

## **Research on Digitization of Folk Belief Inheritance in Southern Fujian China**

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**Abstract:** Southern Fujian folk belief, also known as Minnan folk belief, is a significant aspect of life in the Minnan region of southern Fujian, China. This folk belief system has the power to guide moral behavior and foster unity within the community. AS an intangible cultural heritage, it preserves precious Chinese traditional culture. However, the inheritance of this heritage is at risk due to its traditional, largely oral transmission. Consequently, this paper explores the digitization of folk belief inheritance in Southern Fujian, with a focus on the digital preservation of Zhangzhou's folk culture. This study discusses the significance and effectiveness of digitization in safeguarding and transmitting folk belief culture. A multi-dimensional, interdisciplinary, and multi-platform digital approach is proposed to enhance the preservation and transmission of folk beliefs in southern Fujian.

**Keywords:** Minnan Folk Beliefs; Inheritance; Digitization; Intangible Cultural Heritage

### **1. Introduction**

Folk beliefs are inseparable in people's life in China, most of which are rooted in the rural villages, towns or local culture areas. The objects of belief, sacrificial activities and worship behaviors are closely related to the local cultural traditions, social customs, folk ceremonies, especially the daily life of ordinary people. The folk belief is a kind of primitive cultural phenomenon. It is both traditional and modern, folkloric and religious, utilitarian and moral, private and public, native and overseas, national and "international," and the like [1]. Folk beliefs in Southern Fujian China is also called Minnan folk beliefs. Minnan refers to the southern parts of Fujian Province, including Zhangzhou, Xiamen, Quanzhou and their areas. Folk beliefs in southern Fujian, enjoy great

popularity. For most of the Minnan people, Minnan folk beliefs are indispensable in their daily life. It is said that if you wake Minnan people up at three or four o'clock in the early morning, they will be inclined to be very mad and upset. However, if it is for folk beliefs ceremonies or activities of folk beliefs, they will immediately get up and make everything ready as early as possible.

As an important branch of Chinese culture, Minnan folk beliefs have existed for thousands of years. Since ancient times, folk beliefs in southern Fujian have been particularly developed, with temples and palaces emerging one after another, and hundreds of deities and various folk belief activities form the basic contents of folk beliefs in southern Fujian [2]. There are a number of temples in southern Fujian. Every village has a temple and every family has a Buddhist shrine. On average, there is a palace or temple within one square kilometer. Most of the deities were created by the Minnan people since the Tang and Song Dynasties [3]. These beliefs have been integrated into people's daily life. The thoughts and morals advocated in the beliefs are the excellent traditional virtues of the Chinese nation, which have a positive impact on the establishment of positive life values and the construction of a harmonious society. Minnan folk beliefs are all-encompassing, including deities of heaven and earth, army, relatives and teachers, mainly hoping to eliminate troubles in life with their help. Taoism's respect for life and focus of immortality, Confucianism's respect for heaven and ancestors, and Buddhism's karma are all included in the folk beliefs. Among the deities of folk belief, those of Taoism, Confucianism and Buddhism have the most extensive influence on people. The worship, gratitude and remembrance of the deities constitute an indispensable part of the folk beliefs, which are closely related to the traditional culture and people's life.

Taoism, as a native religion in China, takes “Tao” as the highest belief, stresses “Taoism and Nature”, and advocates the principle of pure nature. The ancient system of Taoist thought is one of the sources of Chinese culture. Taoism is closely related to traditional Chinese folk activities and customs of daily life [4]. According to the habits of common people’s daily life and religious belief, Taoism takes an indispensable part in people’s life. Arguably, Taoism greatly influences the ideals and lives of the average Chinese. In many Chinese folk customs, most of them belong to Taoism, which shows that Taoist belief is deeply imprinted in the traditional folk customs. Taoism is a typical polytheistic religion. In the folk beliefs of Fujian, the common Taoist deities worshipped by people are: the very high lord of Tai Shang Lao Jun, the Jade Emperor Yu Huang Da Di, The Three Divine Officials San Guan Da Di and so forth. As the founder of Taoism, Lao Tzu's Tao Te Ching reflects the world outlook and outlook on life of the ancients. The Taoism rules he created: worship the gods, respect the ancestors, love the motherland and protect the nation, have influenced generations of Chinese people and have a profound impact on China and even the whole world [5].

