

A Study on Innovative Paths for the Overseas Dissemination of Wenzhou Ou Opera's Intangible Cultural Heritage under the Integration of Culture and Tourism

Mengjun Huang¹, Xihui Shi² and Yang Zhang^{2,*}

¹Wenzhou Polytechnic, Wenzhou, Zhejiang 325000, China

²Quanzhou Normal University, Quanzhou 362000, China

Email: 1095584662@qq.com

How to cite this paper: Huang, M. J., Shi, X. H., & Zhang, Y. (2026). A Study on Innovative Paths for the Overseas Dissemination of Wenzhou Ou Opera's Intangible Cultural Heritage under the Integration of Culture and Tourism. *Art Horizons*, 3(1), 37-51. ISSN Print: 3079-5176; ISSN Online: 3079-5184.

<https://doi.org/10.63313/ah.9050>

Published: 2026-04-28

Copyright © 2026 by author(s) and Erytis Publishing Limited.

This work is licensed under the Creative Commons Attribution International License (CC BY 4.0).

<http://creativecommons.org/licenses/by/4.0/>



Abstract

Cultural and tourism integration is key to cultural dissemination and industrial development. Relying on Wenzhou Ou Opera (a national intangible cultural heritage) and national Ouyue culture, its overseas dissemination helps promote Chinese culture globally, inherit local culture and upgrade the cultural and tourism industry. This paper explores Ou Opera's artistic features and integration points, expounds its overseas status and problems (cross-cultural barriers, limited channels, insufficient industrial matching), and proposes innovative paths from four aspects to provide reference for opera-type intangible cultural heritage going global.

Keywords

Cultural and Tourism Integration; Wenzhou Ou Opera; Overseas Dissemination of Intangible Cultural Heritage; Paths

1. Introduction

At present, cultural and tourism integration has become an important way of cultural inheritance and one of the core paths for Chinese culture to go global[1], while the overseas dissemination of intangible cultural heritage is a key focus in the national cultural communication work and an important carrier for showing the diversity of Chinese civilization. In recent years, the Chinese government has issued a series of policies to support the integration of culture and tourism and the overseas promotion of ICH, creating a favorable policy environment for the international development of traditional local operas. Evolving from the Southern Opera of the Song Dynasty, Wenzhou Ou Opera combines the rugged and vigorous features of Luantan tune and the light and agile characteristics of Xiaonanquan

movements. It reflects the origin and unique charm of Ouyue culture in facial mask art, costume design and other performance movements, and is one of the typical representatives highlighting the cultural diversity of the Chinese nation[2].With a history of nearly 400 years of inheritance, Ou Opera has accumulated a large number of classic repertoires and exquisite performing skills, which carry the production and life customs, aesthetic concepts and spiritual pursuits of the Wenzhou people, and is a living fossil for studying the history of Chinese opera and Ouyue regional culture. However, at this stage, the overseas dissemination of Ou Opera still faces problems such as low cross-cultural recognition, limited and single communication channels, lack of systematic industrial support and insufficient digital empowerment.These problems are also common dilemmas faced by most local opera ICH in China in the process of international communication, which restrict the transformation of their cultural value into international communication power and industrial benefit. Therefore, relying on the development opportunity of cultural and tourism integration, this paper explores the innovative mode of Ou Opera's overseas dissemination, breaks through the bottleneck of cross-cultural communication, realizes the simultaneous resonance of the cultural value and industrial value of Ou Opera, and attempts to explore a replicable and promotable new path for the international dissemination of traditional opera-type intangible cultural heritage in China.

