



A Strategic Study on the Development of the Fuzhou Min Opera Industry Based on SWOT Matrix Analysis

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Abstract. The development of China's traditional opera industry constitutes a dual imperative: it represents a critical mechanism for safeguarding a valuable intangible cultural heritage and a strategic lever for augmenting regional cultural soft power. Employing a mixed-methods approach combining expert consultation and systematic literature review, this study operationalizes key analytical dimensions for SWOT analysis and subsequently develops a comprehensive SWOT matrix. Grounded in cultural industry theory, the research advances a set of targeted development strategies tailored to the specific context of the Min opera sector. The study proposes maximizing the utilization of supportive government policies, harnessing the exemplary and catalytic role of state-owned professional troupes, and establishing collaborative platforms to facilitate knowledge transfer between state-designated ICH bearers and private performance ensembles. It also suggests revising eligibility criteria to enable private troupe performers to qualify for junior-level ICH inheritor designations, thereby mitigating the acute talent shortage. Furthermore, the study advocates for cultivating future Min opera audiences through integrated public cultural programming and school-based educational initiatives. Finally, to ensure the long-term sustainability of the industry ecosystem, it is imperative to innovate diverse Min opera offerings that resonate with the aesthetic sensibilities of contemporary youth demographics.

Keywords: Fuzhou Min Opera; Min Opera Industry; SWOT Matrix

1 Introduction

The concept of cultural industry was first introduced by German scholars in the 1940s. In China, academic discussions on the commercialization of cultural and artistic production within the tertiary industry emerged in the 1980s, bringing cultural industry into scholarly focus and leading to the formulation of the music industry concept. As a later derivative and subfield of the cultural industry, the opera industry shares its general characteristics. It encompasses market-oriented activities involving opera

repertoires, related creative products and services that aim to satisfy people's spiritual and cultural needs^[1]. "Chinese opera, recognized by UNESCO as a national intangible cultural heritage (ICH), represents a rich and intricate performing art that seamlessly integrates music, singing, dialogue, poems, dancing, and martial arts into a unified thespian aesthetic"^[2].

The defining features of traditional Chinese opera include its synthesis of multiple art forms, stylized performance techniques, virtualized modes of expression, and regionally distinctive vocal melodies and lyrics. Min opera, also known as "Fuzhou opera," is performed primarily in the Fuzhou dialect region and holds considerable influence within communities of overseas Chinese of Fujian origin. Inscribed on China's National Intangible Cultural Heritage List, it benefits from a clear legal framework for protection and utilization. As stipulated in the Intangible Cultural Heritage Law of the People's Republic of China, "On the basis of effective protection, representative intangible cultural heritage items shall be rationally utilized to develop cultural products and services that possess local and ethnic characteristics as well as market potential"^[3]. This legal provision provides a solid foundation for the productive safeguarding of traditional opera industries.

Min opera relied entirely on commercial performances for survival from the late Qing Dynasty to the Republic of China period. Today, private Min opera troupes operating in the suburban towns and villages of Fuzhou still depend primarily on the performance market. This demonstrates that Min opera, as an intangible cultural heritage item, possesses an inherent industrial attribute. Existing studies on Min opera have predominantly focused on its historical origins, stylized performance characteristics^[4], and repertoire reviews^[5], among others. Additional research has explored the performance characteristics and achievements of Min opera actors^[6], development strategies for Min opera music^[7], and Min opera dissemination pathways^[8]. However, relatively few studies have adopted cultural industry and management studies perspectives, with existing exceptions limited to investigations into the survival status of private opera troupes and the operational management of opera companies^[9]. Notably, there remains a significant lack of systematic research on Min opera grounded in cultural industry theory.