Confucianism, with Confucian ideology as the highest belief and humanity as its central thought, embodies the spirit of benevolence and benevolent government. Confucianism attaches great importance to “humanity” and hopes to promote “love and respect”. The Middle Way of Confucianism emphasizes people-oriented philosophy and takes human nature as the main body. As an academic school founded by Confucius, Confucianism was developed by Mencius and collected by Xunzi. It has continued to be respected by scholars of all ages and still has certain vitality. Confucianism has a deep influence on Chinese culture. For thousands of years, the Four Books and Five Classics were taught by generations of Chinese people. The thoughts of responsibility, loyalty and filial piety (benevolence, righteousness, propriety, wisdom, and faith), forgiveness, and ethics (self-cultivation, family harmony, state governance, and world peace) in Chinese genes are all the results of Confucianism [6]. The Analects of Confucius, compiled by his disciples, records the remarks and thoughts of Confucius and his disciples. It is also a classic of Confucianism and a treasure of Chinese

culture. Confucianism spreads all over the world, and the sages of Confucianism are often worshiped because of their protection and contribution to the people and the society.

Buddhism, introduced into China during the Han Dynasty, was founded by Siddhartha Gautama of ancient India, who was later revered as “Buddha” or “Sakyamuni”. The meaning of Tathagata refers to the person who comes from the place of the truth and spreads the truth. Buddhism emphasizes the cause and effect of good and evil, and teaches people to do good deeds to become true, good and beautiful. After more than two thousand years, Buddhism is loved and spread by people. In the culture of Fujian provinces, the main Buddhist gods worshipped by the people are: Sakyamuni, Avalokiteshvara, Maitreya and so on.

In the history of Chinese culture, the development and spread of Taoism, Confucianism and Buddhism have exerted a profound influence on people's life and thoughts, especially in the places with strong folk belief atmosphere in southern Fujian, where people have protected and inherited them in various ways. The influence of this inheritance is also reflected in people's behavior [7]. For example, People from Minnan district tend to have a mild temperament, and the cohesion of the community is strengthened because of the beliefs. In addition to the traditional temple worship activities, folk beliefs in southern Fujian have been passed down in various forms like “Fen Ling” (Fen Ling, a kind of spreading of the spirits, is to take some of the incense from the ancestral temple to another place, and then set up another temple and construct a resembling statue to worship the deity.) and “Jin Xiang” (Jin Xiang is a kind of folk activity to return to the ancestral temple from the new temple to worship the deity, praying for the connection of the incense between ancestral temple and the branch temple.) [3] as well as the intangible cultural heritage like She Xi, village opera, a kind of local opera performed in the village singing in local language or dialect, Gezai Opera, and Xiang Qu Shuo Chang, a kind of Qu art, popular in the south coastal areas of Fujian province, singing with the music of Gezai Opera. However, in the past, people's awareness of protection was not enough, most intangible cultural heritage was passed on verbally, through words and deeds, and lacks effective

record and inheritance, many traditional cultures are in danger of distinction and the problem of inheritance and innovation is relatively serious. Thus, how to carry on the effective inheritance of the folk beliefs is particularly important.

## **2. Digitization of the Intangible Cultural Heritage**

In October 2003, the Convention for the Safeguarding of Intangible Cultural Heritage was adopted at the 32nd Session of the UNESCO General Assembly. According to UNESCO, intangible cultural heritage refers to the various social practices, conceptual expressions, forms of expression, knowledge, skills, and related tools, objects, artifacts and cultural sites that communities, groups and sometimes individuals regard as part of their cultural heritage. This intangible cultural heritage is passed on from generation to generation and is constantly recreated as communities and groups adapt to their surroundings and interact with nature and history, providing a sense of identity and continuity for these communities and groups, thereby enhancing respect for cultural diversity and human creativity. In this Convention, only considered are those intangible cultural heritage that are consistent with existing international human rights documents, the need for mutual respect among communities, groups and individuals, and the need for sustainable development. The Convention aims to protect traditional folk cultures in all their forms [8], including folk beliefs which are important part of the folk cultures. These cultures are created from life and are constantly being innovated, providing a collective sense of identity that is passed down from generation to generation.