2. Overview of the Integration of Wenzhou Ou Opera and Cultural Tourism

Wenzhou Ou Opera is a traditional opera originating in Wenzhou and popular in southern Zhejiang and parts of northern Fujian. Its formation can be traced back to the late Ming and early Qing dynasties. Integrating local folk songs, dances, talking-and-singing arts of Wenzhou and foreign opera elements, it has formed a distinctive regional artistic style through hundreds of years of inheritance and accumulation. Together with Yue Opera, Wu Opera and Shao Opera, it is known as one of the four major local operas in Zhejiang Province. In June 2008, it was officially included in the second batch of the National Intangible Cultural Heritage List, becoming an important cultural business card of Wenzhou for external display[3].In the context of cultural and tourism integration, Wenzhou has taken Ou Opera as a core cultural IP to link scenic spots, cultural venues and inheritor resources,experience and consumption.Based on folk legends of southern Zhejiang, Gao Ji and Wu Sanchun tells a love story about Gao Ji, a skilled silk weaver, and Wu Sanchun, a young lady from a wealthy family, who break through class barriers and resist oppression. The opera incorporates elements of She folk songs and Wenzhou folk tunes, which not only shows the simple emotions of the She and Han peoples but also reflects the unique folk customs and humanistic spirit of southern Zhejiang. As one of the classic repertoires of Ou Opera, it is still frequently performed today

and has become a representative work for showing the humanistic feelings of Ouyue culture. Zhang Xie the Top Scholar originated in Wenzhou during the Southern Song Dynasty and is the earliest complete script in the history of Chinese opera. Its hand-copied version was discovered in Wenzhou, Zhejiang in 1920. Taking the ups and downs of the scholar Zhang Xie as the main line, the script connects scenes such as urban life, officialdom and folk customs of Wenzhou in the Song Dynasty. Its depictions of commercial activities, weddings and funerals, and linguistic habits provide precious material evidence for the study of Wenzhou's social history in the Song Dynasty. It has also become a classic repertoire performed by Ou Opera, whose stage presentation retains the charm of ancient Southern Opera while integrating the performing characteristics of Ou Opera. The overseas performance of Zhang Xie the Top Scholar has realized the combination of ancient opera art and modern international stages, which is a milestone for Wenzhou Nanxi Opera to go global. The language of Ou Opera works is highly regionally distinctive. The use of Wenzhou dialect words and allegorical sayings such as "carrying a basket to buy vegetables" and "mud that cannot be shaped into a wall" endows the operas with stronger life flavor and local characteristics. In terms of scene setting, the spectacular scenery of Yandang Mountain, the pastoral charm of Nanxi River and the urban style of the ancient city of Wenzhou are often integrated into the stage background. Coupled with traditional Wenzhou costumes and folk props, the values of diligence, simplicity, loyalty and righteousness of Wenzhou people, as well as their lifestyle of harmonious neighborhoods and farming-reading heritage, are fully displayed. This integration of natural scenery, regional culture and opera art makes Ou Opera not only a performing art but also a comprehensive carrier of Ouyue cultural display, which lays a solid foundation for its integration with tourism and overseas dissemination. It has become an important carrier for condensing Wenzhou people's cultural identity and inheriting Ouyue cultural context, enabling foreign audiences to understand the essence of Wenzhou culture through opera.



Figure 1. Stage Photo of Ou Opera *Zhang Xie the Top Scholar*

In terms of communication channels, it is necessary to break the limitations of traditional theater performances, focus on various tourism scenarios including domestic scenic spots, cross-border travel routes, well-known overseas scenic areas and international cultural and tourism exhibitions, and take the initiative to build a communication platform integrating Ou Opera and tourism. For instance, in core local scenic spots in Wenzhou such as Yandang Mountain and Nanxi River, short Ou Opera performances can be integrated into the sightseeing process. On cross-border travel routes from Wenzhou to Southeast Asia, Europe and other regions, Ou Opera artists can be arranged to give impromptu performances, allowing tourists to experience the charm of Ou Opera up close during their journeys. At international cultural and tourism fairs and overseas cultural exchange events, special exhibition zones for Ou Opera can be set up. Through performances of classic opera excerpts, displays of costumes and props and other forms, Ou Opera can be brought to the global stage, enabling accompanying tourists and overseas audiences to access and understand Ou Opera via these scenarios, thus further expanding its reach and influence in non-local regions. This scenario-based communication method breaks the boundary between opera performance and tourism experience, making cultural dissemination more vivid and intuitive, and enhancing the sense of participation and perception of audiences.