The SWOT matrix, also known as the TOWS matrix, is an acronym derived from the first letters of Strengths, Weaknesses, Opportunities and Threats. "It is a method proposed in the early 1980s that can objectively and accurately analyze and study the current situation of an organization"^[10]. The SWOT matrix has undergone a gradual evolution and refinement process. It features four strategic combinations of strengths, weaknesses, opportunities and threats. Rather than merely listing and evaluating strengths and weaknesses, it proposes practical and actionable solutions from a problem-solving perspective. Specifically, "SO strategies: leverage opportunities using strengths; ST strategies: mitigate threats using strengths; WO strategies: introduce new opportunities by addressing weaknesses; WT strategies: reduce threats by minimizing weaknesses"^[11]. It enables enterprises and industry organizations to leverage strengths to offset weaknesses and identify gaps for improvement in their development. Several reasons justify the application of the SWOT matrix to the Min opera industry. First, the opera industry shares the general characteristics of cultural industries, namely relying on cultural media companies and performance troupes to generate economic benefits

for survival. As a strategic assessment tool, the SWOT matrix has an extremely broad scope of application and can be used to analyze projects, products and services in any industry, enterprise or public institution. The value of this model also lies in that it not only helps researchers identify dilemmas but also requires systematic exploration of internal strengths and external opportunities. "It takes the strategic evaluation of an enterprise as the starting point, conducts a comprehensive and detailed comparative analysis of the enterprise's internal strengths and weaknesses as well as the opportunities and threats it faces, and forms strategic plans on the basis of strategic analysis to determine the enterprise's strategic direction and practical measures"^[12]. Furthermore, other economic analysis models are not well suited to this context. For example, Porter's Five Forces Model is applicable to competitive market structures, while the Min opera industry, centered on the intangible cultural heritage of Min opera, has a distinct public cultural attribute and is not a perfectly competitive market. PEST analysis "only analyzes four factors and cannot fully cover the macro environment faced by enterprises in many cases"^[13]. Therefore, the SWOT matrix is highly compatible with the development planning of the Min opera industry.

The expert consultation method was adopted to determine the indicators for the SWOT analysis of the Min opera industry. The criteria for expert selection included individuals with at least 20 years of professional or research experience in the fields of traditional music inheritance, Min opera education and management, opera theory, or intangible cultural heritage protection, and holding an associate senior professional title or above or equivalent professional recognition. Based on these standards, four experts were selected: a researcher specializing in traditional music inheritance, an in-service administrator of a Min opera school, a researcher in opera theory, and a researcher in intangible cultural heritage theory. Meanwhile, an extensive review of relevant literature on Min opera studies, cultural industries, and music industries was conducted to finalize the analytical indicators.

2 SWOT Analysis of the Min Opera Industry in Fuzhou

2.1 Strengths

Unique Artistic Features of Min Opera. Min opera has a long history and profound cultural heritage. It originated in the late Ming and early Qing dynasties. "It ranks first among the five major local operas in Fujian Province, with a history of more than 400 years. As a treasure of Chinese national art, it was inscribed on the first batch of the National Intangible Cultural Heritage List"^[14]. Over its centuries-long evolution, Min opera has consistently embraced inclusiveness and drawn on diverse strengths. Rooted in local folk music such as mountain songs and ditties, it has absorbed inspiration and performance techniques from other art forms including Hui opera, Peking opera, and Kunqu opera. By integrating multiple elements to enrich and refine itself, it has driven continuous innovations in its singing styles, performance techniques, stage design, and prop mechanisms. Min opera's vocal repertoire features the melodious and elegant

Douqiang, as well as Yangge and Jianghu, which are imbued with a strong sense of daily life.

Min opera's singing and spoken lines are rooted in the Fuzhou dialect. The unique phonology and tonal system of the Fuzhou dialect have shaped Min opera's distinctive vocal style and artistic charm. In addition to composing melodies based on dialectal phonetics, its lyrics extensively incorporate local slang and folk sayings. Furthermore, drawing inspiration from real events that occurred in Fuzhou is a prominent characteristic of Min opera script creation. Representative works include *Lychee Exchanging Crimson Peach*, *Uncle Yishun's Candle Stub*, *Gan Guobao*, *Lin Zexu's Exile*, and *The Gutian Case*, which endow Min opera with a rich regional flavor and the unique cultural essence of the Min capital.

