomes richer. For example, by using electronic music and environmental sounds, the troupe can create more atmospheric effects during performances, making the theaters sound design more three-dimensional and immersive. (See Figure 43)

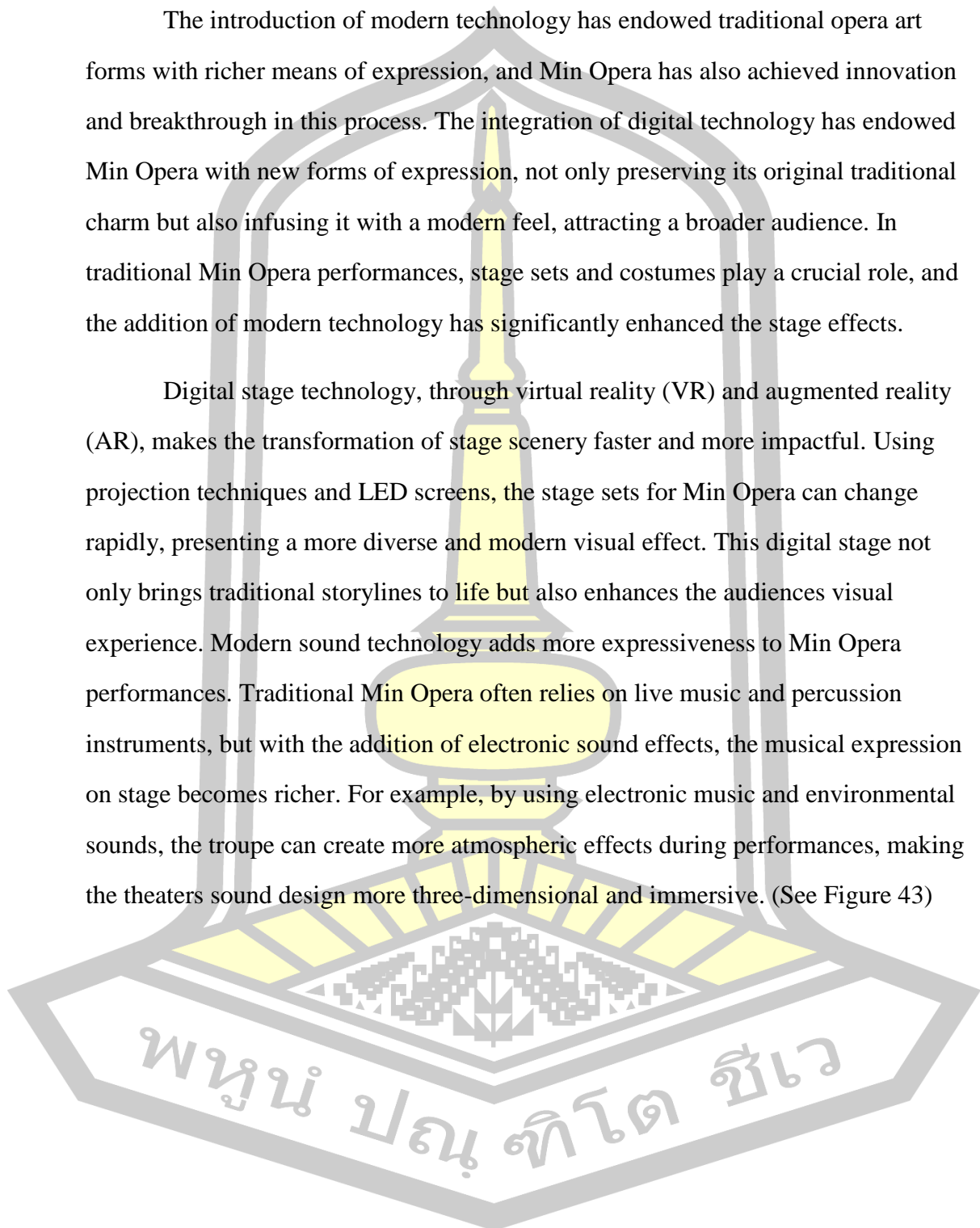




Figure 43 Min Opera outdoor stage

Source: Photo by Lin Xu in Min Opera Art Street, Xiwai Street, Luoyuan County(2024)

In some innovative experiments, the emergence of virtual actors has opened up new directions for traditional Min Opera performances. Through 3D modeling and rendering of virtual characters, Min Opera performances are no longer limited to live actors; they can also showcase more unique and modern artistic effects through the participation of virtual actors and digital figures. This technological integration not only makes Min Opera performances more flexible and diverse but also provides younger audiences with more novel audio-visual experiences. (See Figure 44)

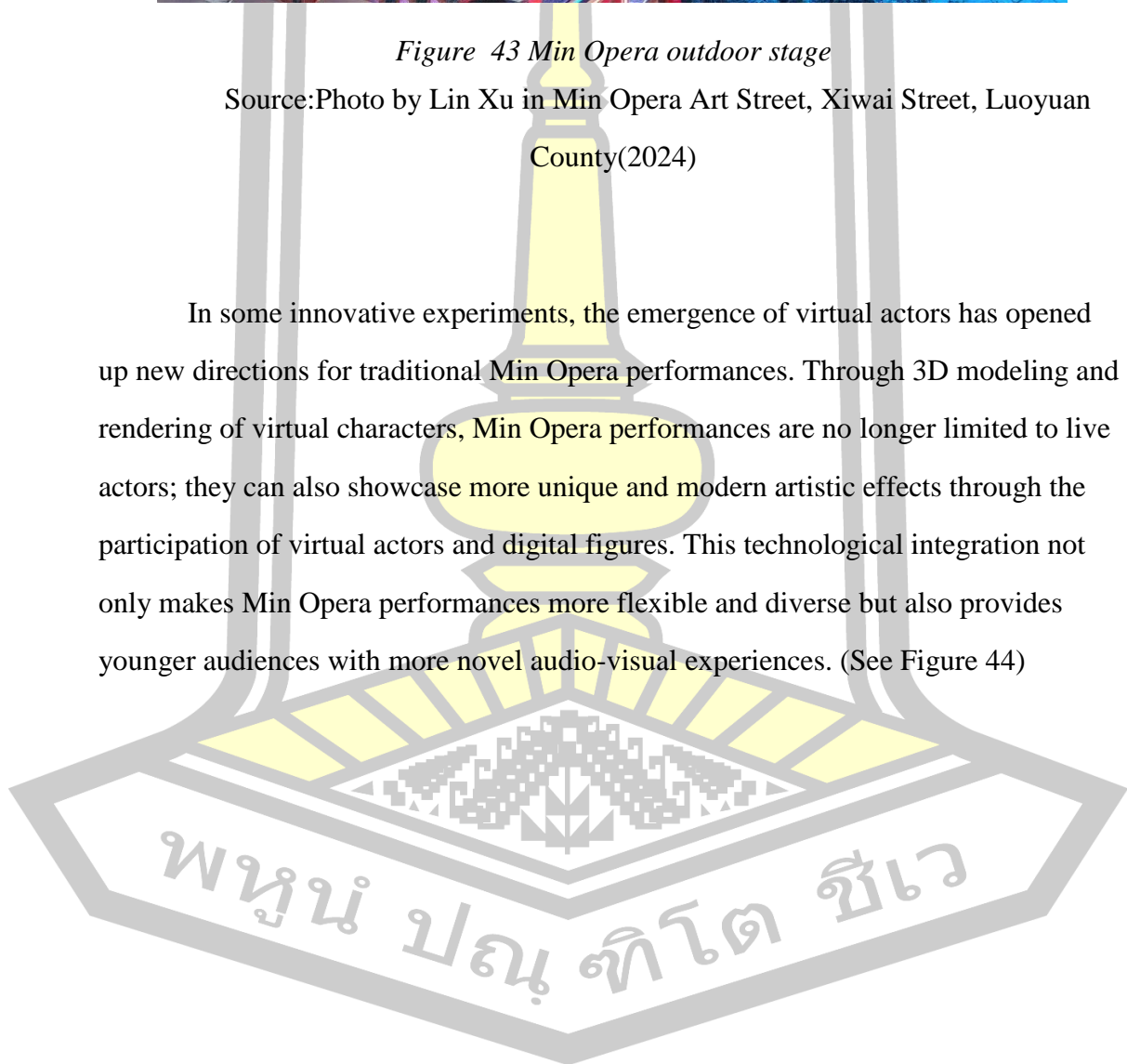




Figure 44 Digital stage of Min Opera
 Source:Photo by Lin Xu at Minhou Museum (2023)

4.2.2 Enhance the immersive experience of the audience through technical means

The introduction of new technologies has not only enriched the forms of Min Opera but also significantly enhanced the audiences immersive experience, allowing them to gain a more realistic and three-dimensional feeling when watching performances. Through the integration of technological means, the artistic effects of Min Opera and the interactive experiences with the audience have reached unprecedented heights. With the development of virtual reality (VR) and augmented reality (AR) technologies, audiences are no longer mere spectators in traditional theaters; they can participate in virtual performance scenes. For example, with the help of virtual reality, audiences can "enter" into the storylines of Min Opera, interact with characters, and even choose their own viewing angles and control their field of

vision, enhancing the sense of immersion. This immersive experience allows the audience to feel the artistic charm of Min Opera more profoundly, breaking down the barriers between traditional stage performances and the audience, and increasing the interactivity and personalization of the artistic experience.