In terms of cultural experience, innovation should be made to break the single positioning of Ou Opera as "pure stage art". Its cultural connotation and experiential value shall be explored to develop diversified experience models, so that different audiences can find suitable ways to engage with it. For example, immersive Ou Opera experience activities can be launched, allowing audiences to participate in costume wearing, aria learning, excerpt performing and other sessions. Cultural and creative products of Ou Opera can be developed by integrating Ou Opera characters and classic scenes into stationery, accessories and other goods, extending the scenarios of cultural experience. The diversified experience design meets the personalized consumption needs of modern tourists, especially young groups, and makes the inheritance of Ou Opera ICH more close to life and the public. For overseas audiences, appropriate adaptations can be made to Ou Opera repertoires in light of local cultural characteristics, and popular interpretations can be provided to help them understand the plots and cultural connotations. In this way, Ou Opera can serve as an important window for overseas audiences to learn about traditional Chinese culture and appreciate the charm of Ouyue culture. At the same time, auditory elements such as Ou Opera's arias and musical arrangements can enrich overseas audiences' perception of Chinese culture, upgrading their experience from cultural "taste" to cultural "hearing" and making cultural communication more layered and appealing.

3. Current Situation and Dilemmas of the Overseas Dissemination of Wenzhou Ou Opera as an Intangible Cultural Heritage

3.1. Current Situation

In the early stage, the overseas spread of Ou Opera mainly relied on spontaneous folk communication by overseas Chinese nationals of Wenzhou origin. With the advancement of China's national cultural outreach strategy and the development of Wenzhou's cultural and tourism industry, official-led cultural exchange activities have increased markedly. The initiative and systematic planning of Ou Opera's global promotion have been significantly improved, gradually shifting from passive communication to active international outreach. This transformation marks that Ou Opera's overseas dissemination has changed from scattered folk behavior to organized and planned official communication, which greatly improves its international influence and communication efficiency. In 2024, the year marking the 60th anniversary of China-France diplomatic relations and the China-France Year of Culture and Tourism, the Ou Opera Zhang Xie the Top Scholar was invited to the 9th Paris Chinese Opera Festival and performed at the theater of the Musée National des Arts Asiatiques-Guimet in Paris. This marked the first overseas stage debut of Wenzhou Nanxi Opera, which has a history of 900 years. The performance was a full house, and the cast received five curtain calls for their exquisite acting. The play also won the Special Jury Prize of the festival. French audiences praised it as "accessible yet elegant", while overseas Chinese in France felt the warmth of their hometown culture through the familiar local dialect. This successful performance proves that Ou Opera, as an ancient Chinese opera art, has strong artistic appeal and cross-cultural communication potential, and can be recognized and loved by Western audiences. Beyond classic repertoires, the stage design, costumes and props of Ou Opera also attracted great attention from overseas audiences, showcasing the unique aesthetics of Ouyue culture. As a renowned hometown of overseas Chinese across China, Wenzhou has 836,000 overseas Chinese living in 131 countries and regions, plus more than 350 overseas Wenzhou-origin Chinese associations. These overseas Chinese communities serve as a natural communication carrier for Ou Opera going global. Through special performances, cultural salons and other events organized by overseas Chinese groups, Ou Opera has entered overseas Chinese communities. This not only comforts the homesickness of overseas Chinese but also turns them into "messengers" of their hometown culture, facilitating the wide spread of Ou Opera within overseas Chinese circles [4]. The extensive overseas Chinese network of Wenzhou has built a natural bridge for Ou Opera's initial overseas landing, reducing the market entry cost and communication resistance of cultural promotion. Offline, apart from appearances at international drama festivals, regular performance platforms have been established through overseas Chinese associations, along with interactive activities including lectures on Ou Opera art and stage movement experience sessions. Online, its influence has been expanded via in-depth coverage by Chinese-language media. For instance, Europe Times reported

extensively on the successful Paris performance of Zhang Xie the Top Scholar. Fang Rujiang and other prominent Ou Opera artists also gave special lectures at the Europe Times Culture Center. Meanwhile, short videos of Ou Opera excerpts and singing tutorials have been released on overseas social platforms such as TikTok and Facebook, further breaking geographical barriers and attracting more non-Chinese overseas viewers, making Ou Opera an important window for overseas audiences to understand traditional Chinese opera [5]. The combination of offline physical communication and online digital communication has initially formed a multi-channel communication pattern for Ou Opera's overseas dissemination, laying a foundation for its further international development.