Superior Geographical Location of Fuzhou. Fuzhou, the capital city of Fujian Province and also known as "Rongcheng" (the Banyan City), is situated in the central-eastern part of Fujian. Boasting an extensive coastline and a strategic geographical location, it served as the earliest departure point of the ancient Maritime Silk Road and was among the first coastal port cities opened to the outside world. As a major gateway for international economic cooperation and cultural exchange, Fuzhou facilitates the global expansion of Min opera cultural and creative products, promotes this distinctive opera culture on the world stage, broadens its consumer market and audience base, and enables the assimilation of valuable international industry experience. Blessed with a mild and humid subtropical monsoon climate, Fuzhou is recognized as one of China's most livable cities, offering favorable natural conditions for attracting high-caliber professionals in the cultural industry. Furthermore, Fuzhou has sustained rapid economic growth, with its residents exhibiting high levels of material and cultural consumption as well as a strong sense of local cultural identity, thereby fostering a sizable consumer base with considerable untapped potential for opera-related products.

Solid Foundation of the Performing Arts Industry. Fujian Province has a solid foundation, sound development momentum and a stable consumer group for its performing arts industry. According to statistics, in 2023, the province had 486 art performance troupes with 12,729 employees, staging 74,000 performances annually and generating an annual revenue of 860.252 million yuan^[15]. Data from the *2017 China Music Industry Development Index Report (Urban Chapter)* show that Fuzhou ranked first among provincial capitals in both the foundation of its urban music industry and administrative support. This creates favorable conditions for the Min opera industry to draw on the music industry and learn from its mature management models and marketing operation experience. Furthermore, the province has built creative industry brands with distinctive regional and ethnic characteristics, and achieved initial success in the integrated development of cultural tourism and ethnic music industries. Representative examples include *Impression Dahongpao*, *Minnan Charm*, the Nanyin industry cluster, and the emerging Maritime Silk Road cultural and artistic boutique cluster.

2.2 Weaknesses

Shortage of Professional Talent in Private Opera Troupes. Professional technical talents are crucial to the revitalization of the opera industry. Positioned at the upstream of the industrial chain, they engage in the excavation of opera culture and product creation, determining the cultural connotation, artistic taste and value orientation of opera products. "Talent cultivation is currently the most pressing issue facing the development of opera in Fujian Province, and there is an urgent need to improve the artistic level of performers"^[16]. This problem also exists in the Min opera industry: high-level professional technical talents are mainly concentrated in professional troupes, while private troupes still face a severe talent shortage. Statistics show that there are 88 private Min opera troupes and 9 folk performance groups in Fujian, and the performance level of their actors needs to be improved. This was corroborated by the author's field research^[17]. The talent shortage is closely related to the low enrollment in Min opera performance programs. Xu Qing, principal of Fuzhou Art School, stated, "In recent years, it has been difficult to recruit students for the Min opera performance major. Due to some social prejudices, despite good employment prospects, only 10 to 20 students are admitted each year"^[18]. Additionally, the training system for Min opera industry management talents has not yet been established. Apart from professional performers, there is also a shortage of second-category talents such as screenwriters, directors and composers. The proportion of professional opera troupe operators and managers is low, with most practitioners lacking either essential professional literacy or sufficient capabilities in marketing and management planning.

Homogeneity of Min Opera Cultural and Creative Products. The Min opera industry primarily generates profits through performance operations, relying on a "zero-channel" dissemination model that completes the marketization of its products via on-site performances in theaters and outdoor venues. From the perspective of cultural industry, the Min opera industrial chain has not yet been fully formed. It should encompass all stages from creation to final consumption, not only the creation of new repertoires and adaptation of traditional ones, but also the production of opera costumes and props, cultural and creative products (including Min opera-themed handicrafts, industrial products and derivative creative goods), cultural tourism, and education and training. Although there have been attempts to expand the Min opera industry, these efforts have not yet opened up the market or achieved economies of scale. The forms of cultural and creative products need to be enriched, and cultural creativity remains to be activated. In short, while Min opera cultural and creative development has focused primarily on repertoire creation, the insufficient development of derivative cultural and creative products represents both a weakness and a significant opportunity for the industry.

