

Art Form of Ethnic Minorities in Northeast China

Wei Wang*

Guangxi University of Finance and Economics, Guangxi, China

2087853604@qq.com

**corresponding author*

Keywords: Northeast China, Ethnic Minorities, Art Forms, Development and Inheritance

Abstract: Each ethnic group has its own cultural characteristics and its own form of folk art. The diverse forms of folk art of ethnic minorities not only enrich people China's cultural life has further promoted the development and prosperity of our national culture. This article aims to study the art forms of ethnic minorities in the Northeast, analyze and summarize the students of ethnic minority colleges and universities to understand the art forms of the ethnic minorities in the Northeast and realize the importance of disseminating the art forms of the inheritance; And the impact of dissemination; a special survey on the perception of the influence of dissemination of the art form of ethnic minorities in the northeast of the ethnic minorities in the usual study and life in the population by investigating the influence of 50 classmates on minority culture and dissemination data. It was found that most students understand the art forms of ethnic minorities and realize that it is very important to spread the art forms of inheritance; at the same time, bringing the culture of ethnic minorities into the daily learning life can increase students' understanding of the art forms of the minority and the importance of inheriting art form. On the other hand, it can also be seen that the inheritance of ethnic art forms has a huge penetration in the study and life, and has a certain impact on the local culture. The art form of ethnic minorities is not only an important part of the Chinese civilization, but also an embodiment of culture. Most people said that they should pay attention to the dissemination of minority art form culture. The study of the art forms of ethnic minorities in the Northeast has guiding significance for the protection and inheritance of culture.

1. Introduction

China is a large country with many ethnic minorities. The rich folk arts and cultural forms of ethnic minorities are a valuable asset accumulated over thousands of years of cultural heritage. In ancient times, the ethnic groups in the Northeast were known as "Liaodong", "Kandong", and

"Guanwai". In the ancient times, many ethnic minorities have appeared in succession, but from the present to the present, the Northeast is also a gathering place for many ethnic minorities there are seven ethnic minorities inhabited by the Manchu, Mongolian, Korean, Xibe, Hezhe, Orunchun, and Ewenki. Because of its historical changes and the unique characteristics of its own culture in different regions. The development history of the art forms of ethnic minorities in Northeast China is distributed in most parts of China, and different regions have great differences in the ways and characteristics of their national culture because of their geographical location and ecological environment. The art culture of several ethnic groups has remarkable scope, individualization and uniqueness. It is the unique cultural type of China's ethnic minorities and an indispensable cultural sector of the Chinese civilization. It has different artistic characteristics of each ethnic group. With the rapid development of network technology, some of them are getting newer and others are not effectively protected and inherited.

With the current national economic and social development of our country and the continuous improvement of the national material supply level, in recent years, China has always regarded the promotion of economic and social development and benefiting the people as the first strategic priority to achieve a strong country and rich people, the innovative development and culture of national cultural and artistic ideology Inheritance has not really received higher attention, and many ethnic areas have developed into an oasis, a cultural and artistic desert that has become a national economy [1]. In particular, some of the traditional art and cultural forms of ethnic minorities that are unique to China's ethnic minorities have not been effectively spread, or have gradually been forgotten or even separated from some of the mainstream's misunderstandings or concepts of national art and cultural forms. All of these have made the protection and dissemination of cultural and artistic ideologies of ethnic minorities in our country encounter great development difficulties [2]. In this modern networked information age where information technology progresses rapidly, the information carriers and media that spread traditional art ideology are constantly updated, and the methods and methods of propagating art continue to be optimized and expanded. In recent years, especially through the rapid publicity and widespread dissemination of various online media, many unknown traditional ethnic art expressions of Chinese ethnic minorities have been better inherited and innovatively developed [3]. However, in this development process, the development and dissemination of cultural and artistic ideologies of ethnic minorities are not all plain sailing, and there is also the unfavorable status quo of unbalanced art development and widespread dissemination. Therefore, in the context of the new economic era, how to effectively promote the dissemination of China's ethnic minority culture and art ideology, this is our national literary and artistic workers duty-bound important task [4].