Figure 2. Stage still of Ou Opera Gao Ji and Wu Sanchun.

3.2. Dilemmas

The overseas spread and development of Ou Opera are hindered by multiple pressing dilemmas. Foremost among these are inherent cultural disconnects: the use of Wenzhou dialect in its lyrics, which carries unique rhythmic qualities and culturally specific connotations, poses a significant challenge to effective communication with non-local audiences. Visual aspects, including costumes and performance gestures, also risk losing critical context when crossing cultural borders. Moreover, traditional ethical frameworks and historical allusions embedded in the scripts frequently lead to limited comprehension or misinterpretation among overseas spectators [6]. Rooted in disparities between Chinese and foreign language structures, historical narratives, and aesthetic traditions, these cross-cultural barriers represent the most substantial obstacles to Ou Opera's sustained and in-depth international dissemination..

Existing communication channels rely excessively on overseas Wenzhou-origin Chinese associations and are mainly confined within Chinese communities, making

it difficult to reach non-Chinese audiences and thus limiting the scope of dissemination. Apart from activities organized by overseas Chinese groups and performances at international drama festivals, there is a lack of in-depth cooperation with local theaters, cultural institutions, schools and other entities overseas. No diversified and regular communication pathways have been formed, resulting in limited coverage of Ou Opera's global promotion and hindering its wide-ranging spread. The over-reliance on Chinese communities leads to the "cultural circle" phenomenon of Ou Opera's overseas communication, which is not conducive to its true integration into the local cultural market and the realization of large-scale international communication.

Although some Ou Opera practitioners have attempted to build a presence on overseas social platforms such as TikTok and Facebook, most of the content released is merely edited clips of stage performances, lacking systematic planning and targeted design. Content has not been customized to fit the aesthetic preferences and cultural demands of audiences in different cultural regions — for example, content presentation has not been optimized in line with local dramatic aesthetics for European audiences, and shared cultural traits with local societies have not been explored for Southeast Asian audiences. This results in insufficient content appeal, making it difficult to build a stable overseas fan base and greatly compromising communication effectiveness. The lack of refined content operation and targeted communication strategies makes it impossible for Ou Opera's digital communication to form sustained communication power, and it is difficult to transform traffic into loyal audiences and industrial benefits.

4. Innovative Paths for the Overseas Dissemination of Wenzhou Ou Opera as an Intangible Cultural Heritage from the Perspective of Cultural and Tourism Integration

Cultural and tourism integration has broken down the barriers between the "single artistic communication" of Ou Opera and the "pure landscape sightseeing" of tourism, providing a brand-new development idea and practical path for the overseas promotion of Ou Opera as an intangible cultural heritage, and serving as the core support for solving its overseas communication dilemmas and improving communication efficiency. As an innovative development model, cultural and tourism integration endows Ou Opera with more communication scenarios and industrial forms, enabling it to break away from the single stage performance mode and realize the integrated development of "culture + tourism + industry + digital". From this perspective, a collaborative and mutually empowering overseas communication framework can be constructed by focusing on three core areas: content, scenarios and industry.

At the content level, the modern translation of Ou Opera's cultural symbols shall be carried out, transforming core elements such as Wenzhou dialect arias,

traditional costumes and folk allusions into forms easily understood and accepted by overseas audiences. Meanwhile, the cross-cultural reconstruction of opera narratives shall be promoted. On the basis of retaining core cultural connotations, plot rhythm shall be optimized and cultural background interpretations supplemented to adapt to the cultural contexts of different overseas regions. Content innovation is the core of Ou Opera's overseas dissemination, which directly determines whether it can break through cross-cultural barriers and win the recognition of overseas audiences.

When it comes to the scenario dimension, deeper alignment between online and offline experiences is needed to transcend geographic limits. With this approach, international audiences can connect with Ou Opera's appeal both through in-person cultural tourism activities and easily accessible digital resources. This kind of scenario-based expansion helps cultural communication move beyond traditional theater spaces, weaving Ou Opera into different layers of tourism and everyday experiences.