Dialect Barriers to Dissemination. Diverse dialectal pronunciations have given rise to folk songs and operas with distinct artistic characteristics, which embody profound local accents and deep nostalgia for people in dialect-speaking regions. However, this

is a double-edged sword. Min opera's singing and spoken lines are both rooted in the phonology of the Fuzhou dialect, and the complex and nuanced phonetic system has, to a certain extent, hindered the nationwide dissemination of Min opera. The Min dialect group, to which Fuzhou dialect belongs, preserves exceptionally prominent features of ancient and medieval Chinese compared with all other Chinese dialects, and has long been recognized as having substantial differences from modern standard Chinese (Putonghua). This linguistic obscurity significantly limits the geographical reach and audience size of Min opera. This limitation is particularly pronounced for traditional opera: audiences not only appreciate the artistic charm of the vocal melodies but also rely on the narrative content of the lyrics, yet the dialectal slang and colloquialisms embedded in the lyrics are largely unintelligible to non-local audiences.

2.3 Opportunities

Growing Spiritual and Cultural Needs of the Public. People's ever-growing needs for a better life constitute the principal contradiction in current social development. With continuous improvements in material living standards, people have pursued spiritual and cultural fulfillment with unprecedented enthusiasm. As Song Junhua observes, "Folk opera gives authentic expression to people's yearning for a better life, boasting an extensive and solid mass foundation and vigorous vitality"^[19]. Featuring high added value and low pollution, cultural industries stand for a major trend of industrial upgrading in the new era. The development of opera industries can achieve a win-win of economic returns and social benefits. As comprehensive art forms combining music, performance, literature and fine arts, traditional operas perform the functions of aesthetic entertainment and moral education. Apart from live performances, opera cultural and creative products also meet the public's aesthetic demands for traditional culture. As a representative local opera genre, the development of the Min opera industry not only drives regional economic growth, but also allows the public to be influenced by Min opera culture and enrich their emotional experiences, so as to satisfy people's growing material and spiritual cultural needs.

Local Government Policy Support. The Fujian Provincial Party Committee and Provincial Government attach great importance to the development of cultural industries and have issued a series of policies, including the *Policies for Further Promoting the Development of Cultural Industries in Fujian Province* and the *13th Five-Year Special Plan for Cultural Reform and Development of Fujian Province*. These effective measures provide comprehensive support for the development of cultural industries in terms of capital, technology, institutional frameworks, and management. With regard to the opera industry, the *Opinions on Inheriting and Promoting Fujian Opera* offer guidance and financial support in areas such as repertoire creation, professional talent training, and audience cultivation. In 2020, the Fuzhou Municipal Bureau of Culture and Tourism launched the "Chunzhong Space" Support Program for repertoire creation by private opera troupes, providing financial assistance for the creative production of grassroots private troupes. Implemented in November 2021, the *Fuzhou Min Opera*

Protection Regulations "stipulate provisions concerning fund guarantee, support for Min opera artistic creation, the inclusion of Min opera performances in the catalogue of basic public cultural services, support for private Min opera performance groups, strengthened supervision of the Min opera performance market, and the protection of the legitimate rights and interests of Min opera creative and performing institutions and practitioners"^[20]. Both macro-level provincial policy support and localized, targeted protective measures for the Min opera industry have established solid policy backing for the industry's sustainable development.

Rapid Development of New Media Technologies. New media technologies are media forms built on digital foundations that disseminate information through emerging technological means, including the internet, big data, and artificial intelligence. Featuring broad coverage, rapid information transmission, low barriers to entry, and high user engagement, new media encompasses diverse formats such as social media platforms (e.g., WeChat, Weibo), short-video platforms (e.g., Douyin), live streaming, AR/VR technology, and algorithmic recommendation systems. These technologies have developed rapidly in China in recent years, providing innovative ideas and favorable conditions for the development of the Min opera industry.