In some Min Opera performances, with the help of 360-degree panoramic video technology, audiences can enjoy a complete stage viewing experience through VR glasses or mobile devices. This technology allows viewers to enjoy an all-encompassing, highly immersive viewing experience via digital platforms, no matter where they are. At the same time, through interactive live streaming functions, audience members can participate in the performance process, influencing its content or atmosphere through real-time bullet comments or voting interactions. AR technology can overlay virtual information onto the real world. In some Min Opera performances, using smartphones or AR glasses, audiences can see virtual stage effects and digitized characters. For example, during the performance, audiences can use AR devices to see characters and scenes from the plot, while also triggering specific virtual special effects such as changes in stage props, lighting, and sound effects, further enhancing their visual and emotional experiences. This technology makes the artistic presentation of Min Opera not just a static viewing but one that is full of participation and interactivity. (See Figure 45)

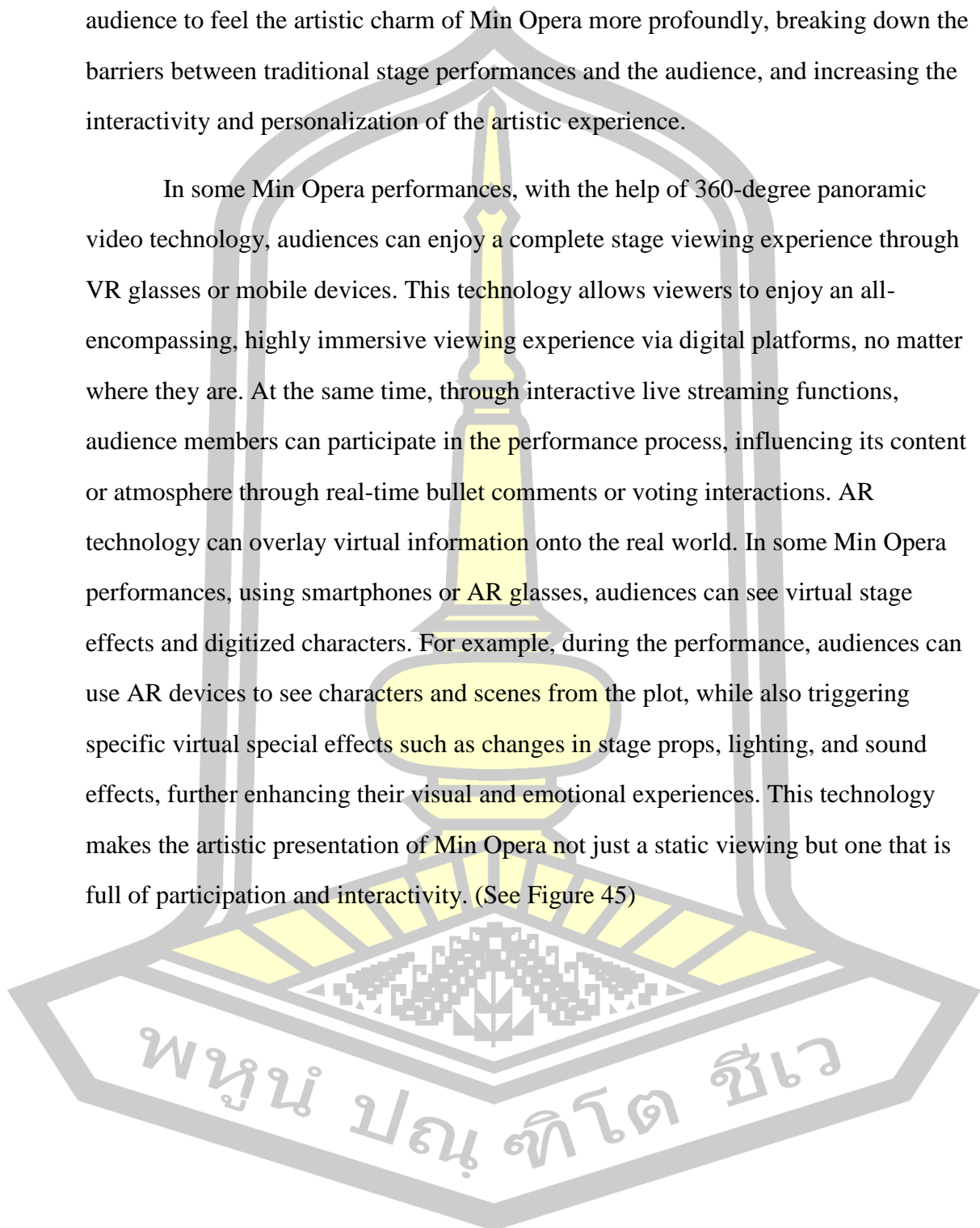




Figure 45 Virtual stage of Min Opera opera

Source:Photo by Lin Xu at Fuzhou Intangible Cultural Heritage Museum(2024)

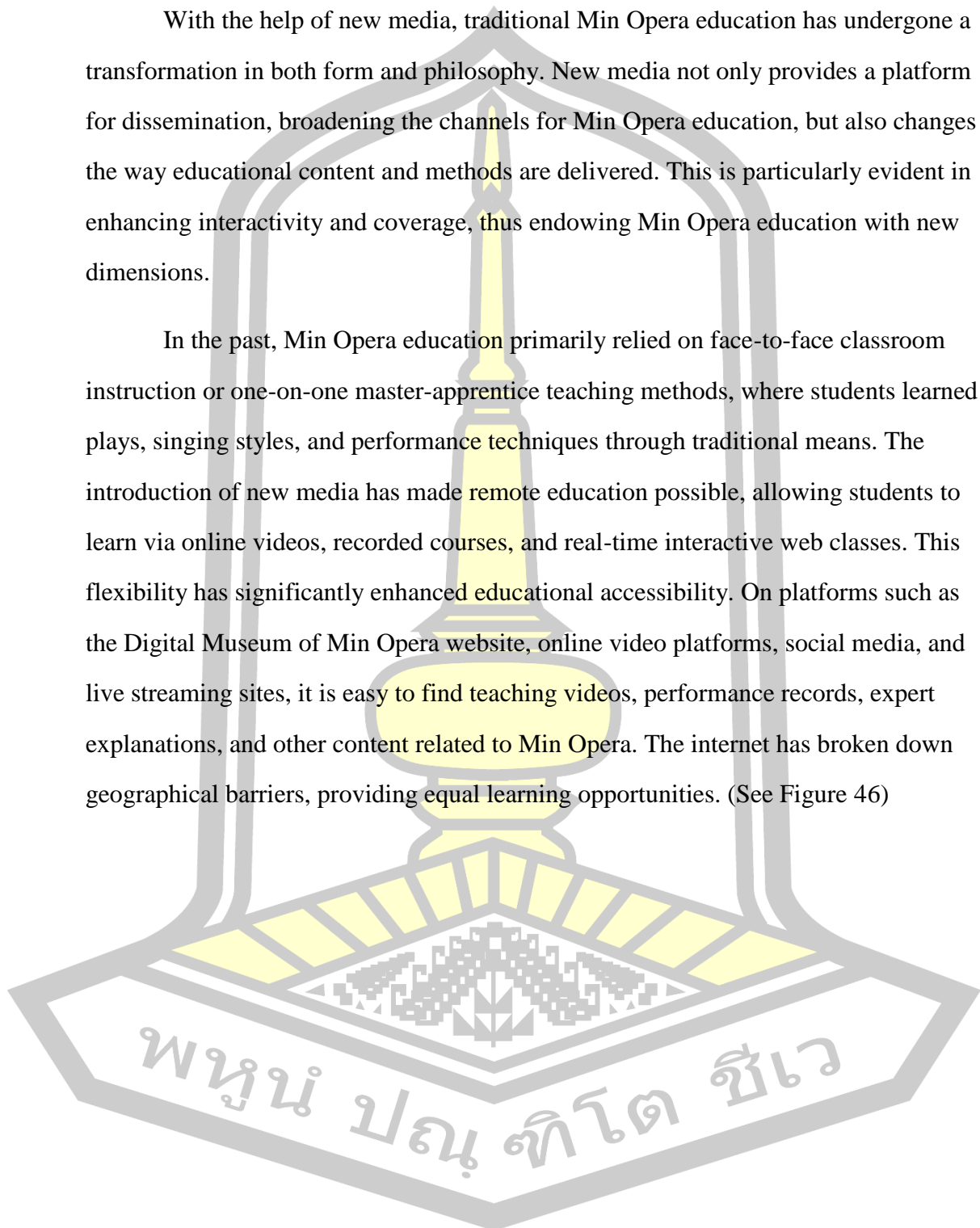
4.3 Educational innovation of new media in the inheritance of Min Opera

With the rise of new media, the way traditional culture is passed down has undergone significant changes, especially in the field of education. Digital technology has brought innovative opportunities for the inheritance of traditional art forms such as Min Opera. The introduction of new media has not only changed how audiences receive content but also redefined the content, form, and methods of Min Opera education, making it an important tool for the preservation of Min Opera culture. Through various new media platforms and technical means, Min Opera education can break geographical barriers and attract more young people to participate and learn, promoting the regeneration and continuation of traditional opera.

4.3.1 The role of new media in Min Opera education

With the help of new media, traditional Min Opera education has undergone a transformation in both form and philosophy. New media not only provides a platform for dissemination, broadening the channels for Min Opera education, but also changes the way educational content and methods are delivered. This is particularly evident in enhancing interactivity and coverage, thus endowing Min Opera education with new dimensions.