At the industry level, the hierarchical development of cultural and creative products shall be promoted to meet the needs of different audiences. In the meantime, coordinated cooperation in cross-border industrial chains shall be enhanced by linking overseas cultural and tourism institutions, overseas Chinese associations, cultural and creative enterprises and other entities, so as to drive the transformation of Ou Opera from "cultural export" to "industrial co-construction". While realizing cultural communication, its overseas industrial value shall be elevated, further strengthening the sustainability and influence of the overseas promotion of Ou Opera as an intangible cultural heritage. Industrial collaboration provides economic support for the sustainable development of Ou Opera's overseas dissemination, realizing the virtuous cycle of cultural communication and industrial benefits.

4.1. Promote the International Translation of Cultural Symbols and the Cross-Cultural Reconstruction of Opera Narratives

If Ou Opera is to reach a truly global audience, it cannot remain confined to its role as a local opera; it must become a set of stories and values that people everywhere can connect with. This calls for changes in how its cultural symbols are communicated, how its stories are told, and how it is visually presented to the world. Taking visual elements like masks, costumes, and props as a starting point, designers can simplify and rework them using familiar, cross-cultural visual languages. In this way, the distinct art and culture of Ou Opera can be distilled and reimagined into a range of cultural and creative products [7]. Throughout this process, the translation of symbols must uphold a careful balance: preserving the core cultural identity of Ou Opera while adapting to the visual tastes and habits of audiences from different backgrounds.

Many scholars have pointed out that building a visual symbol database for intangible cultural heritage requires a balance between cultural authenticity and communication adaptability. Meanwhile, its classification and annotation system will directly influence how well cross-cultural communication works. A complete and scientific visual symbol database provides fundamental support for the standardized and modular design of Ou Opera cultural and creative products, which helps improve both the efficiency and quality of design transformation.

In the meantime, it is necessary to investigate and sort out the cultural cognitive backgrounds, aesthetic preferences and visual reception rules of audiences in different overseas regions. Given the risk of cultural misunderstanding in cross-cultural communication, preliminary research, judgment and classified annotation for the international translation of various visual symbols should be carried out, so as to finally construct an Ou Opera visual symbol system that includes cultural authenticity, visual recognizability and overseas adaptability. In the field of cross-cultural communication, the international translation of visual symbols must be based on an accurate grasp of the aesthetic rules of target audiences, so as to avoid the loss or misinterpretation of cultural connotations. Targeted audience research is the premise of effective cross-cultural communication, which can make the symbol translation and narrative reconstruction of Ou Opera more accurate and targeted.

The visual symbol resources stored in the database need to undergo standardized processing and modular decomposition. In this way, these resources can serve as a reusable and expandable core material library for designing cultural and creative products aimed at promoting Wenzhou's intangible cultural heritage overseas, while laying a firm foundation for the cultural core and visual communication in future design practices. Backed by a sound and complete visual symbol database of Ou Opera, researchers and designers can systematically carry out innovative design on Ou Opera facial masks and applied transformation of traditional patterns. While maintaining cultural authenticity, the classic Ou Opera facial mask representing Guan Yu's loyalty and righteousness can be turned into a visually appealing and communicable graphic form. This design approach fits the visual reading habits of overseas audiences, delivers the cultural meaning of Ou Opera facial masks precisely, and satisfies the visual demands of multiple scenarios including overseas cultural and creative development, cultural exhibitions, and new media communication [8].

Taking Ou Opera as a key entry point, it is possible to link up other forms of Wenzhou's intangible cultural heritage, so as to create synergy for the overseas promotion of local ICH. Such integration helps raise the international visibility of Wenzhou's cultural heritage, broaden its audience base, and advance cross-cultural communication from the level of visual symbols to deeper cultural identity. The joint development of diverse ICH items can generate a stronger cluster effect for Wenzhou's culture going global, thus lifting the overall international influence of Ouyue culture.