EJ Podolski studied how corporate innovation is influenced by cultural norms avoided along the dimensions of individualism-collectivism and uncertainty [5]. Using a comprehensive sample of 41 countries / regions, he found that companies located in countries with a high level of individualism produce more and more influential patents, which is better in the transformation of R & D into innovative output. He found that in contrast, companies in countries with higher levels of avoidance of uncertainty produced fewer and fewer patents, while efficiency was also lower in R & D output. His findings indicate that national culture plays an important role in influencing global corporate innovation. Wang Zilin's research shows that ethnic minorities living in the northeast region, based on the national religious belief of "all creatures and spirits", have gradually developed and formed the unique shamanistic folk painting and painting modeling art in shaman culture. Its plastic art creation form mainly regards various human natural phenomena, gods in animals and plants and national ancestors in the natural environment of human beings closely related to the human nation as a worship object. This natural characteristic of plastic art creation form is mainly The Central Plains Harmonious Ecological Modeling Culture Art Form that reflects the relationship between

man and nature is a collective activity reflection of the human society's national collective comprehensive material psychological culture consciousness, which is a fusion of religious cultural practical art functionality and architectural art cultural aesthetic functionality. The natural crystallization has a profound social impact on the continuous development and progress of the traditional cultural architectural art in China and the entire world [6].

In today's rapidly developing society, with the progress of science and technology, the most primitive things are slowly being lost. Without the inheritance and development of minority art forms, no matter how advanced technology is, it seems to be weak, so the spread of minority art forms. Harmony and development are very important [7]. This article aims to study the art forms of ethnic minorities in the Northeast, analyze and summarize the students of ethnic minority colleges and universities to understand the art forms of the ethnic minorities in the Northeast and realize the importance of disseminating and inheriting the art forms; analyze the literary works and cultural publications on the art forms of the ethnic minorities in the Northeast. And the impact of dissemination; a survey was conducted on the opinions of 50 classmates on the influence and dissemination data of ethnic minority cultures; the impact of the dissemination of the art forms of ethnic minorities in Northeast China in the usual study and life was taken into account among the population. The survey results show that the protection and inheritance of culture are also conducive to the cultural value of the art forms of ethnic minorities in the Northeast, theoretically enriching the culture of ethnic minorities in the Northeast.

2. Art Form of Ethnic Minorities

2.1. National Characteristics of Northeast China

(1) Differences in topography

From the perspective of its mountainous terrain and geographical features, Northeast China is an important plain area in China at that time due to the flat terrain, vast land and abundant wild animals and plants, which determines that the agriculture, forestry, animal husbandry, and other agricultural economies here will be relatively developed. Some [8-10]. Directly influenced by the national life and cultural customs, history and geographical and cultural environment, it has strong ethnic regional cultural characteristics and rough and open-minded ethnic cultural characteristics, which is reflected in other national cultural and artistic ideologies [11]. The huge differences in the natural geographical cultural environment in which all ethnic groups live directly lead to the huge differences in the national culture developed on these two foundations. In the long-term development of national history and culture, in order to better realize common communicative cultural behaviors and common transmission of cultural ideas, various ethnic groups have formed their own unique and unique national art cultural forms, so that different national art cultural forms. It carries all kinds of cultural connotation information and new cultural connotation beyond the artistic form [12]. It is precisely because of this that some ethnic minorities and tribes in the northeastern region first prefer to engage in fishing and hunting and grazing, and finally advocate the preference for safari animal civilization and animal civilization. The unique worship culture of ethnic minorities gradually formed in this natural environment. Therefore, some ethnic minorities in northeast China mainly focus on their belief in the worship of all things in nature. The so-called worship of all things in nature includes, for example, various natural phenomena. Various worships of drought, wind, rain, thunder and lightning and various worships of other animals and plants in nature [13].

(2) National character of the Northeast

The ethnic minorities in the Northeast region all have very distinct national characteristics.