2.4 Threats

Adolescent Alienation Amid the Impact of Diverse Entertainment Forms. Traditional opera enthusiasts are predominantly middle-aged and elderly groups, with limited outreach to younger generations. Min opera faces the same dilemma, as its audience lacks sufficient child and youth participation. This phenomenon mainly stems from the variability of adolescent aesthetic preferences. Young audiences tend to pursue novel and trendy cultural elements and are more attracted to popular music and other modern cultural fashions. Opera performances, as a type of commodity, will not be purchased unless they cater to consumer needs. Yet opera works are alien to young audiences' real life. Amid fierce competition from various entertainment forms, few products are developed to fit teenagers' mentality and individual demands. In addition, a fast-paced life, scattered spare time and a restless social environment prevent young people from concentrating on and appreciating traditional opera art. "from the dwindling traditional audience base to the shifting tastes of younger generations, there is a significant disconnect between the traditional forms and contemporary media consumption habits"^[21]. These are common challenges confronting the inheritance of traditional opera. In addition, as mentioned earlier, the lack of innovative Min opera cultural and creative products that feature modern appeal, novelty and ethnic characteristics also accounts for teenagers' limited interest in Min opera.

Neglect of Communication Effect Amid Fierce Competition. The communication effect of the opera industry refers to its positive influence on the audience's emotions, attitudes, values and codes of conduct, as well as its role in advancing cultural inheritance and social harmony and stability. Faced with the crisis that some traditional

operas are on the verge of extinction, market-oriented operation mechanisms can help transform opera creatively into cultural products that satisfy people's spiritual and cultural needs. This approach not only generates economic benefits but also sustains the development of fine traditional culture. In the fierce market competition, operators tend to prioritize commercial gains as their core pursuit. Their top concern is to survive in a tough market and achieve substantial revenue. Lowbrow performances have emerged in some shows over the past two years. During a performance of *The Prince's Birth* by Troupe H, the comic role used vulgar lines and inappropriate remarks that objectified women.

Diminished Application Scenarios and Weakened Functions in Urban Areas. "As a traditional theatrical activity held at village temples to worship local deities, community opera performances serve multiple social functions including praying for blessings, cultural entertainment and villager communication."^[22] As one of the five major opera genres in Fujian, Min opera mainly functions to honor deities and entertain the public. Nevertheless, these core functions have been weakened amid social changes, and its applicable scenarios have gradually diminished. Folk customs rooted in folk sacrifices and agricultural production are also challenged by urbanization: such activities are held less frequently on a smaller scale, with simplified forms and diluted cultural connotations. Urban residents usually come from diverse regions, lacking shared cultural identity and collective memories. Constrained by living spaces and transformed lifestyles, values and aesthetic tastes, together with the impact of various recreational alternatives mentioned above, Min opera's two primary social functions have been further undermined in modern society.

3 Construction and Interpretation of SWOT Matrix Model for Fuzhou Min Opera Industry

This paper analyzes the strengths and weaknesses of the inherent internal resources, external policies and cultural ecology of the Min opera industry in Fuzhou, as well as the external opportunities and challenges it faces. On this basis, a SWOT matrix model is established (see Fig. 1.), and corresponding development strategies are further elaborated.

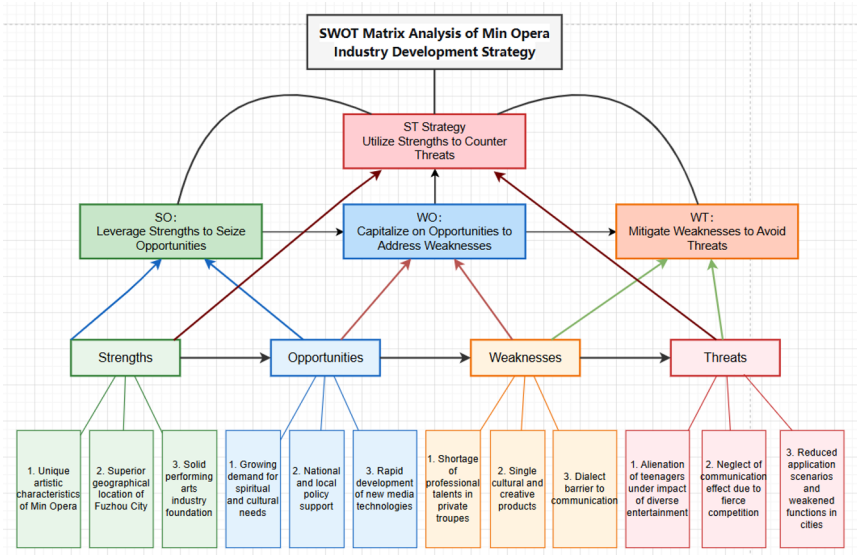


Fig. 1. SWOT Matrix Model

3.1 SO Strategy

The SO strategy aims to rely on Fuzhou's superior geographical location and rich musical resources, give full play to the leading role of the local music industry and professional opera troupes, leverage the functional value of cultural industries, and fully capitalize on government supportive policies for cultural industry development.