In the past, Min Opera education primarily relied on face-to-face classroom instruction or one-on-one master-apprentice teaching methods, where students learned plays, singing styles, and performance techniques through traditional means. The introduction of new media has made remote education possible, allowing students to learn via online videos, recorded courses, and real-time interactive web classes. This flexibility has significantly enhanced educational accessibility. On platforms such as the Digital Museum of Min Opera website, online video platforms, social media, and live streaming sites, it is easy to find teaching videos, performance records, expert explanations, and other content related to Min Opera. The internet has broken down geographical barriers, providing equal learning opportunities. (See Figure 46)



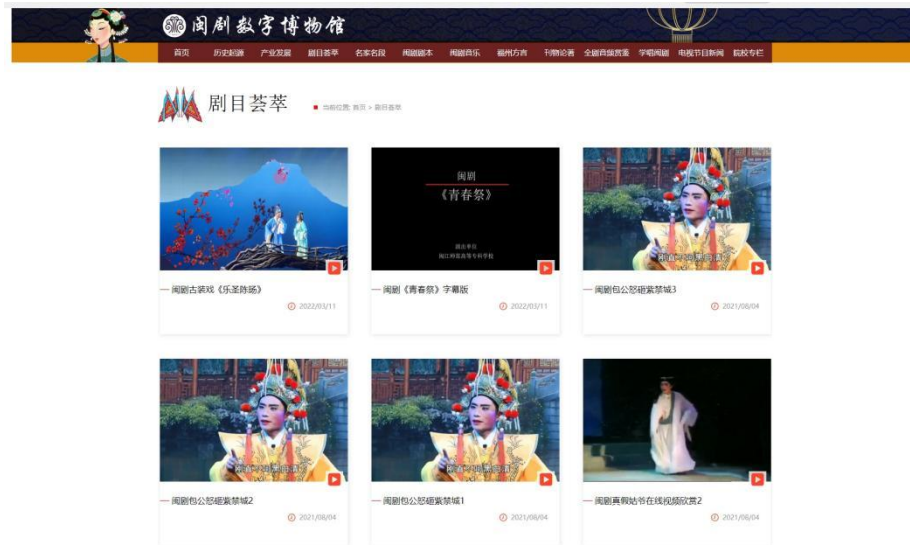


Figure 46 Min Opera learning website

Source: Min Opera Digital Museum(2024)

The interactivity of new media platforms can significantly enhance students participation, making them not just recipients of information but also active participants in content creation. Students can create personal accounts on social platforms such as TikTok, Kuaishou, and B Station, upload their singing or performance videos, and receive feedback from teachers, classmates, and other viewers. This interaction can boost students interest and initiative in learning, encouraging them to participate more actively in the study of Min Opera. (See Figure 47)

พหุ ประถมศึกษา



Figure 47 Kuaishou account of Min Opera students

Source: Kuaishou platform(2024)

4.3.2 New media promotes the popularization of Min Opera education

In the era of new media, the popularization and education of Min Opera, a traditional art form, have undergone significant changes. In the past, the audience for Min Opera was mainly limited to enthusiasts interested in traditional opera and local viewers. However, with the rapid development of new media platforms, the audience and reach of Min Opera have expanded significantly. New media has provided diverse channels for the popularization of Min Opera, not only breaking through the limitations of time and space but also integrating Min Opera education more closely with peoples daily lives. This is particularly important among the younger generation and internet users. Through new media, Min Opera has entered the public eye in a more vivid and intuitive way.

Traditional Min Opera performances are often confined to theaters and local shows, which means many audiences who have no chance to experience Min Opera

miss out on this art form. The rise of short video platforms allows Min Opera troupes to upload classic segments, highlights, and performance clips, enabling ordinary viewers to quickly grasp the charm of this art. Through the platforms recommendation system, it further attracts audiences of all age groups to participate. In this way, Min Opera not only garners significant attention in a short time but also sparks discussions and interactions among online users, achieving the goal of popularization and education. (See Figure 48)



Figure 48 Online discussion of classic segments of Min Opera opera

Source: TikTok platform(2024)

Unlike the traditional teacher-led model, Min Opera education in the new media era emphasizes interactivity. On specialized online learning platforms such as Net Ease Cloud Classroom, TikTok Classroom, B Station, and Learning Hub, students can interact with teachers in real-time, ask questions, engage in discussions,

and receive feedback through the platforms evaluation system. Through these methods, enthusiasts and learners do not need to travel to Fuzhou to find learning venues and teachers; they can study Min Opera and receive real-time guidance and assessment. This enhances their sense of participation and makes it easier to maintain enthusiasm for learning, helping them better apply the artistic knowledge and skills of Min Opera in practice. (See Figure 49)



Figure 49 Min Opera learning tutorial
Source: bilibili platform(2024)

New media has greatly promoted the popularization and education of Min Opera by providing a variety of communication platforms and interactive ways, especially when breaking through the boundaries of traditional art communication, but also allows more people to contact and understand this traditional culture.

4.3.3 The trend of networked education in Min Opera

As new media technology continues to advance, Min Opera education is moving towards a more networked direction. This trend not only changes the way teaching content is disseminated but also impacts the structure and model of education. It represents not just technological progress but a comprehensive upgrade

in educational philosophy, content presentation methods, and educational models. In the future, Min Opera education will exhibit even more flexible and convenient development trends.

With the upgrade of new media technology and smart devices, Min Opera education has achieved cross-regional teaching through online platforms, especially in remote areas or overseas where learning resources are scarce. Enthusiasts and learners can participate in distance courses via the internet. Min Opera troupes or specialized institutions in Fuzhou can conduct live classes or provide video materials on online platforms, reaching a broader audience of students.

The gradual networking of Min Opera education is transforming traditional teaching resources into digital content, which is then uploaded to online platforms for sharing with learners across different regions. Digital textbooks will also become an essential part of Min Opera education. Through online platforms, learners can easily access scripts, repertoires, teaching videos, and other materials related to Min Opera. This method of resource sharing not only breaks geographical barriers but also enhances the accessibility and reach of education. (See Figure 50)



Figure 50 Digital materials of Min Opera

Source: Min Opera Digital Museum(2024)

In the future, the trend of Min Opera education will exhibit a hybrid model combining online and offline approaches. For example, students can learn basic knowledge and watch instructional videos through online platforms, while they can engage in deeper learning through offline activities and classes during performances and practice. The integration of technologies such as virtual reality (VR) and augmented reality (AR) will enable students to perform training in virtual environments, thereby enhancing the immersion and practicality of their learning (see Figure 51). These contents will continue to be updated and improved with technological advancements.



Figure 51 The VR exhibition hall of Min Opera was inaugurated in Fuzhou
Source: Xinmin Network(2024)

New medias role in Min Opera education reflects its comprehensive innovation in educational content, dissemination methods, and learning interaction modes. From promoting the popularization of Min Opera education to demonstrating the trend of online Min Opera education, new media not only enhances the efficiency

and reach of education but also provides learners with a more diverse range of learning experiences.

4.4 Utilize new media to strengthen the inheritance path and innovation strategy of Min Opera

Traditional art forms face unprecedented opportunities and challenges in the new media era. With the continuous advancement of new media technology, Min Opera, as a time-honored local theatrical art, will inevitably be profoundly influenced by new media in terms of inheritance and innovation. The technical characteristics and dissemination advantages of new media have opened up new paths for the inheritance of Min Opera and provided unprecedented impetus for its innovative development. Not only can this traditional art form be promoted globally, but it also drives innovation and development in areas such as play creation and stage design. It can also effectively promote the development of offline venues.

4.4.1 Promotion of Min Opera culture on new media

In the era of new media, social media platforms have expanded the reach of Min Opera, providing advantages in immediacy and interactivity for its cultural promotion. Short videos and video websites on social media platforms offer more sustainable and in-depth channels for the dissemination of Min Opera. Through live streaming platforms, professional actors and scholars can interact with audiences in real time, conducting online lectures and teaching, offering the public more flexible and diverse learning opportunities. Continuous community activities also extend the spread of Min Opera culture from a specific group to a broader audience. However, the role of new media is not limited to these aspects; it has also spurred the development of some offline venues, notably the Min Opera Grand View Garden located in Shangxia Hang Scenic Area in Fuzhou. The scenic area has no admission

fee and attracts a large daily footfall, making it a popular spot for leisure and entertainment among residents.

Cultural venues like the Min Opera Grand View Garden have become important platforms for the inheritance and promotion of Min Opera culture. The Min Opera Grand View Garden not only attracts a large number of tourists and opera enthusiasts by showcasing elements such as the history, artistic characteristics, costumes, and props of Min Opera, but also combines with public teahouses to provide citizens and visitors with a truly comfortable experience environment. Audiences can get up close to the performance art of Min Opera and feel its unique artistic charm. (See Figure 52)



Figure 52 Min Opera Grand View Garden public teahouse
Source:Photo by Lin Xu at Min Opera Grand View Garden(2024)

In the Min Opera Grand View Garden, visitors can not only experience the unique artistic charm of Min Opera firsthand but also gain a deep understanding of its

history, cultural background, and artistic characteristics. The garden is meticulously arranged with multiple exhibition areas that showcase precious historical materials, traditional plays, and significant artistic elements of Min Opera. Various styles of Min Opera masks are displayed within the garden. These vivid and colorful masks represent different character types such as Sheng, Dan, Jing, and Chou, each with distinct features that demonstrate the rich character creation techniques and artistic expression of Min Opera. Through these masks, visitors can easily identify the personality traits, social status, and dramatic functions of characters in the play. (See Figure 53)



Figure 53 Min Opera face painting

Source: Photo by Lin Xu at Min Opera Grand View Garden in 2022

In addition to the facial makeup, the Min Opera Grand View Garden also showcases a large number of traditional Min Opera costumes. These costumes are not only tools for performance but also an essential part of Min Opera culture. The

costumes of Min Opera also demonstrate the inheritance of traditional skills. Another highlight is that visitors can not only watch performances but also participate in simulated rehearsals of Min Opera performances. Under professional guidance, they can try on Min Opera costumes, apply their own facial makeup, and even attempt simple stage movements and singing performances, experiencing the performance process and stage charm of Min Opera actors (see Figure 54). This immersive interactive experience allows visitors to more deeply appreciate the artistic essence of Min Opera while fostering their understanding and interest in traditional culture.