4.2. Construct a Dual-Track Integrated Communication Network of

Offline Experience + Digital Communication

To establish overseas multi-dimensional integrated offline experience stations to consolidate the physical foundation for the dissemination of intangible cultural heritage. In accordance with the service logic of interaction, connection and action of the SICAS model, we prioritize the scene adaptability and user experience of Wenzhou's intangible cultural heritage going global. In important venues such as overseas Chinese communities, cultural institutions, tourist attractions and international exhibitions, we will arrange Ou Opera intangible cultural heritage dissemination stations in an organized manner, and build an offline experience network covering diverse scenarios. The SICAS model provides a theoretical basis for the user-centered communication network construction, making the offline experience stations more in line with the behavioral habits and experience needs of overseas audiences.

Drawing on the practical experience of multisensory interaction and cultural immersion from Wenzhou Museum, each outreach station will create modular and lightweight experience scenes. The modular design of intangible cultural heritage communication scenes helps reduce implementation costs and improve cross-regional replicability [9]. We will launch 15 - 20-minute short opera flash shows and landscape-based immersive mini-performances at scenic spots and historical blocks. Using an innovative "ancient - modern dialogue" format, these performances effectively break through the limitations of traditional theater spaces. Lightweight, scene-based performances fit better into the fast-paced rhythm of tourism experiences. They can quickly capture visitors' attention and efficiently convey the unique charm of Ou Opera in a short time.

We will invite Ou Opera inheritors, young actors and others to provide on-site guidance, demonstration performances and real-time interaction. Through close-range explanations and immediate communication, users can better understand intangible cultural heritage skills and narrow the distance with them. At the same time, we will embed digital connection points: set up intelligent QR code interaction stations in the experience area, where users can scan the code to obtain bilingual electronic programs, plot analysis, actor backgrounds and other information, and immediately receive offline cultural and creative consumption coupons or participate in lucky draw activities, thus realizing the transformation from experience to consumption. The integration of digital technology into offline experience realizes the seamless connection between cultural experience and commercial consumption, enhancing the industrial conversion efficiency of communication effects.

Digital technology can be used to build a cross-platform digital outreach matrix, realizing the mutual enhancement of online user attraction and cultural communication. Based on digital tools, an online communication system can be established for the overseas promotion of Wenzhou's intangible cultural heritage.

Following the perception – interaction – sharing logic of the SICAS model, this digital communication matrix can be designed to be engaging, professional, and suitable for cross-cultural contexts. Digital empowerment helps break the time and space constraints of traditional communication, allowing Ou Opera to achieve full-scale and round-the-clock overseas dissemination.

Drawing on the digital exhibition and social interaction design of the Wenzhou Museum App, we plan to develop an AR interactive application centered on Ou Opera facial masks. The app will be equipped with personalized filters and a virtual costume try-on function, enabling users to generate and share their own opera-style images. In addition, brief introductions to Ou Opera history and announcements of offline events will be built into the app, so that cultural communication and user interaction can be naturally integrated. The use of AR technology in intangible cultural heritage communication helps break limitations of time and space and strengthens the immersive quality of cultural experience. Such immersive digital forms enhance the fun and participation of cultural communication, making them especially attractive to young audiences overseas.

Launch a global challenge themed "My Ou Opera Facial Mask" on overseas social media platforms such as TikTok and Instagram. Increase influence through approaches including hashtag aggregation, internet celebrity collaboration, and cross-cultural content co-creation, encourage users to spread it independently, and thus form a joint communication force of "user-generated content combined with official guidance". Construct a hierarchical online content supply system: launch an Ou Opera micro-class on YouTube to systematically explain professional knowledge such as singing skills, stage movements, and facial mask culture, so as to meet the needs of in-depth cultural enthusiasts. Launch short video collections that combine pop music and Ou Opera elements on TikTok, using lightweight and youthful expressions to reach overseas young groups. Meanwhile, cooperate with global streaming platforms such as Netflix to release Ou Opera-themed documentaries or adapted drama works, deeply explore the universal human themes such as love and justice contained in classic plays like *The Broken Bridge*, and greatly enhance cross-cultural empathy. Hierarchical content supply meets the needs of different audience groups, realizing precise communication and full coverage of overseas audiences.