The transmission and inheritance of intangible cultural heritage is influenced and restricted by many aspects, and is closely related to our living environments, inheritors, audiences as well as time and space. There are several ways of protecting the intangible cultural heritage, among which document compilation, image recording and digital protection are the most popular. Document compilation and image recording are the collection of objects, using words, sounds and pictures, video and other records, to put them on display. Although these methods preserve the information of intangible cultural heritage, they are difficult for the

general public to access. At the same time, this kind of simple data recording is not attractive, resulting in slow transmission and poor inheritance among people [9]. It is restricted to the academic research and cannot be wildly and effectively passed on by people. In the environment of new media, the inheritance subject of intangible cultural heritage has undergone great changes. The inheritance of intangible cultural heritage is no longer restricted by regions, as all people are potential inheritors of intangible cultural heritage. In addition, the communication channels of intangible cultural heritage have also undergone significant changes. The transmission of intangible cultural heritage is no longer limited by the traditional means, but presented to the world in a broader and more comprehensive way. Because of the diversity of communication channels and the fact that everyone can become a personal media, the communication form of intangible cultural heritage has changed greatly. The inheritance of intangible cultural heritage has become more innovative and creative, constructing a new connotation of multicultural integration [10].

With the increasing attention of the world and the country to the intangible cultural heritage in recent years, the local government and people have consciously taken some measures to protect the intangible cultural heritage, among which the digital way has become a new way to record, protect and inherit the intangible cultural heritage and protect the admirable Chinese traditional culture.

The digitalization of intangible cultural heritage is to use digital collection, digital storage, processing, digital display, digital transmission technology to transform, reproduce and recover intangible cultural heritage into digital forms so that it can be renewed and interpreted in a new perspective to be shared and saved. With the rapid development of modern electronic technology and network, it is particularly important to use digital technology to collect, preserve, display and spread intangible cultural heritage to achieve the purpose of effective inheritance. By harnessing the power of digitization, we can ensure the preservation, promotion, and transmission of intangible cultural heritage, fostering cultural diversity, intercultural dialogue, and the sustainable development of communities worldwide.

### **3. The Importance of Digitization for Folk Beliefs**

In the Convention for the Safeguarding of Intangible Cultural Heritage by UNESCO, folk beliefs are at the core of the five items to be protected. As a spiritual heritage, intangible cultural heritage and folk life are closely related. The cultural connotation of performing arts is mostly connected with folk beliefs, and the core concepts of festival, folk etiquette, sacrificial ceremony and temple fair culture all belong to folk beliefs [11]. Therefore, it is vitally important to protect the folk beliefs so as to protect the intangible cultural heritage in an effective way so that they can be better inherited. It is arguable that digital preservation is the best choice nowadays.

#### **3.1 Digitization can Effectively Record the Authenticity of Folk Beliefs**

Digitization adopts photography equipment to record and capture folk beliefs, forming strong and specific visual images, coupled with the catchy singing to make the images and cultures more vivid and intuitive. Compared to the previous simple images, voice and video recording, digitalization can help people understand the cultural charm of the folk beliefs better. Even people from different districts and regions can also feel the charm and connotation of this culture and language, which is an important step for its further protection, inheritance and promotion.

#### **3.2 Digitization can Effectively Help the Widespread of Folk Beliefs**

In the modern society, the use of digital image can not only effectively protect the traditional intangible cultural heritage, but also spread and promote this culture more efficiently. With the development of science and technology, the culture recorded by the digital image can be widely and effectively transmitted through the digital forms like television, movies, websites, Youku, Y-Tube, Facebook, WeChat, Tik Tok, etc. Therefore, the communication form of folk traditional culture has also undergone revolutionary changes, showing a promising visual trend, and the traditional intangible cultural heritage can go out of the regional restrictions to a broader space.