Taking the personality of the Manchu as an example, due to various natural factors and traditional human factors, the Manchu people living in the Northeast are generally open-minded, cheerful, enthusiastic, and brave, strong, rugged, and witty, but there is the more awe-inspiring nature of nature [14]. These characteristics led to the Manchu people's pursuit of power and worship of gods. To give a well-known example, this unique national characteristic is reflected in the shaman culture, that is, special attention is paid to the shaman sacrificial ceremony and its style. Sexual characteristics [15]. This is also the unique national characteristics endowed by the Northeast, and it is precisely because of these national characteristics that different artistic forms among different ethnic minorities in the Northeast will eventually emerge.

(3) Population distribution in Northeast China

The overall population structure of the Northeast region is not so balanced. The Northeast where the population is large is mainly located in the central and southern Great Plains, while the population in the mountainous areas of the East is relatively small. The main reason for this special situation is that the central and southern regions are dominated by the North China Plain. Farming and modern industry and public transportation are more developed than other southern regions, and they also have a long history of agricultural development and manufacturing [16-17]. Customs in the Northeast region has always been known as the difference between the East and the customs. The "Guan" here actually refers to the Northeast Shanhaiguan Customs headquartered in Qinhuangdao City, Hebei Province. Whether the question of breaking into the Kanto region refers to China refers to the transfer process of industrial peasants from North China to agricultural migrants in Northeast China in modern history. That is to say, it is precisely the numbers that broke into the Kanto region that caused the rapid and rapid growth of the Han population in Northeast China.

2.2. Minorities in Northeast China

(1) Types of ethnic minorities

The northeast region is called "Liaodong", "Kandong", and "Gaiwai". Although many ethnic groups have appeared in ancient times, in the northeast region, it is still a place where many ethnic groups live:

1) Manchu

The total number of Manchus and Manchus in China is large, and it is the largest minority in the world after the total number of Hans in China. As we all know, the main ethnic groups of Manchu are distributed throughout the northeastern region of central China, and the entire northeastern region of China has many, many indigenous peoples from the Manchu. Here, it can also be said that it is a main Manchu settlement area [18]. The Manchu is naturally one of the five ethnic minorities with special historical significance in China. The first important source in the history of national culture is his military, political and economic power. The cultural history of the Manchu nationality can be traced back to the pre-Qin and Warring States period, at that time it can also be called the Sushen nationality [19]. In this long and long cultural history, the Manchu Mongolian people and his ancestors continued to collect prey and hunt, and worked hard to create a very rich and precious intangible historical and cultural heritage for the reproduction of Manchu descendants [20].

2) Mongolian

Many Mongolian provinces are distributed in autonomous regions and municipalities across the country. Mongolian families living in the Inner Mongolia Autonomous Region are focused on democracy. In our data, we cover the top 10 ethnic minority populations. This data can play an important role in the minority ranks seen in Mongolian dramas in China. Inner Mongolia is mainly distributed in Mongolia, but this area is also the birthplace of this precious cultural heritage of

Mongolian folk

3) Korean

Among Koreans of 56 ethnic groups, the Chinese family is an important member of the differentiated characteristics of local customs and regional culture, which deeply affects the development of ethnic culture and cultural heritage of ethnic minorities [21]. Studying the Korean culture of China is an effective means to promote the integration of our culture, in order to enhance the national influence and culture calling for China in the world.

4) Xibe

The main ethnic groups of the Xibe ethnic group are distributed in Liaoning, Jilin, and the Tibet Autonomous Region and other surrounding areas. The Xibe ethnic group in the country presents a complex population distribution of east (north) west (north) ethnic groups and large scattered small groups. With a population of 70.2%, Xibe is the province with the largest population of all ethnic groups. Xibo patriarch Wang Chongwen still martial arts. They were mainly engaged in fishing and hunting in ancient times, and later they were often incorporated into Manchuria. In the Eight Banners Congrong, bows and arrows have always been an important part of their daily life [22]. Superb hunting arrow technique allows them to win the final victory of this war even by hunting more delicious and meat. These personality characteristics have fully shaped the unique characters of Xibo small and medium-sized people.