In addition, we need to build a complete online-offline closed loop. Digital platforms can be used to support offline activity reservations, online ticket purchases, virtual exhibitions, and behind-the-scenes live broadcasts, so as to keep audiences looking forward to related events. After each activity, highlight videos and online course links can be sent through online communities. We can also hold polls for favorite Ou Opera clips and collect feedback from the audience, which will further encourage users to share and promote the content.

This creates a spiraling, self-improving mechanism: online traffic generation, offline

experience, online feedback, and continuous content iteration. Digital outreach thus becomes more than a communication tool—it acts as a key bridge linking virtual and real spaces, helping to stabilize core audiences and achieve effective user retention and lifecycle management. Building an online-offline closed loop for intangible cultural heritage communication significantly strengthens the global influence and long-term sustainability of Ou Opera's overseas promotion. This progressive mechanism supports the dynamic optimization of communication strategies and content, helping maintain lasting vitality in international promotion.

4.3. Promote the Hierarchical Development of Cultural and Creative Products and the Coordination of Cross-Border Industrial Chains

The linkage mechanism of the Ou Opera visual symbol database can provide strong support for design transformation in the development of cultural and creative products. The linkage mechanism realizes the efficient connection between cultural resources and design practice, which is an important guarantee for the innovative development of Ou Opera cultural and creative products.

Meanwhile, high-end consumers show a strong preference for delicate craft patterns such as panjin embroidery and cloud motifs. These classic elements are widely used in home textiles, fashion accessories and other high-end products. With upgraded materials and more refined craftsmanship, these cultural products achieve higher artistic value and greater collection potential. Such tiered product development effectively satisfies diverse consumer demands across different market segments. It also helps expand the market reach and profit margin of Ou Opera-themed cultural and creative goods.

Establish a sales network and build an online/offline collaborative system. Ou Opera cultural and creative products enter the market through the business network of overseas Chinese compatriots. In the initial stage, display points are set up in convenience stores and hometown associations where overseas Chinese gather, and initial promotion is achieved through community cultural resonance. Subsequently, the sales scope is extended to overseas tourist attractions and public areas such as museum stores, with the addition of interactive activities including facial mask painting and opera costume try-on. For online channels, flagship stores are opened on platforms such as Amazon and Etsy. Precise marketing is carried out through channels like overseas Chinese community WeChat groups, triggering viral communication. The online-offline collaborative sales system makes the market layout of Ou Opera cultural and creative products more comprehensive and three-dimensional, improving the market penetration rate.

Establish an industrial ecosystem to promote the two-way flow of cultural experiences. This flow includes both the introduction of external elements and the export of internal achievements, forming an interactive cycle. The two-way flow of cultural experiences breaks the one-way cultural output model, realizing mutual

learning and common development between Chinese and foreign cultures. Wenzhou has integrated various resources such as the Ou Opera Museum, ancient opera stages and inheritors' studios to create an intangible cultural heritage-themed study tour route featuring observation, performances, teaching and hands-on practice. By cooperating with overseas Chinese business organizations and travel agencies at home and abroad, it launches in-depth study tour products for overseas opera fans and scholars. Through on-site experiences and cross-border sharing, visitors form an interactive chain of experiential communication, which continuously attracts external attention and encourages repeat participation.

In this way, the originally single model of cultural export has shifted to a sustainable development path where cultural exchanges and industrial collaboration reinforce each other. The sustainable development path driven by cultural exchanges and industrial collaboration ensures the long-term and stable development of Ou Opera's overseas dissemination.