Leverage the Leading Role of Professional Opera Troupes. Policies serve not only as a guideline for industrial development but also provide substantial support in human and material resources, enabling the industry to access optimal preferential terms and institutional assistance. The policy documents mentioned above have laid a solid foundation for professional Min opera troupes to support and drive the development of private opera groups. It is feasible for professional state-owned opera institutions to enhance the viability of private Min opera troupes by offering targeted guidance and strong support in professional performer training, repertoire creation, directing, and administrative talent cultivation. In 2020, Fuqing Qiaoxiang Min Opera Troupe invited outstanding artists from Fujian Experimental Min Opera Theatre to provide artistic guidance in response to market demands. Practitioners from both sides adopted a mentoring approach of "passing on skills, offering help and providing guidance" offline, while implementing the model of "teaching, performing and learning" in front of live audiences^[23]. Such paired assistance has achieved remarkable outcomes. Accordingly, it is essential to fully leverage national and local supportive policies for cultural industries, improve the long-term assistance mechanism, give play to the exemplary and radiating influence of professional troupes, and promote mature marketing modes, operational strategies and creative experience across the industry.

3.2 WO Strategy

The WO strategy targets the drawback that dialect-based lyrics hinder the nationwide dissemination of Min opera. It seizes the opportunities brought by the development of a culturally powerful country, and gives full play to the roles of the Min opera industry in cultural exchange and spiritual comfort.

Expanding Product Exports to Taiwan and Fujian Diaspora Communities. Fujian and Taiwan share close geographical proximity and kinship ties. "For a long period in history, Taiwan was part of Fujian."^[24] The two sides of the Taiwan Strait are homogeneous in origin, with shared linguistic traditions, religious beliefs, and living customs. Therefore, it is both feasible and necessary to strengthen the export of ethnic music and opera products amid cross-strait economic and cultural exchanges. Fujian is home to a large number of overseas Chinese distributed across the world, who constitute valuable human and economic resources. By seizing the opportunity of building Fujian as the core area of the 21st Century Maritime Silk Road, the Min opera industry can expand cultural exchanges and product exports to countries along the Maritime Silk Road. Strengthening communication and cooperation with overseas Chinese communities and promoting Min opera cultural products relying on these communities can carry forward fine traditional Chinese culture and enhance the sense of belonging and cohesion among overseas Chinese groups.

Empowering Opera Product Promotion and Marketing Through New Media. The Min opera industry can leverage new media technologies such as short videos, live streaming and social media to disseminate its repertoires and break geographical and time constraints. As of early 2026, two Min opera live streamers on Douyin, known as Tudou and Xiaoji, had accumulated 40,000 and 31,000 followers respectively. Fujian Experimental Min Opera Theatre has also launched official accounts on Douyin and Weibo. Despite the relatively small follower base, these platforms have broadened the communication channels for Min opera and other traditional operas. New media also provides multi-dimensional support for the marketing of Min opera cultural and creative products. Virtual reality technology can drive innovations in the content and presentation of Min opera performances, creating immersive and interactive viewing experiences to boost its appeal. As demonstrated in Yue Opera performances adopting augmented reality (AR) technology, audiences can be transformed into active participants in cultural experiences^[25]. Leveraging a deep learning model trained specifically on Min opera's singing and recitative, the system can generate dynamic vocal spectrograms of master artists for audiences to view in real time during performances. After the show, audiences can interact with an on-site AI agent to compare their own singing with that of the masters. The system instantly produces a personalized vocal analysis chart, offering an interactive experience designed to attract a wider public to engage with Min opera.