Figure 54 The backstage dressing of Min Opera Grand View Garden

Source: Fuzhou News Network(2024)

The decoration and layout of the Min Opera Grand View Garden fully integrates the rich atmosphere of Min Opera, showcasing the artistic charm of traditional opera. Each space is meticulously designed, with hand-drawn Min Opera animated characters creating an artistic ambiance rich in local flavor. (See Fig 55)



Figure 55 Lin Xu draws characters for Min Opera animation

Source: Photo by Cheng Xiaowei at Min Opera Grand View Garden in 2022

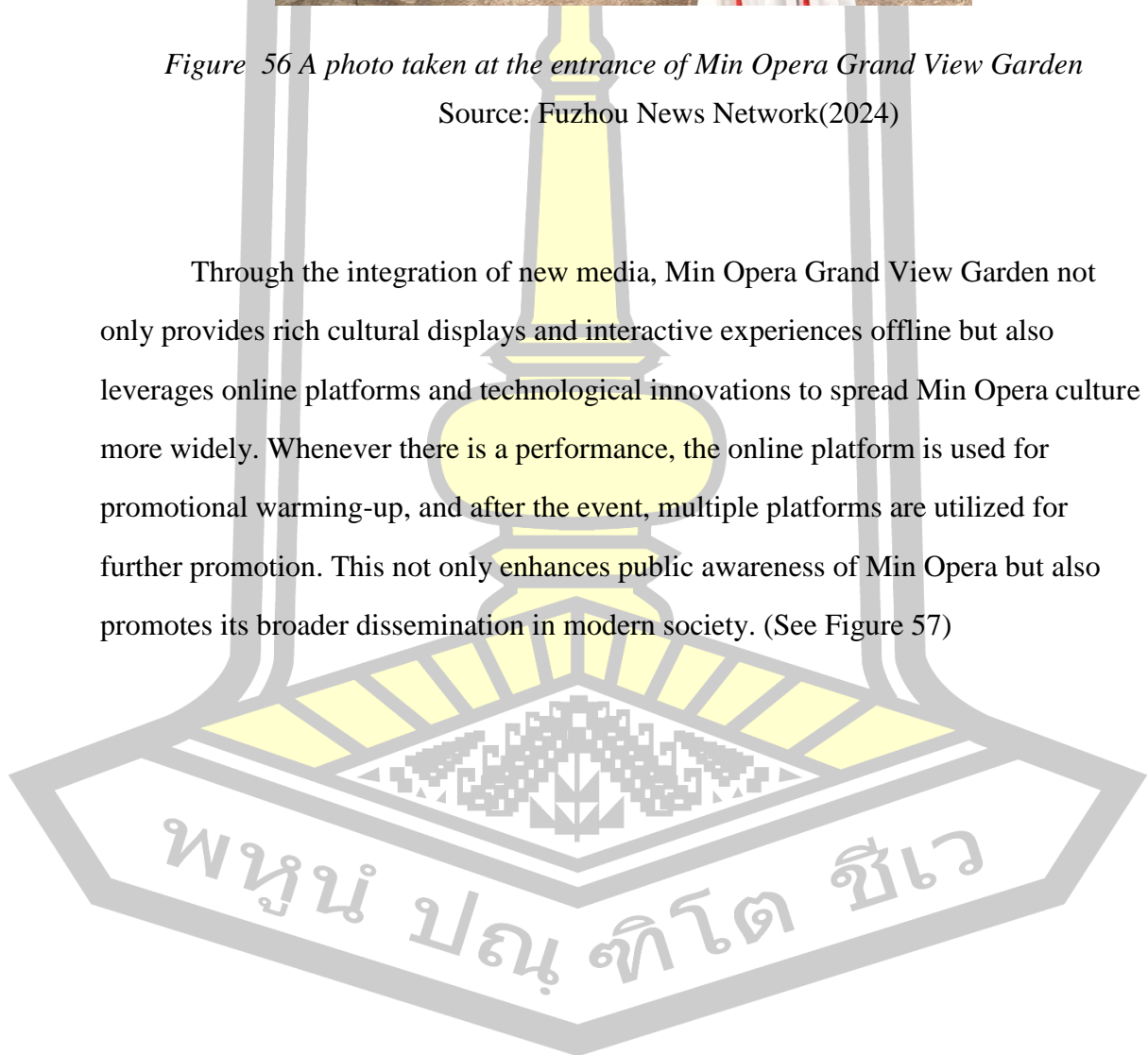
The Min Opera character paintings adapted from cartoon comics at the entrance are particularly eye-catching and have become a landmark attraction in the park. These vivid paintings serve not only as tools for cultural transmission but also as ideal spots for visitors to take photos, especially among young people who come here to capture their moments, gradually turning it into a popular internet check-in spot (see Figure 56). These vivid paintings quickly became hot topics on social media, with visitors sharing photos of themselves with the artwork. Through social platforms, this has expanded the park's fame and influence, further promoting the spread and popularization of Min Opera culture.



Figure 56 A photo taken at the entrance of Min Opera Grand View Garden

Source: Fuzhou News Network(2024)

Through the integration of new media, Min Opera Grand View Garden not only provides rich cultural displays and interactive experiences offline but also leverages online platforms and technological innovations to spread Min Opera culture more widely. Whenever there is a performance, the online platform is used for promotional warming-up, and after the event, multiple platforms are utilized for further promotion. This not only enhances public awareness of Min Opera but also promotes its broader dissemination in modern society. (See Figure 57)



3月12日，闽剧国家非遗传承人林瑛和陈乃春领衔闽剧届精英，在闽剧大观园举行闽剧经典折子戏专场表演！

闽剧大观园



2022年3月12日14:30，闽剧国家非遗传承人林瑛和陈乃春领衔闽剧届精英，在闽剧大观园隆重举行闽剧经典折子戏专场表演。

Figure 57 Online publicity of Min Opera Grand View Garden

Source: Min Opera Grand View Garden WeChat public account(2024)

The Min Opera Grand View Garden showcases the history, artistic characteristics, and cultural heritage of Min Opera, aiming to introduce it to more people, especially the younger generation, fostering their interest and appreciation for traditional art forms. This comprehensive cultural experience, combined with online and offline formats that keep up with the times, also promotes its dissemination and inheritance in modern society.

4.4.2 The promotion of innovation in Min Opera plays and stage art by new media

New media provides technical support and innovative inspiration for the creation of Min Opera plays and stage art, especially in terms of audio-visual effects,

stage design, virtual performance, etc., which breaks the limitations of traditional play production and makes Min Opera presents a more modern artistic expression form.

Through the introduction of new media technology, sound effects and multimedia means have greatly enhanced the stage performance of Min Opera. In the creation of plays, Min Opera can innovate by utilizing various elements such as sound, projection, and lighting to enhance the immersion and expressiveness of the stage. Especially in large-scale modern Min Opera performances, combining multimedia elements in stage design can bring a brand-new visual and auditory experience to traditional opera art, bridging the gap with contemporary audiences. (See Figure 58)



Figure 58 Min Opera digitalization and real scene combined stage
Source:Photo by Lin Xu in 2024 at the Min Opera Art Street in Xiwai Street,
Luoyuan County(2024)

New media technology, especially digital stage design such as 3D modeling, virtual reality, and augmented reality, has provided vast space for innovation in the stage art of Min Opera. Through means like virtual stages and digital sets, traditional Min Opera plays can achieve more flexible and varied visual presentations. In Zhang Jingping's project "Research on Yueju Performance Art Based on XR Immersive Experience," an attempt was made to segment the narrative concept of traditional Chinese opera texts according to the characteristics of XR technology, finding a method that combines virtual actors, virtual effects with real actors and spaces. This creates a "transcending" space where audiences can interact in real-time with virtual image elements (such as virtual actors, special effects images, and pictures). (See Figure 59)



Figure 59 AR "Red Mansion Illusion" rendering

Source: Tang Hanbo production(2024)

In these modern adaptations of Min Opera, virtual reality technology is used for digital set design, helping stage designers break free from the limitations of

traditional stages and create richer and more innovative visual effects. This not only gives traditional plays a fresh new look but also meets young audiences demand for new technologies, enhancing their appeal to traditional art.

4.4.3 The promoting role of new media in the spread and communication of Min Opera culture

New media is a new form of internet media, also known as the "fifth media." New media includes smartphones, tablets, computers, IPTV (Interactive Internet TV), and more, characterized by web-based interactive dissemination, using the internet as a medium for information spread. New media features interactivity, diversity, and convenience. Interactivity facilitates real-time two-way communication, enabling users to engage in deep discussions and exchanges. Diversity involves the transmission of information through images, videos, emojis, text, and other forms, presenting vivid and expressive content. (Zhou. 2021)

In the era of new media, all sectors of society have begun to increase their use of network information technology, empowering their transformation and innovation, thereby better participating in market competition. The Min Opera, a local opera genre in China, also needs to reasonably utilize new media technology to provide more advanced and innovative methods and channels for its creation, editing, and dissemination, enhancing its effectiveness. It offers a platform that transcends geographical boundaries for audiences from different regions and cultural backgrounds, promoting unprecedented cultural exchange and dissemination of Min Opera as a local theatrical form. This not only helps Min Opera art move beyond Fujian to reach the whole country and even the world but also provides new opportunities for interaction and cooperation with other forms of opera and art.

The era of new media has seen a growing demand for mobile access to new media content as smartphones and mobile devices have become more prevalent. New

media platforms are trending towards greater mobility, enhancing the user experience on mobile devices. At the same time, multi-platform integration is becoming a trend, enabling seamless access and interaction across different devices and platforms.

Video has gradually become the dominant form in new media content, especially with the rise of short videos and live streaming. This trend not only transforms the way content is created and consumed but also enhances interactivity and user engagement. The development of augmented reality (AR) and virtual reality (VR) technologies is changing how new media content is presented. AR can overlay virtual information onto the real world through augmented reality glasses or mobile apps, creating immersive experiences.