Against the backdrop of in-depth integration of culture and tourism, the overseas promotion of Wenzhou Ou Opera, a national intangible cultural heritage project, focuses on establishing a "three-in-one" innovative path model, which consists of cultural core translation, communication scenario expansion, and industrial ecosystem co-construction. Firstly, with the support of the established Ou Opera visual symbol database, cultural barriers are eliminated through the international translation of cultural symbols and the cross-cultural reconstruction of opera narratives, laying a solid foundation for subsequent communication. This process involves transforming the unique cultural connotations and artistic characteristics of Ou Opera into forms that are easy for overseas audiences to understand and accept, ensuring that the core cultural value is not lost. Secondly, drawing on the SICAS model and the practical experience of Wenzhou Museum, a dual-track communication network is established, including multi-dimensional offline experience stations and cross-platform online digital matrices. This network realizes closed-loop operation from virtual traffic attraction to physical transformation, allowing overseas audiences to experience the artistic charm of Ou Opera up close through offline experiences and access relevant content conveniently through online platforms, breaking the geographical limitations of cultural communication. Finally, Wenzhou's unique business genes are integrated into the entire process of overseas promotion. Cultural and creative products are developed in layers according to the needs of different audiences, and the coordinated development of cross-border industrial chains is promoted. A channel layout combining offline circle penetration and online global reach is established, coupled with the cultural experience chain of "introduction - in-depth experience - outward communication", realizing the upgrade from a single cultural export model to cross-border industrial co-construction.

In this context of cultural and tourism integration, the innovative path for the

overseas dissemination of Wenzhou Ou Opera' s intangible cultural heritage is shown in the figure below:



Figure 3. Innovative Path System for the Overseas Dissemination of Wenzhou Ou Opera ICH from the Perspective of Cultural and Tourism Integration

5. Conclusion

This study centers on the key question of how Wenzhou Ou Opera conveys Ouyue culture in the process of going global. It argues that we must break through the traditional, single model of cultural communication and build an innovative path that integrates cultural symbol translation, scenario integration, and industrial coordination. Based on systematic analysis, this paper clarifies the internal logic between cultural-tourism integration and the overseas communication of Ou Opera, and establishes a complete innovative system covering content, scenarios, and

industries. To advance the international development of Ou Opera, cross-cultural strategies such as cultural symbol translation and narrative reconstruction are needed to achieve effective content connection. Meanwhile, it is critical to connect cross-border industrial chains and form a two-way cultural cycle that combines external introduction and external communication.

This two-way cycle not only facilitates the global spread of Ouyue culture but also absorbs outstanding foreign cultural elements to enrich the connotation of Ou Opera itself. The framework for the overseas communication of Ou Opera as intangible cultural heritage proposed in this paper offers a valuable reference for the international promotion of other local opera forms in China.

In future research, more attention can be paid to the refined operation of digital communication and the customized design of cross-cultural products for Ou Opera. These efforts will help continuously improve the communication effect of Ou Opera and further support the international spread of China's excellent traditional culture.

Acknowledgements

2025 Zhejiang Provincial Chinese Vocational Education Scientific Research Project (ZJCV2025A01)

References

- [1] Zhang, L., & Han, S. S. (2026). Making a great article on the in-depth integration of culture and tourism. *Yili Daily*, 15(003).
- [2] Zhao, J. X. (2025). Practical exploration of the creative transformation and innovative development of traditional opera—Taking the overseas performance of Ou Opera Zhang Xie the Top Scholar as an example. *Journal of China National Academy of Chinese Theatre Arts*, 46(1), 56-63.
- [3] Huang, M. H. (2022). Channel innovation of overseas dissemination of local intangible cultural heritage under the background of cultural and tourism integration. *International Communications*, 9, 78-80.
- [4] Wu, Z. J., & Zhang, H. (2022). Cultural compensation and cross-cultural empathy construction in opera translation. *Chinese Translators Journal*, 43(2), 108-115.
- [5] Chen, J. (2023). Communication bottlenecks and breakthrough paths for local opera ICH going global. *News Lover*, 8, 76-79.
- [6] Liu, Y. X. (2023). Media evolution and value review of online opera performances. *Modern Communication (Journal of Communication University of China)*, 45(8), 105-112.
- [7] Chen, L. Q. (2024). Research on commercial development of ICH IP and integrated development of culture and tourism. *Guangxi Ethnic Studies*, 45(2), 142-149.
- [8] Li, L. J. (2022). Research on the integrated development mode of local opera and culture-tourism—Taking multiple operas as examples. *Art of Chinese Opera*, 43(3), 124-130.
- [9] Wu, N., & Lei, X. Y. (2025). Research on the development of parametric intelligent manufacturing ICH bamboo weaving products based on cultural translation. *Packaging Engineering*, 46(10), 484-490.