3.3 ST Strategy

The ST strategy aims to utilize the inherent strengths of the Min opera industry to mitigate external threats caused by insufficient audience engagement and the neglect of social benefits.

Cultivating Potential Audiences Through Public Cultural Institutions and Schools. Public cultural institutions cover public cultural sectors such as press and publications, radio and television, as well as cultural centers, children's palaces, museums, and public libraries. As one of the first traditional opera genres inscribed on the national intangible cultural heritage list, Min opera possesses distinct public cultural attributes. It can leverage the public welfare, organizational and institutional advantages of cultural undertakings to provide free local opera training courses, lectures, and public-benefit performances for children, teenagers, adults and the elderly. Primary and secondary schools serve as vital venues for intangible cultural heritage inheritance. Survey data on the commercial development of Nanyin indicates that "post-80s and post-90s young musicians constitute the most active and largest group in the current Nanyin industry"^[26]. Early learning experience cultivates children's closeness and familiarity with traditional Nanyin art. Similarly, Min opera enlightenment education in kindergartens and systematic Min opera teaching in primary and secondary schools can lay a solid foundation for young generations to appreciate, disseminate and consume local Min opera culture. Against the backdrop of nationwide aesthetic education promotion, it is essential to encourage kindergartens, primary and secondary schools, and local universities to participate actively in Min opera inheritance, so as to build a systematic curriculum system covering preschool, primary, secondary and higher education stages.

Achieving a Positive Interplay Between Social and Economic Benefits. Without sound value guidance and policy regulation, some cultural industries tend to prioritize economic interests excessively, losing their original aspirations and cultural missions. Media cultural scholar Neil Postman warned against the phenomenon of "amusing ourselves to death", criticizing the tendency of catering to public taste at the expense of artistic value and ethical morality. The controversial "Min Opera Bikini Incident", which triggered widespread negative public feedback, serves as a typical example of such problematic practices. A 2014 news commentary sharply criticized such practices, noting: "When Min opera is hybridized with bikinis, such 'innovation' and promotion become a nonsensical farce"^[27]. Therefore, opera creation should adhere to the artistic principles of truth, goodness and beauty, uphold a people-centered orientation, and satisfy the public's growing demand for high-quality spiritual and cultural life. As a public intangible cultural heritage, Min opera is inherently endowed with such cultural responsibilities and missions. Cultural administrative departments should perform their duties in policy guidance and quality supervision for Min opera cultural products, act as rigorous gatekeepers for artistic quality, and establish a positive and interactive product evaluation system for the industry.

3.4 WT Strategy

The WT strategy is designed to address the internal weaknesses of the Min opera industry, including the shortage of professional talents and unbalanced industrial development, and to avoid developmental dilemmas arising from societal changes and the profit-oriented values prevalent in the contemporary era.

Targeted Talent Training for Private Min Opera Industry. The shortage of professional and managerial talent is among the most pressing difficulties faced by private Min opera troupes. As a performing art unique to the Fuzhou region, Min opera requires its industry to have both specialized practitioners and skilled operational and managerial personnel tailored to its actual needs. To address this gap, promising young performers, directors, and creative artists should be identified and cultivated, while the mentorship role of Min opera's intangible cultural heritage bearers should be brought into full play. Collaboration with master studios led by renowned Min opera artists such as Chen Naichun and Lin Mengping can help integrate outstanding young actors from private troupes into structured talent development programs. Under a joint agreement, exceptional young performers are selected annually from partner and private troupes and paired with the two masters according to role type for individualized apprenticeship. A customized development plan is designed for each trainee, using the masters' classic repertoires as the primary medium of artistic transmission. Partner troupes provide annual earmarked funding and dedicated teaching spaces to sustain these training activities. Additionally, master studios focused on Min opera creation and instrumental performance may be established to meet the diverse talent needs of the wider Min opera sector. Relying on the cultural industry majors of local universities, systematic training targeting opera industry operation, management and promotion talents can be carried out. "This approach can effectively explore local talents and resource advantages, enhance students' employability and adaptive capacity, and strengthen their recognition of local ethnic music, thereby forming a virtuous cycle of graduate employment and industrial development"^[28]. With profound familiarity with local humanities, history, customs, and the characteristics of intangible cultural heritage, university students are capable of exploring and transforming local opera resources. This cultivation mechanism helps foster interdisciplinary talents who are well adapted to the marketing and management demands of the Min opera cultural industry.