#### **3.3 Digitalization can Help Traditional Chinese Culture to pass on from Generation**

#### **to Generation**

Digitalization offers tremendous potential for the preservation, transmission, and revitalization of traditional Chinese culture. By leveraging digital technologies and platforms, we can ensure the continuity of traditional practices, enhance cultural appreciation and understanding, and enable future generations to connect with and embrace the richness of traditional Chinese culture. Through the recording and transmission of cultural images, people can feel and understand this precious traditional intangible cultural heritage more intuitively. Thus, digitalized culture can be well preserved and spread, allowing generations to review history and culture. Different from the traditional records of pictures, sounds and videos, which are easily faded, lost and destroyed, the development of modern network information technology can better organize and record the information of cultural heritage, and thus preserve this precious heritage from generation to generation.

### **4. The Digital Inheritance of Zhangzhou Folk Beliefs-a Case Study of Minnan Folk Beliefs**

In Minnan districts, many deities can often be seen worshiped in one temple, which reflects not only the diversity of Minnan folk beliefs but also the inclusiveness of beliefs. However, there are differences in the status and division of labor of gods in different temples. The main god is worshiped in the center and is the core figure of the whole temple, while other gods assist the main god to manage the whole temple. According to the survey of 11 cities, counties and districts in Zhangzhou by the end of 2005, there were 4,000 temples measuring more than 10 square meters with more than 500 principal deities. Zhangzhou has almost the largest number of temples and deities in China. Among them, there were 2,314 temples with principal deities and the top 10 principal deities worshiped by people, being Life Protection Emperor Bao Sheng Da Di, Bodhisattva, the Supreme Deity of Taoism the Jade Emperor, Emperor Xuan Tian, Shakyamuni, Emperor Chen Yuanguang, Emperor Guan Di, Matsu Lin Moniang, Earth God Tu Di Gong and Emperor Wang Gong. In addition to about 50 national deities or deities from other regions, the vast majority of them are local deities, like Chen Yuanguang, Yang Yizhong, Zhu Xi, Jiang Liang, Huang Daozhou, Zheng Chenggong, and

so forth [12]. Most of the main deities belong to the three religions of Taoism, Confucianism and Buddhism, among which there are some real heroes, such as Chen Yuanguang and Zheng Chenggong, and the like. The outstanding traditional cultural virtues of "truth, kindness and beauty" reflected in them have a positive role in shaping ordinary people's behaviors, values and world view. The main god culture occupies a dominant position in Zhangzhou folk belief. The record and study of Zhangzhou main god culture is of great significance to the inheritance of Minnan folk beliefs, and the significance of folk inheritance cannot be ignored.

In Zhangzhou, there are some folk lovers who make great efforts to preserve folk belief culture in different ways. Among all the preservations, the digital albums "Worship of Deities of Taoism, Confucianism and Buddhism" are precious treasures for us to study the inheritance of folk beliefs. The producer and his teammates spent more than a decade to collect first-hand materials. They visit the local temples, do a lot of research and investigations about the deities in the temple and compile lyrics to tell the stories of the deities, then ask the local folk lovers and folk artists to sing in Xiang Qu Opera Singing in Minnan dialect. They also shot videos of local art performance, folk ceremonies, folk festivals, temple fair activities, and the like. To give people a more vivid impression and understanding of the deities, folk beliefs and cultures. The digital albums mainly study the 42 principal deities of Taoism, Confucianism and Buddhism worshiped in the temples in Zhangzhou. It is divided into three parts and four albums respectively introduce the 42 principal deities of Taoism, Confucianism and Buddhism, and expounds the life stories of the principal deities and the excellent traditional Chinese virtues of "truth, goodness and beauty" conveyed inside.