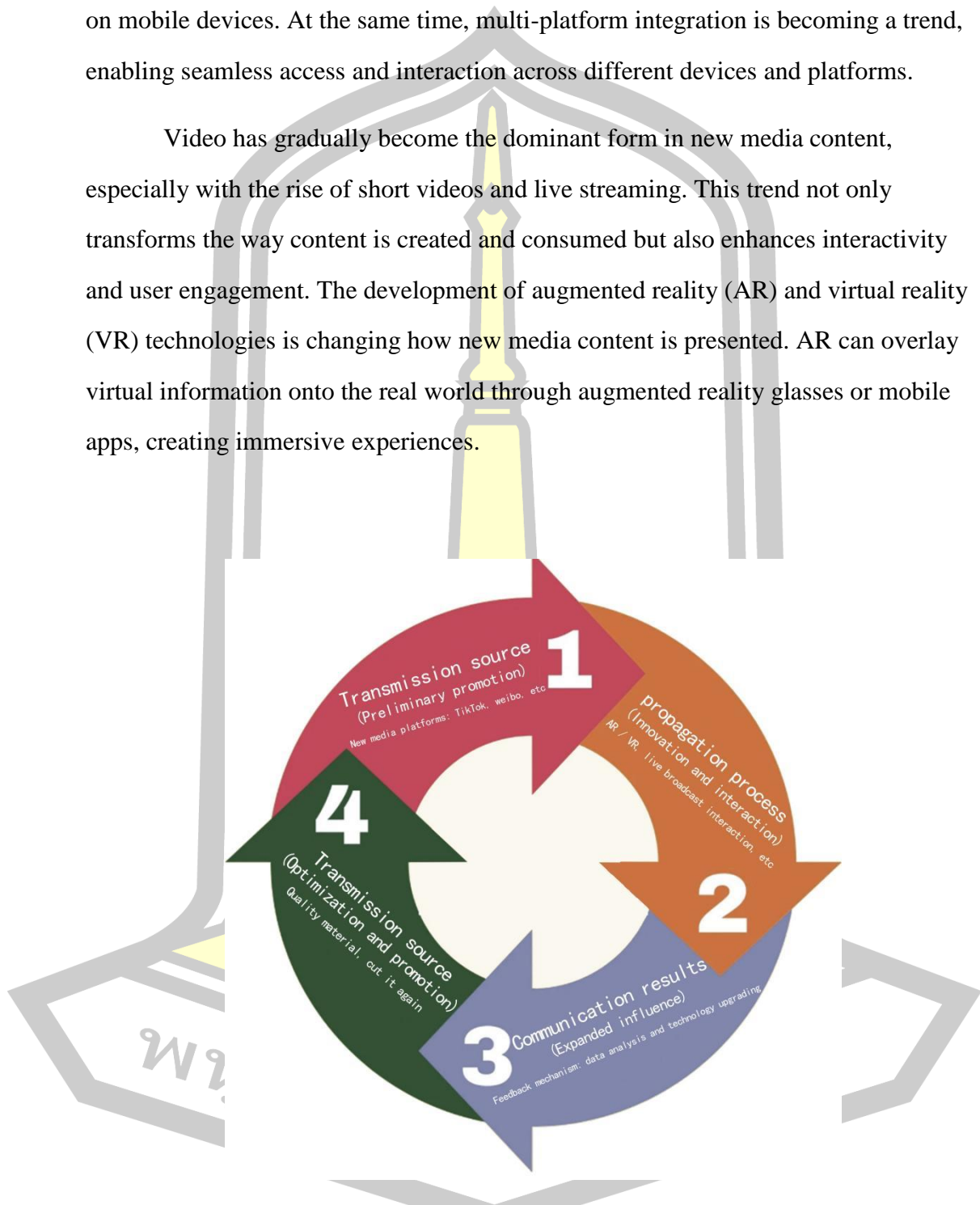


Figure 60 Schematic diagram of closed loop transmission

Source: Lin Xu(2024)

From the above content, it is evident that Min Opera has already begun to use new media technology for dissemination and innovation. However, to better form and improve the overall closed loop of dissemination innovation, we can construct an organic cycle from the source of dissemination (the initial promotion of Min Opera culture), through the dissemination process (innovation and interactive communication methods in Min Opera), to the results of dissemination (expansion of Min Operas influence and cultural exchange). Through this approach, Min Opera can not only continuously attract audiences but also constantly promote its own innovative development and dissemination. (See Figure 60)

① Source of communication: the initial promotion of Min Opera culture

The application of new media technology enables Min Opera to initially promote itself across various platforms and channels, attracting more attention and interest from audiences. This phase primarily involves dissemination through social media, video websites, and other digital platforms, introducing Min Opera to different groups, especially younger audiences.

Promote on social media platforms. Uploading videos not only allows local audiences to revisit classic plays but also attracts a large number of young viewers to Min Opera through sharing, commenting, and interaction. By releasing clips of classic plays on short video platforms, the influence of Min Opera has been further expanded, particularly drawing a significant young audience.

Through the WeChat official account platform, online lectures and performance previews were held, attracting a large number of audience members to interact with performers. Additionally, social platforms like WeChat groups and Weibo were utilized to enhance promotional effects. Audiences not only spread the influence of Min Opera through sharing and comments but also participated in Q&A sessions and lottery activities, increasing interactivity.

② Communication process: innovation and interactive communication methods

When Min Opera culture begins to spread through new media, the next crucial phase is to attract and cultivate audience interest through innovative interactive methods and multi-platform integration. This ensures that audiences are not just passive recipients of information but active participants and disseminators. At this point, the use of innovative technologies such as digital stage design, virtual reality, and live interaction becomes an essential bridge connecting the audience with Min Opera culture.

Min Opera has introduced AR technology, 3D projection, and digital stage design, allowing audiences to not only enjoy traditional performances but also experience a more immersive viewing experience. This approach has attracted a large number of young viewers and brought new modes of appreciation to traditional Min Opera. The innovative means of dissemination endow traditional plays with a modern feel, enabling audiences to experience more multidimensional stage effects during their viewing, thus stimulating their participation in subsequent discussions, reviews, and even secondary creations.

When passing through the live streaming platform, Min Opera troupes perform online, allowing audiences to watch performances in real-time and participate in interactions. During live streams, viewers can not only watch the shows but also interact with actors through bullet comments and comment sections, asking questions or expressing their feelings. This two-way interactive communication method significantly enhances the audiences sense of participation in Min Opera.

With the development of new media, Min Opera has not only spread domestically but also entered the global Chinese community through platforms like YouTube and Xiaohongshu. Overseas audiences can watch performances of Min Opera on these platforms, participate in discussions, and share their views on Min

Opera culture. The establishment of such communities not only promotes the global dissemination of Min Opera culture but also enhances its recognition and attention abroad.

③ Communication results: the expansion of influence and cultural exchange

After continuous dissemination and interaction, the influence of Min Opera culture has been expanding. It not only has had a profound impact on domestic audiences but also established a significant presence among overseas Chinese communities and global audiences. During this period, Min Opera has continuously consolidated its cultural status through new media, promoting international development and cross-cultural exchange.

Through the promotion on new media platforms, the cultural identity of Min Opera among global Chinese communities has been enhanced. For example, Min Opera hosts online events, interactive discussions, and thematic lectures worldwide via platforms like WeChat and Weibo. This allows global Chinese to not only enjoy performances but also strengthen their recognition and appreciation of Min Opera culture within the community. Such interaction and exchange have not only brought more overseas audiences to Min Opera but also enhanced the cultural cohesion and sense of belonging among Chinese communities.

Finally, whether it is offline performance or online live broadcast, video recording is needed, followed by secondary creation of video slicing, and then online dissemination for further influence and cultural exchange.

④ Complete communication loop

Through the above communication links, we can see that the communication process of Min Opera in the new media era is a continuous feedback and innovation cycle:

In the initial promotion stage, new media platforms such as TikTok, Kuaishou, B station, Weibo and YouTube were widely promoted and plays shared to attract a diversified audience.

In the interactive communication stage, online interaction, innovative stage design, virtual reality technology and other technologies are used to attract audience participation in discussion, online interaction and community construction to enhance the audiences participation sense, which can be diverted to offline.

Cultural influence and Transnational Communication Stage Through transnational cooperation, global live broadcasting and other channels, Min Opera opera will be promoted worldwide, promoting cultural exchange and recognition between China and foreign countries, and forming a sense of cultural belonging.

This all-round communication through new media means can not only promote the inheritance of Min Opera in China, but also promote its internationalization process, and finally form a cultural ecosystem with extensive influence and sustainable development.

This chapter delves into the significant role of new media in the inheritance and innovation of Min Opera, analyzing the characteristics and advantages of new media dissemination. It also proposes specific pathways for inheritance and innovative strategies based on practical cases. By leveraging the immediacy, interactivity, broad reach, and multi-platform integration of new media, Min Opera has established cultural influence across a wide range.

The immediacy and broad reach of new media provide efficient channels for the dissemination of Min Opera. Through short video platforms and social media, classic segments, performance previews, and behind-the-scenes footage of Min Opera can spread quickly, attracting a large audience, especially young people. Min Opera troupes release concise excerpts via TikTok, drawing in many young viewers and