Strengthening Connections Between ICH Bearers and Private Min Opera Troupes. The Measures for the Identification and Management of Provincial-Level Representative Inheritors of Intangible Cultural Heritage in Fujian Province stipulate that inheritors shall fulfill the obligation to "select and cultivate successors through apprenticeship or other appropriate approaches"^[29]. Cultural authorities may build a communication bridge between ICH inheritors and private Min opera troupes, establishing a broader platform for inheritors to pass on their artistic craftsmanship. This helps improve private troupe practitioners' performance skills, creative capacity, and professional management competence. Furthermore, policy support may be granted at the

municipal and district-county levels in the selection of intangible cultural heritage representatives. Moderate relaxation of admission criteria for professional performance proficiency enables the selection of dedicated performers with a strong willingness to inherit and promote Min opera, thereby driving the overall professional progress of actors in private opera groups.

Building a Min Opera Industry Cluster. The Min opera creative industry cluster refers to the integrated development of the Min opera industry with ethnic crafts, internet industries, tourism, film, animation and other cultural sectors. Rooted in Fuzhou's Min culture and relying on cultural blocks such as Sanfang Qixiang and Shangxiahang as core carriers, the cluster can generate synergistic industrial effects and promote the in-depth integration of diverse industries within the region. The cluster can provide a wealth of Min opera cultural and creative products and immersive cultural experiences. Audiences can watch high-standard Min opera performances, participate in Min opera role-playing activities, and purchase cultural derivatives including Min opera facial masks, featured musical instruments, opera costumes, Min opera-themed animation books, ceramic and clay figurines, and other craft products. Furthermore, the innovative "Min opera portrait photography" project launched by Fujian Experimental Min Opera Theatre represents a valuable exploratory practice. These diversified creative measures can effectively address the homogeneity dilemma of existing Min opera cultural and creative products, enhance interactive experiential value, attract adolescent attention, stimulate young people's interest in traditional Min opera art, and integrate Min opera cultural elements into daily modern life.

4 Conclusion

Based on comprehensive empirical data and literature collection, this study constructs a SWOT matrix through a systematic analysis of the internal strengths and weaknesses and external opportunities and threats of the Fuzhou Min opera industry. Guided by cultural industry theories, this paper proposes targeted development strategies for the Min opera industry. Specifically, it is essential to fully leverage cultural support policies and harness the leading role of professional opera troupes. Targeted talent training systems should be established, and interactive platforms connecting intangible cultural heritage inheritors with private Min opera troupes should be constructed. Moderately relaxing the qualification criteria for private troupe actors applying for junior-level inheritor status can effectively address the acute shortage of professional talents. Furthermore, the industry should balance economic benefits with social values. Relying on public cultural services and school-based curriculum systems, potential consumer groups for local traditional opera can be cultivated. Aligning with contemporary cultural trends, the industry can integrate artificial intelligence technology to develop diversified Min opera products that cater to young people's aesthetic preferences, thereby maintaining a healthy and sustainable ecosystem for the Min opera industry.

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17. On January 3, 2026, the Fuqing SXQ Min Opera Troupe performed at Dawang Temple in Hubian Village, Cangshan Town, Cangshan District, Fuzhou. The author conducted random backstage interviews with three performers—two women and one man. Among them, a female performer surnamed Z, who had been engaged in Min opera for over a decade, stated that she "basically learned through imitation, never formally apprenticed under a master, and few in the troupe have undergone professional training."
18. At 16:31 on March 21, 2025, the author conducted an interview with President Xu Qing in his fourth-floor office at Minjiang Teachers College. The Fuzhou Art School, a specialized secondary vocational institution dedicated to cultivating Min opera performers, was placed under the administration of Minjiang Teachers College in 2016, with President Xu concurrently serving as its principal.
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