The first album and the second album are mainly about the main deities of Taoism. The first album worships Laozi, the God of the Jade Emperor, the Lord of Three Officials, the God of Xuantian, the Prince, the Eight Immortals, the Lord of Guan Sheng, Zhang Fei, Hua Tuo, the Earth God of Jiulongling, the Earth God, and the Kitchen Lord in the way of Xiang Qu Opera Singing. The second album worship Wang Ye Gong, Shui Xian Zun Wang, Immortal Xian Zu, Wang Gong, Marshal Ye,

Chen Yuanguang, Ma Gong Ye, Wei Taima, Bao Gong, Bao Sheng Emperor, Mazu and Zheng Huchen in the way of Xiang Qu Opera Singing. These Taoist gods are the embodiment of folk justice and kindness. They do justice for heaven, do good deeds and accumulate virtue, protect the life and peace of the people, win the love of the people with their practical actions, and pass on their virtues from generation to generation through the worship of the people.

The third album is mainly about the main deities of Buddhism. It worships Confucious, Zhu Xi, Huang Han, Zheng Chenggong, Cai Xin, Jiang Liang, Lin Yutang and Mu Guiyin in the way of Xiang Qu Opera Singing. These Confucian deity heroes promote learning and education, cultivate talents and morality, help improve society and benefit all people. The Confucian spirit of "loyalty, filial love, propriety and shame" has been worshiped and spread for generations.

The fourth album is mainly about the main gods of Buddhism. It worships Shakyamuni, Avalokitesvara, Maitreya, the King of Dizang, Jia Lan, Ji Gong, Master of San Ping, Master Hong Yi and Shi Miaozi in the way of Xiang Qu Opera Singing. As is sung in the opening part of Buddhist verse Kai Jing Jie, the four verses recited before Buddhist chanting, "The Way of Buddhism is supreme, deep and subtle. People have to suffer a lot to learn the way. I am blessed by what I have seen and heard. I wish to understand the true righteousness of the Tathagata." The main god of Buddhism is the embodiment of folk compassion. They save the sufferings, punish evil and promote goodness, truth, goodness and beauty and are loved and respected by people.

The 42 deities worshiped in the digital albums "Worship of Deities of Taoism, Confucianism and Buddhism" are not only the symbols of Zhangzhou folk beliefs but also a bridge connecting the Minnan folk beliefs and cultural exchanges in southern Fujian. They are the excavation, retention, protection and inheritance of the intangible cultural heritage of Fujian, which are loved and praised by the local people. The four digital albums of "Worship of Deities of Taoism, Confucianism and Buddhism" are widely loved by the local people. They have been collected by many temples and institutions and cherished by the lovers of Fujian studies and culture. Zhangzhou Museum, Zhangzhou Local Chronicles Compilation Committee,

Zhangzhou Library and Zhangzhou Straits Literature and History Archive of the CPPCC, Library of Xiamen University Tan Kah Kee College save a copy of the four digital albums for the reference of academic research in southern Fujian and the preservation and inheritance of intangible cultural heritage.

The sharing of the albums in Youku network also provides more folk beliefs and fans of southern Fujian culture with high-quality resources, so that the precious cultural heritage of folk beliefs in southern Fujian can continue to be passed on without the limitation of time and space. It helps bridge geographical boundaries, reach wider audiences, and ensures the continuity of this precious cultural heritage for future generations.

In addition, a famous poet who is in fond of folk beliefs wrote a poem to appreciate the production of the albums, hoping to carry forward this spirit and the excellent cultural traditions of Min culture, as well as the excellent qualities of truth, goodness and beauty advocated in the deities. The combination of poetry and the appreciation of folk beliefs adds a unique and artistic dimension to the efforts of preserving and promoting Minnan culture's excellent cultural traditions. It not only captures the imagination but also engages emotions and intellect, creating a deeper connection between individuals and the cultural heritage they belong to.