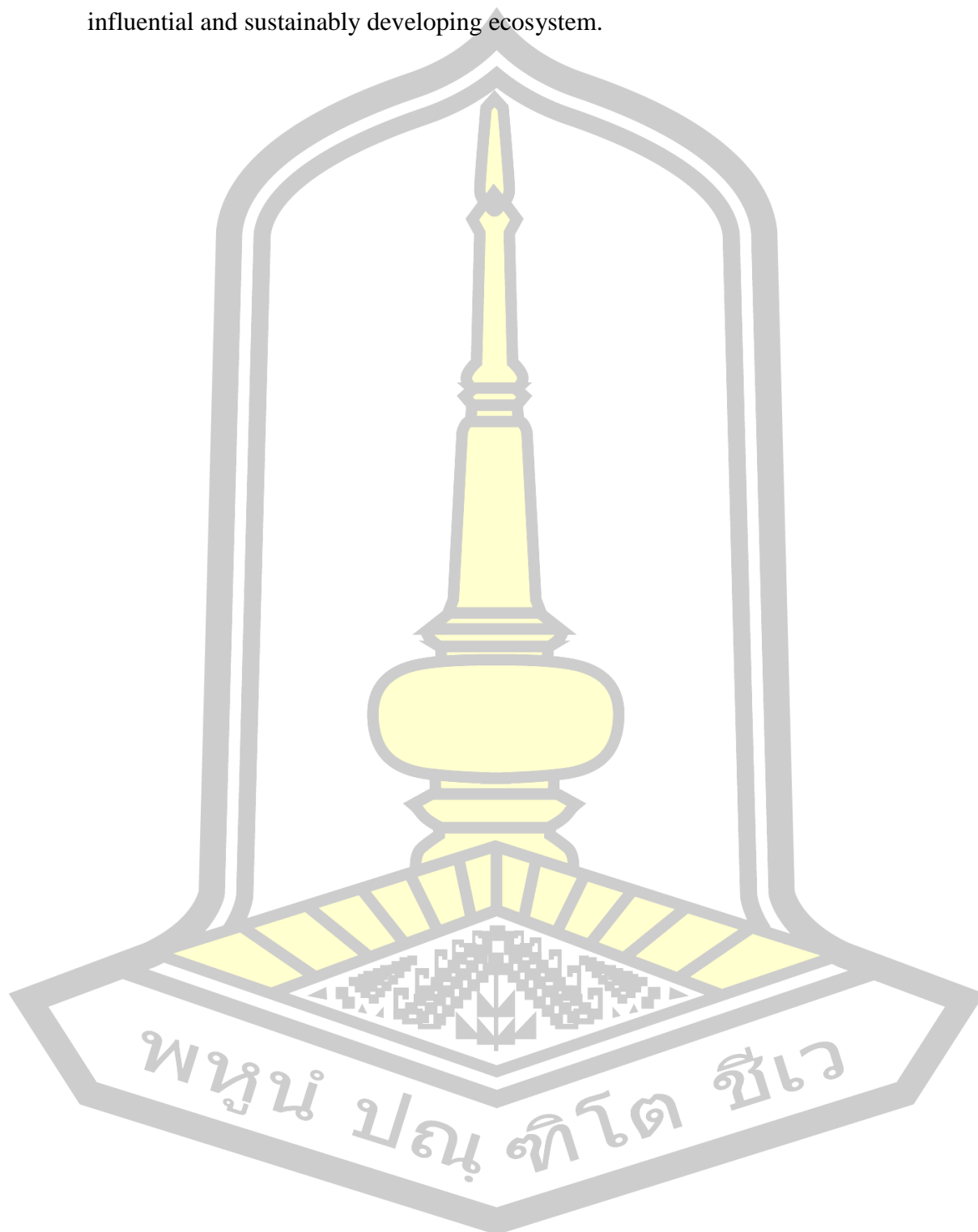
further expanding the influence of Min Opera. Moreover, the application of live streaming technology enables Min Opera to transcend geographical boundaries, reaching overseas Chinese communities and promoting cross-cultural exchange.

The introduction of digital technology has infused modern sensibilities into the stage design and performance forms of Min Opera. Through technologies such as virtual reality (VR), augmented reality (AR), and 3D projection, the stage effects of Min Opera have seen a qualitative improvement. For example, in Min Opera performances, AR technology is used to overlay virtual information onto the real stage, enhancing the audiences immersive experience. This technological innovation not only attracts young audiences but also injects new vitality into traditional Min Opera.

In the field of education, new media has promoted the online development of Min Opera education. Through online courses, interactive teaching, and digital resources, learning and inheriting Min Opera has become more convenient and efficient. The Min Opera Digital Museum and online learning platforms provide enthusiasts with abundant learning resources, breaking the geographical limitations of traditional education. Moreover, new media enhances learner engagement through interactive features, making Min Opera education more vivid and interesting.

New media provides strong technical support and a platform for cultural dissemination for the inheritance and innovation of Min Opera. Leveraging the advantages of new media, Min Opera has not only gained widespread popularity domestically but also established cultural influence globally. In the future, with further technological advancements, Min Opera is expected to continue promoting the inheritance and international development of traditional culture through more innovative means of communication. This comprehensive approach to dissemination and innovation will not only facilitate the inheritance of Min Opera domestically but

also advance its internationalization process, ultimately forming a culturally influential and sustainably developing ecosystem.



Chapter 5

Conclusions and Recommendations

5.1 Conclusion

The impact of the new media era on traditional art forms, especially local operas, is not only reflected in technological innovation but also in profound changes in dissemination models, audience demographics, and cultural identity. As one of the significant representatives of Fujian local operas, Min Opera has entered a new phase under the impetus of new media technology. In the past, the spread of Min Opera relied on traditional theater performances and media such as radio and television. However, with the increasing prevalence of the Internet, particularly mobile internet technology, the methods of spreading Min Opera have undergone significant changes, exhibiting characteristics of digitalization, globalization, and interactivity.

In the past, the dissemination of Min Opera mainly relied on offline performances by local troupes and theaters, with audiences primarily concentrated in Fujian and its surrounding areas, limiting its reach. However, with the development of new media technologies, especially the rise of social media platforms and short video platforms, the way Min Opera is spread has fundamentally changed. By releasing clips of plays and performance highlights on short video platforms, it successfully broke geographical barriers, quickly attracting a broader audience, particularly young people. Through interactions and sharing on social platforms like WeChat and Weibo, Min Opera has been promoted in even wider regions.

The interactivity of new media technology has transformed the traditional "one-way communication" model. Audiences are no longer passive recipients of information but active participants and disseminators. Through live streaming,

comments, and bullet screens, viewers can interact in real-time with actors, directors, scholars, and others. This form of interaction not only enhances audience participation and engagement but also enables Min Opera creators to receive feedback from viewers more directly and promptly, thus driving continuous innovation in artistic creation. This transformation is particularly prominent in the era of new media, especially on large platforms like B Station and TikTok, where real-time audience reactions and interactions have promoted innovation and optimization in Min Opera.

As a traditional art form in Fujian, Min Opera has been reflected in its cultural value through multiple dimensions, including not only its artistry and historicity, but also its social and moral aspects. The advent of the new media era has further amplified the dissemination and expression of its cultural value.

The dissemination of Min Opera in the new media era is not only about inheriting artistic forms but also strengthening local cultural identity. Through new media platforms, the local characteristics and historical background of Min Opera have been widely spread. Offline and online combined platforms such as the Fuzhou Drama Festival and the Min Opera Grand View Garden not only showcase classic Min Opera plays but also enhance audience recognition of Fujian local culture through social media interactions. The use of social platforms and short video platforms has broken through the limitations of traditional Min Opera dissemination, promoting cultural identity.

The cultural value of Min Opera is not only reflected in its artistic form but also lies in the traditional social values it carries and conveys. Many Min Opera plays explore themes such as loyalty, filial piety, and justice, which are portrayed through the fates and conflicts of dramatic characters. In the dissemination process via new media, especially with the use of short videos and live streaming, these values can spread quickly and resonate with audiences. For example, the Min Opera "Wang Maosheng Enters the Wine" highlights moral perseverance in poverty, reinforcing the

core values of social justice and fairness, helping viewers establish correct moral judgments and behavioral norms.

The new media era has provided new impetus for the artistic innovation of Min Opera. The introduction of technologies such as AR, VR, and digital stage design has enriched and upgraded traditional performance formats. Digital technology not only offers breakthroughs in visual effects but also makes Min Opera more modern and appealing in terms of artistic expression. For example, the introduction of 3D projection technology and virtual stage design allows audiences to experience the artistic charm of Min Opera as if they were right there, enhancing their immersion and participation. This artistic innovation not only preserves the traditional appeal of Min Opera but also attracts the attention and involvement of younger generations.

The arrival of new media era not only provides a new platform for the spread of Min Opera, but also brings important opportunities for its inheritance and innovation mode development.

The multi-platform dissemination characteristics of new media have broken the boundaries of traditional art forms, providing a broader space for the inheritance and innovation of Min Opera. Social platforms, short video platforms, and video websites have become the main battlegrounds for the spread of Min Opera. Through these platforms, Min Opera can reach audiences at different levels, ages, and regions, broadening its channels for cultural dissemination. Moreover, the introduction of interactive features such as live streaming, comments, and bullet chats has transformed viewers from mere recipients into participants and disseminators.

The application of emerging technologies such as virtual reality (VR) and augmented reality (AR) is becoming a crucial direction for the inheritance and innovation of Min Opera. Through VR technology, actors and audiences can interact and rehearse in virtual environments, breaking the physical limitations of traditional stages. At the same time, the use of digital stage design and 3D projection not only

enriches visual effects but also enhances the immersion and interactivity of performances. The integration of these innovative technologies has endowed traditional Min Opera with new forms of expression, allowing it to rejuvenate in the era of new media.

New media has facilitated the international dissemination of Min Opera. Through global platforms such as YouTube, Xiaohongshu, and B Station, Min Opera not only enjoys widespread popularity domestically but also transcends national boundaries to gain more attention among Chinese communities worldwide. By means of online performances, lectures, and interactions, overseas audiences can better understand and appreciate Min Opera, which not only helps promote Min Opera culture but also facilitates cultural exchange and integration between China and foreign countries.

5.2 Recommendations

The government should actively introduce policies to support local operas and traditional arts, especially in the field of new media dissemination. For innovative projects of local operas such as Min Opera, the government can provide support through cultural special funds and tax incentives. In addition, the government should also encourage investment from both public and private capital to promote the digitalization of traditional arts.

The government can also promote cross-cultural and cross-industry cooperation, such as collaborating with the technology and internet sectors to help Min Opera integrate modern technological means, enhancing its artistic expression. Such collaborations can include the application of virtual reality technology and innovations in digital stage design, providing Min Opera with richer creative space for development.

The government should formulate a long-term development strategy for local operas to ensure the sustainable inheritance of Min Opera. In addition to protecting traditional performance forms, the government should also look to the future, using new media and digital means to help traditional opera art cultivate a new generation of audiences and strengthen cultural exchanges and recognition with the international community.

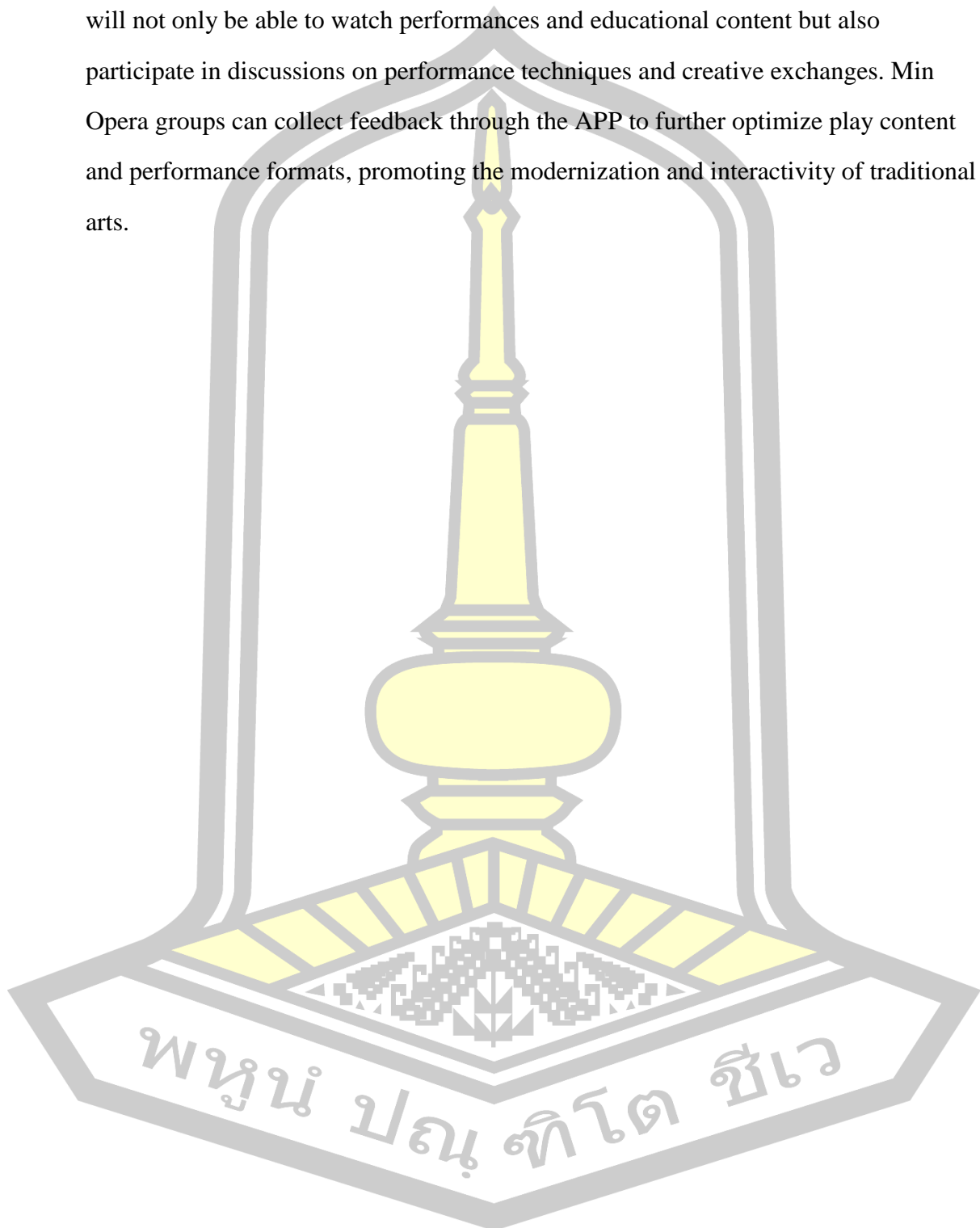
In addition to government policy support, social organizations and civilian forces also play a crucial role in the dissemination and innovation of Min Opera. Social groups can actively contribute to cultural exchanges and art promotion. Civilian theater troupes, art enthusiast associations, and youth cultural organizations can leverage new media platforms to organize online and offline activities, further enhancing the social influence of Min Opera.

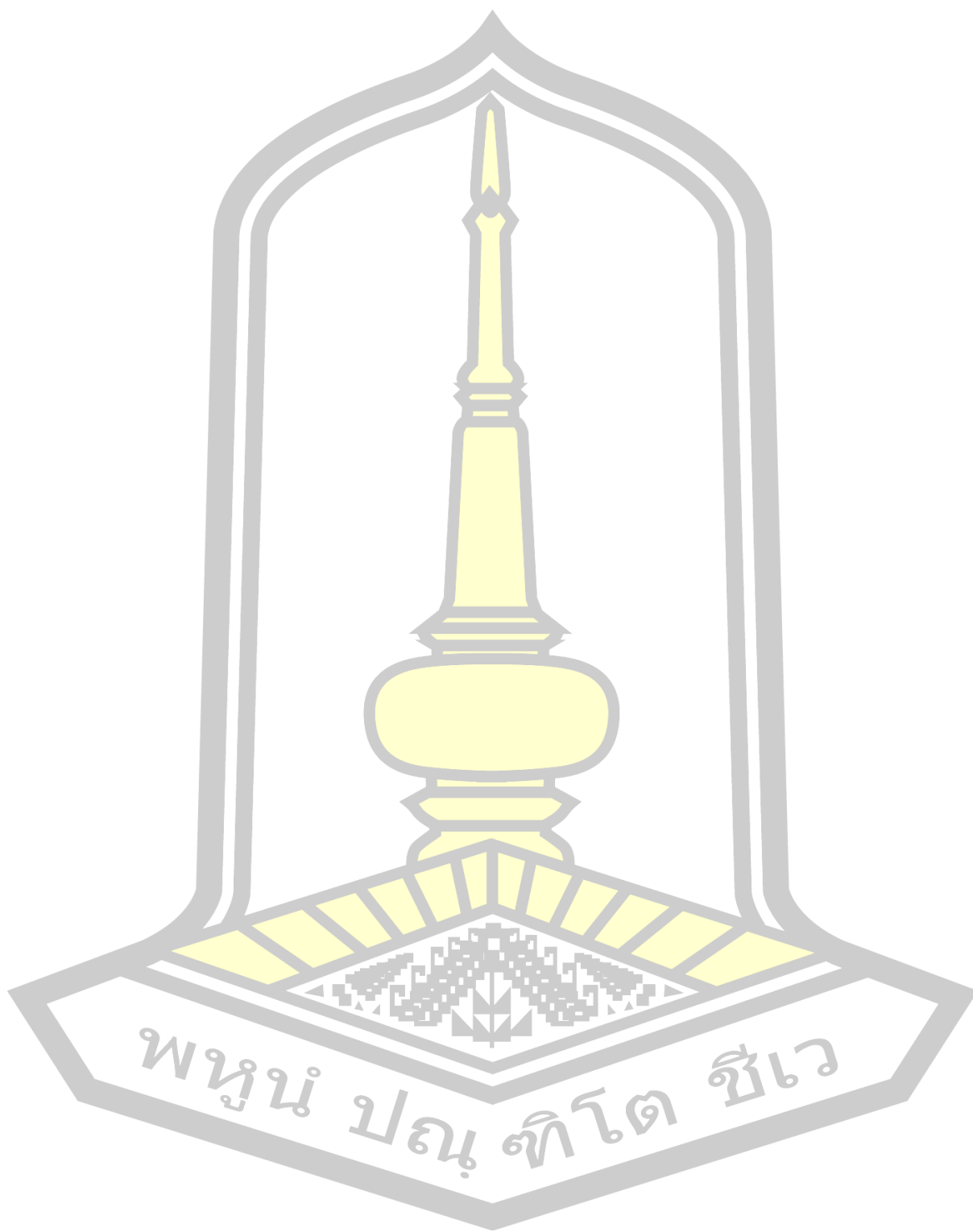
In the context of new media, society can popularize Min Opera art to the public through various forms such as public welfare activities, online courses, and webinars. Especially by regularly posting short videos, tutorials, and historical background introductions on social platforms, it enhances public participation and recognition, fostering more Min Opera enthusiasts. Utilizing these platforms can further bridge the gap between art and the general public.

In the era of new media, the dissemination of Min Opera is not limited to artistic inheritance; it can also promote its economic value through cultural industrialization. By developing Min Opera-themed films and TV series, music albums, clothing accessories, and cultural tourism products, the market share of Min Opera in the cultural industry can be expanded. At the same time, social enterprises and cultural companies can play a bridging role in this process, promoting artistic creation of Min Opera while providing it with commercial operation capabilities.

In addition to leveraging existing social platforms, it is recommended to establish a dedicated Min Opera cultural community platform, such as a Min Opera APP,