### **5. Significance of the Digitalization of Zhangzhou Folk Inheritance**

The digital materials of the Zhangzhou main deity culture folk heritage work "Worship of Deities of Taoism, Confucianism and Buddhism" have the root source from the local areas. The compilation and production of this digital album lasted for more than a decade and was greatly supported by a lot of folk culture lovers and art lovers. The digital production in the form of Xiang Qu Opera Singing made traditional Chinese culture of "truth, goodness and beauty" widely accepted by Minnan people from southern Fujian. By learning the essence of the three beliefs of Taoism, Confucianism and Buddhism to further promote Chinese culture, this folk heritage work is of great significance for the inheritance of Minnan Folk Beliefs.

#### **5.1 Folk Beliefs have Greatly Influenced**

#### **People's Thinking and Life**

Zhangzhou folk beliefs are all-encompassing. As long as they have excellent moral character and can protect people and the country, they will be worshipped as deities by the people, which reflects the strong inclusiveness of Zhangzhou folk beliefs. Among the folk beliefs, Taoism, Confucianism and Buddhism have a profound influence on the people. "Worship of Deities of Taoism, Confucianism and Buddhism" takes this as the source of creation. The views advocated by the gods of the three religions of Taoism, Confucianism and Buddhism are deeply implanted in the hearts of Zhangzhou people and reflected in daily life and folk faith activities, teaching people to be a true, good and beautiful person [13].

#### **5.2 Folk Beliefs have Greatly Influenced the Spread of Local Dialect**

Minnan dialect is described as the living fossil of ancient Chinese by language scholars at home and abroad. It plays a pivotal role in the daily life and communication of Minnan people [14]. However, with the popularization of Mandarin and English and the inflow of a large number of migrants, the application of Minnan dialect in southern Fujian has been greatly affected. Although many experts and scholars have called for the protection of the local language, and many programs and local traditional operas still performed in Minnan dialect, the loss Minnan dialect in the young generations is still very serious. For this reason, the protection of the language and the promotion and development of the Minnan culture are rather urgent. In order to further protect the ancient language and Minnan culture, the digital album "Worship of Deities of Taoism, Confucianism and Buddhism" adopts Minnan dialect to explain and sing, which makes a positive contribution to the protection, inheritance and promotion of Minnan dialect, the ancient Chinese language heritage.

#### **5.3 Folk Beliefs have Greatly Influenced the Popularity of Xiang Qu Opera Singing**

Xiang Qu Opera Singing, a kind of local opera singing in Minnan dialect, is very popular in the coastal areas of southern Fujian. It widely absorbs the essence of local popular song Jin Ge (an important form of narrative singing in the Minnan Plain region, also know as "Qishi Diao", literally Beggars' Singing Tone and was

officially named Jin Ge in 1953), Nan Ci (a form of narrative singing, belongs to the category of Qu Pai, and is a branch of Ci Hua, a kind of narrative songs, one of the folk storytelling and singing styles in the Minnan region), Chao Qu (a local opera in the Chaozhou region and represents the essence of Chaozhou culture, its most distinctive feature is its role as a bond that connects Chaozhou people both domestically and internationally), etc. The main melody includes Qi Zi Zai seven words singing, Mai Yao Ku crying singing over the counter, Za Nian Zai singing of distractions, Za Zui Zai miscellaneous singing. The accompaniment instruments are Ke Zi Xian, Da Guang Xian, Yue Qin, Bang Di, Dong Xiao a vertical bamboo flute, and the like [15]. Through the singing and creation of several generations of folk artists, Xiang Qu Opera Singing has gradually become rich and complete and developed. Its melody is flexible, melodic with colloquial singing. It is widely loved by the local people. However, with the influx of foreign culture and the increase of population from other areas, Xiang Qu Opera Singing, which used to be widely heard, is now not very popular. Except for the old generation in southern Fujian, it can hardly be heard in the young generation. The digital albums of “Worship of Deities of Taoism, Confucianism and Buddhism” adopt the form of Xiang Qu Opera Singing in combination with folk creation. The lyrics are composed by folk lovers. The song is played by folk lovers, and the singing is also done by folk lovers so that we can further save and inherit this valuable intangible cultural heritage Xiang Qu Opera Singing.