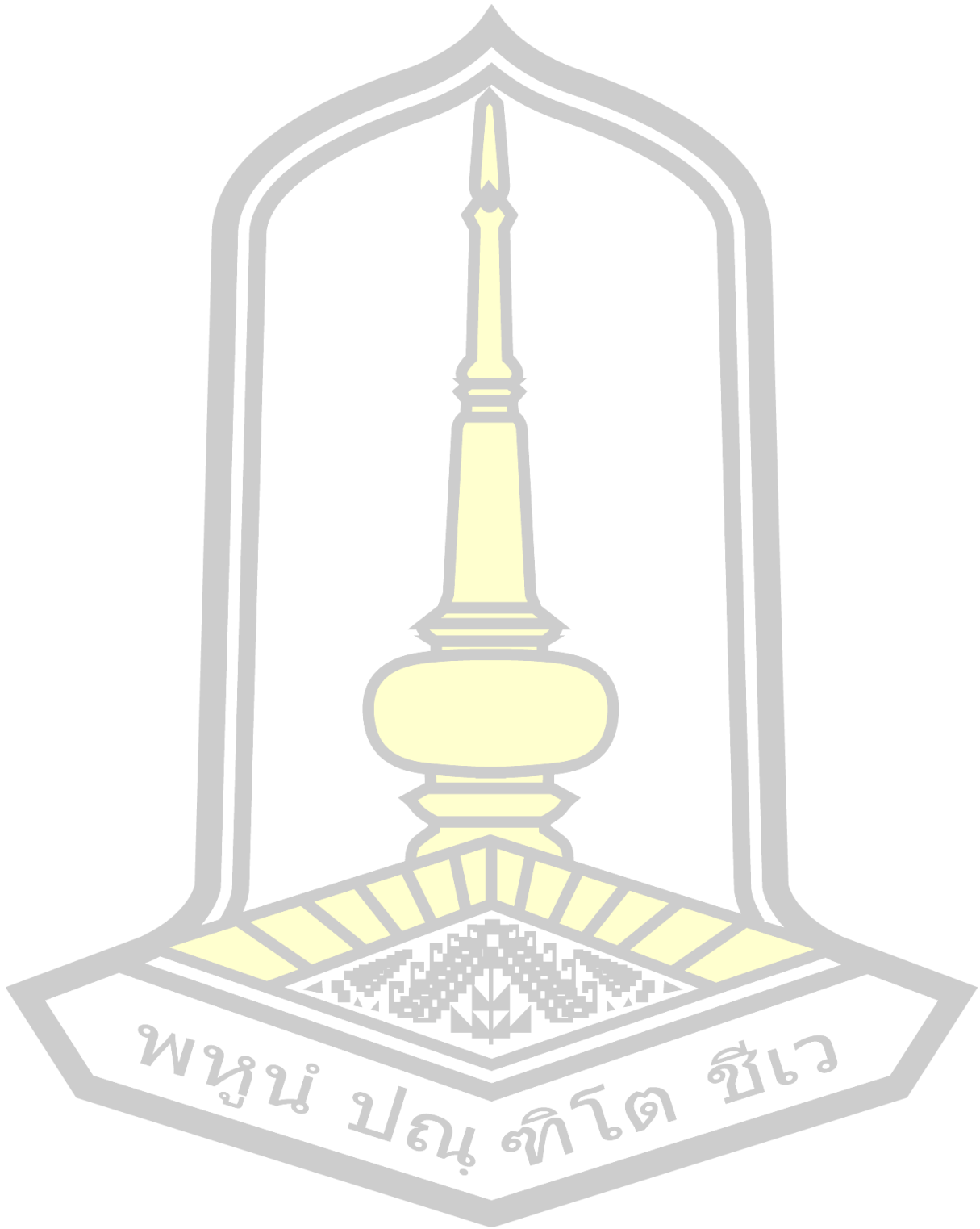
where enthusiasts, performers, and scholars can interact and exchange ideas. Users will not only be able to watch performances and educational content but also participate in discussions on performance techniques and creative exchanges. Min Opera groups can collect feedback through the APP to further optimize play content and performance formats, promoting the modernization and interactivity of traditional arts.





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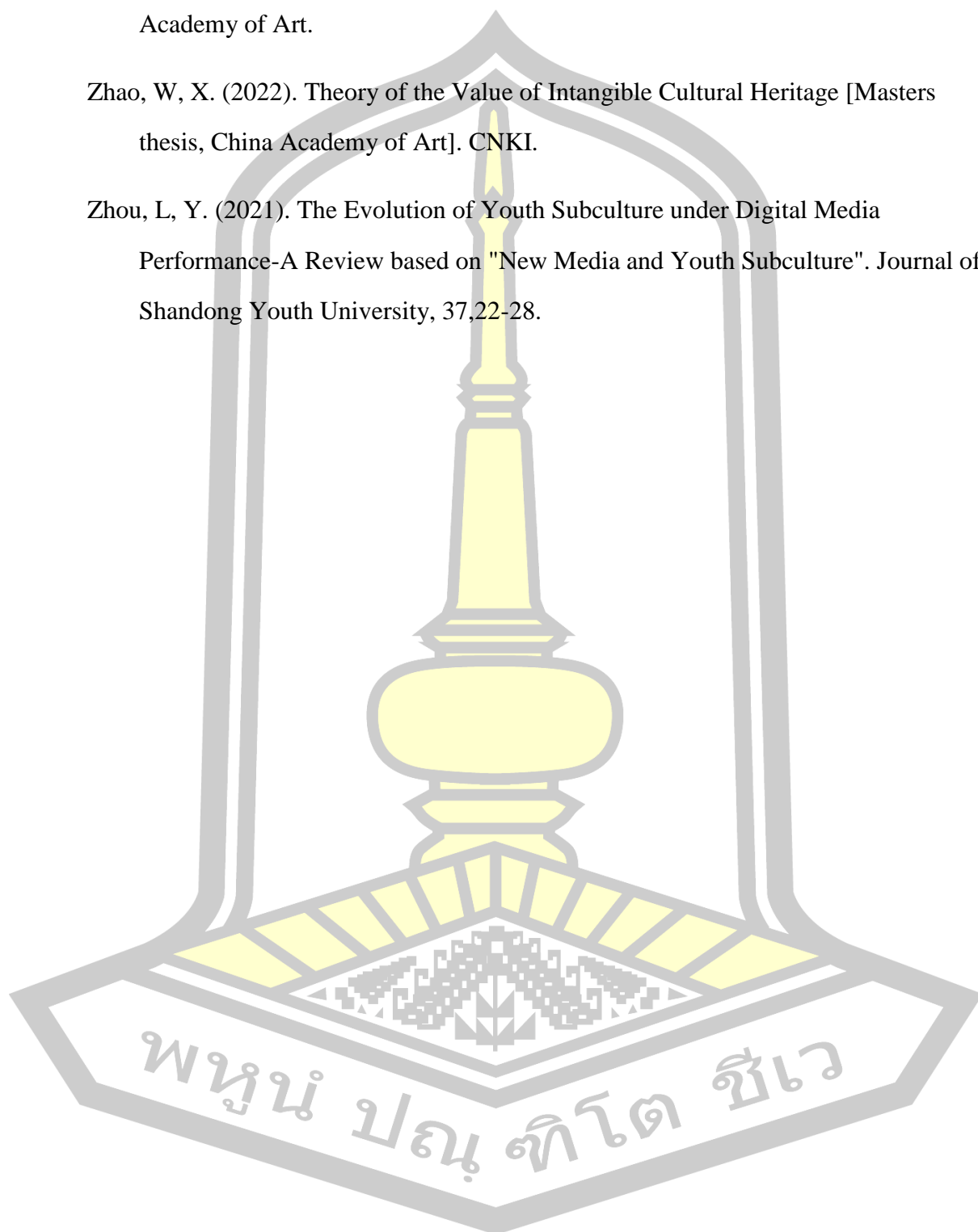
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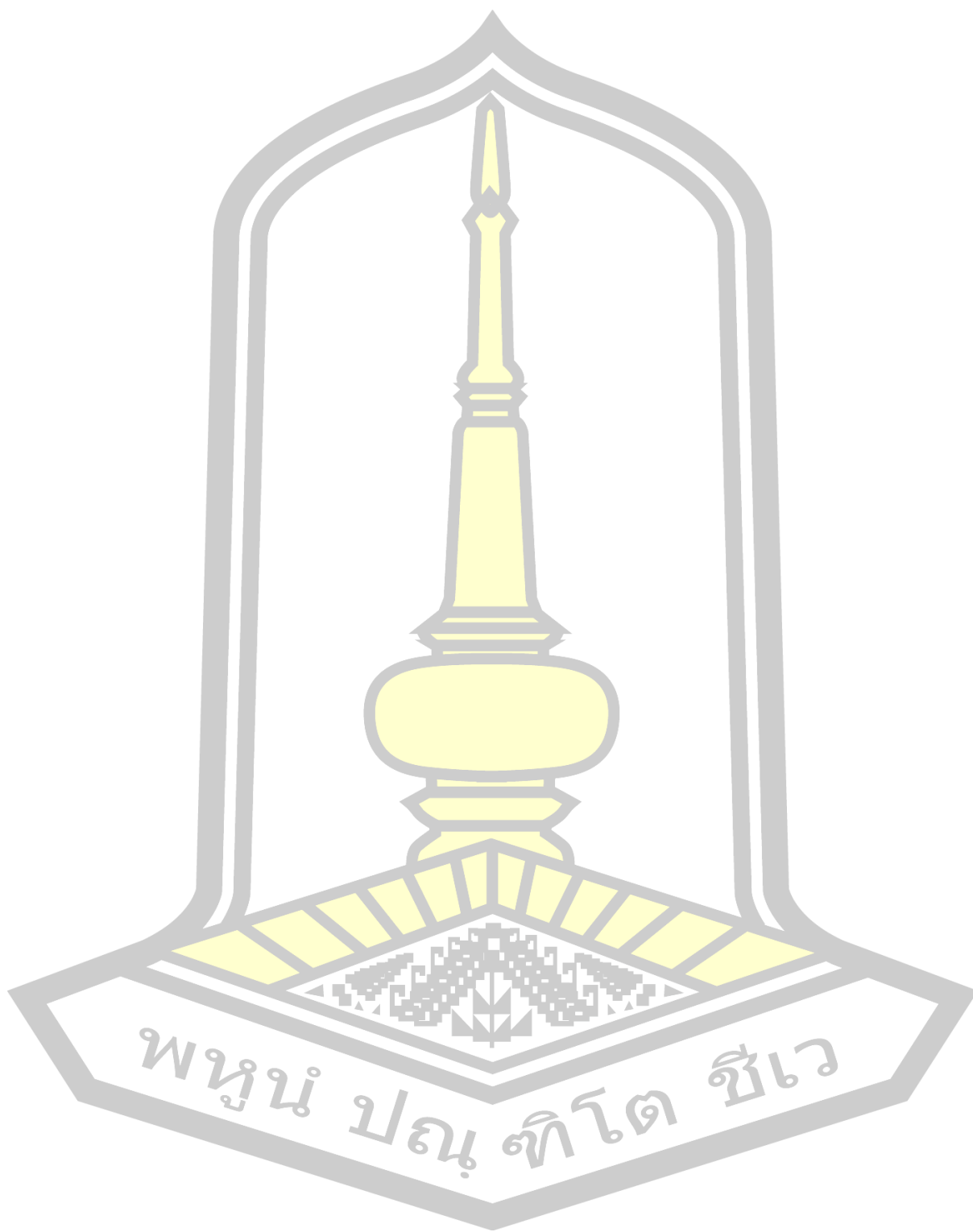
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