As the precious inheritance of Minnan folk belief, the digital albums of “Worship of Deities of Taoism, Confucianism and Buddhism” may only play a small role in promoting the spread of folk beliefs in southern Fujian at present, but the enthusiasm of this folk inheritance will cause more attention. With the development of time and history, it is believed that there will be more and more folk inheritors to promote folk beliefs in southern Fujian so as to promote the development of Minnan culture and further promote the outstanding traditional culture of the Chinese nation.

## **6. Significance of the Digitalization of Zhangzhou Folk Inheritance**

Digitization plays an important role in the inheritance of intangible cultural heritage, including Minnan Folk Beliefs, but its utility has not been fully and effectively developed. With the further development of network information technology and the further promotion of multi-disciplinary multimedia platform, while improving the digital technology, some measures have to be taken to give play to the unique cultural value and economic value contained in folk beliefs [16].

### **6.1 Find More Folk Inheritor to Help Inherit Minnan Folk Beliefs**

Among the countless temples in southern Fujian, there are a large number of temples with the main deity. People and gods who are helpful to people's life and who can protect people and the country and have excellent moral character will be worshipped. However, because of the universality and diversity of folk beliefs in Minnan districts, the forms of recording are more in the way of preaching and incense worship. And since the taboo for filming the deities is widespread in the area, the traditional pictures, voice and video recording is relatively limited, let alone the image digitization. As a result, the inheritance materials of folk beliefs are limited and scattered. It is necessary for the government and relevant institutions to adopt certain policies and find more folk inheritors to record the beliefs in different ways.

### **6.2 Further Improve the Digital Preservation through Multidisciplinary Collaboration**

Digital technology plays an increasingly important role in the protection and inheritance of intangible cultural heritage. In addition to upgrading the technical system, the cultural space on which it lives must also be improved [17]. While recording folk beliefs in southern Fujian with digital images, we should also improve the recording through multi-disciplinary collaboration. Due to the regionalism of folk beliefs in southern Fujian and the specialty of local culture and language, the excellent traditional culture contained in the digital recording cannot be fully understood and appreciated by people around the world. Therefore, it is necessary to have multidisciplinary collaboration, like translating the recording into different languages so that this kind of precious cultures can be known and understood by people from all over the world.

### 6.3 Give Full Play to the Role of Multimedia Platform

In the era of the Internet, the traditional single media platform is no longer able to meet the needs of the public. People will search for the information according to their needs, interests and requirements. And they will share the information if they like or if they think it is necessary [18]. Therefore, to efficiently share the excellent traditional culture of Minnan folk beliefs, we must make good use of different media platforms so that the beliefs will be shared in a more diverse way to the world, thus better inherit the excellent traditional culture in a more effective way.

World cultures are diverse and different cultures are interdependent. Protecting the uniqueness of culture of different ethnic groups is the vital measure that we should implement. By implementing these measures, we can ensure the protection of the uniqueness of different cultures, contributing to the richness and diversity of world cultures while fostering respect, dialogue, and interdependence among them.

### 7. Conclusion

Through the research on the digitization of folk belief inheritance in Southern Fujian, several key findings have emerged. Southern Fujian possesses a diverse and vibrant folk belief heritage, characterized by unique rituals, traditions, and cultural artifacts. However, the preservation of folk belief practices faces challenges such as the loss of cultural knowledge, limited resources for conservation, and the risk of cultural erosion. Thus, digitization offers significant opportunities for the preservation, documentation, and dissemination of Southern Fujian's folk belief heritage. Digitization can contribute to the revitalization of folk belief practices by engaging younger generations, promoting cultural understanding, and fostering a sense of pride and identity among local communities. And digitized materials can be made accessible to a broader audience, including researchers, scholars, tourists, and the general public, facilitating cultural exchange and promoting tourism. By embracing digitization and engaging in collaborative efforts, Southern Fujian can safeguard its rich folk belief practices for future generations and share them

with the world, fostering cultural appreciation and understanding.

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