5) Hezhe

The Hezhe nationality also has a long history. In the long historical process, the Manchu, Mongolian, Han, and Oroqen national cultures were absorbed by him, resulting in the formation of ethnic minorities with many sources and long history. The Heilongjiang, Songhua and Wusuli river basins are all places where the Hezhe people live, but later due to historical reasons, more than 1 million square kilometers of land north of Heilongjiang and east of Wusuli River were separated from the motherland, and the Hezhe people became Multinational people [23].

6) Ewenki

The main historical and cultural development of the Ewenki minority is the Ewenki ethnic group, which refers to a long-standing ethnic minority living in the ancient north of China. "Ewenk" is actually the official name of the Ewenki Han people for their own ethnic group, which means "people who live in the mountains." The Ewenki ethnic group originally belonged to a cross-border aboriginal ethnic group, and most of the ethnic groups are now distributed in China and Russia. This is mainly due to a variety of natural reasons such as history and geography.

(2) Cultural characteristics of ethnic minorities

With the development of China's era and the development of society with a long history, many ethnic minorities in Northeast China have coexisted for a long time and created a unique history and culture of many ethnic minorities in the northeast region of today. Cultural development phenomenon. Manchu's intangible historical and cultural heritage is rich, ranking second in the country that year (the first symbol is Beijing). Large quantity, high grade and rich types. The folk literature in the Mongolian area is very rich, with many forms of folk arts such as Huerqin folk art, Holabao, Jingle music, Mongolian opera. The local Xibo people like to ride horses and practice archery. They have always been a kind of high love for the local Xibo people. They are therefore nicknamed the "archery nation" by local people. The percussion plucking and other percussion instruments of the ethnic group "Dongbul" are also considered to be unique to them [24].

2.3. Uniqueness, Diversity and Integration of Art Forms

(1) Paper-cut of artistic form

The development history of paper-cutting culture of ethnic minorities in Northeast China

Paper-cutting culture is distributed in most parts of China, and because of its different geographical location and ecological environment, its ethnic culture is reflected in the paper-cutting craftsmanship of other ethnic groups. The traditional silhouette technique is mainly used, and most of them are descriptions of large lines. The meticulous pursuit of paper-cut art lacks exquisiteness [25]. This article takes the original paper-cutting of Manchu at the time as an example to illustrate. The paper-cutting of Manchu has a history of more than 300 years so far. The earliest traceback is to the original paper-cutting religion of Manchu. At that time, the paper-cutting of the Manchus was the same as the paper-cutting of other ethnic minorities in the northeast region. The rules of multi-point (scattering) perspective commonly used in Chinese painting were often adopted in the form and composition. All the scenes that can be seen and those that are not seen at all are taken into their own paper-cut pictures.

(2) Shaman dance of artistic form

The artistic form is diverse. Another example is shaman dance. Shamanism originated in prehistoric times and has a long history. It is now widely distributed around the world. Most ethnic minorities in Northeast China, such as Manchu, Oroqen, Hezhe, etc., mostly believe in Shamanism. As a kind of dance with national and regional characteristics, shaman dance has distinctive characteristics that are different from other national dances, such as style, regionality, randomness, imitation, sacrificialness and mystery. The procedural style in the shaman dance embodies the primitive people's worship of animals and their deification, and their admiration and longing for the powerful forces of nature. This imitation of animals in nature is not only an important form of shaman dance, but also a characteristic of shaman culture that is different from other cultures.

2.4. Attention Points for Developing and Inheriting Ethnic Art Forms

(1) To spread your own culture, you also need to have two basic conditions at the same time. One is that the cultural works to be spread need to reflect high artistry and representative significance at the same time. The second is to spread the cultural carrier and the way of communication. To be pluralistic and effective is a key issue of the necessity of cultural communication and the operability of cultural communication. In this era of rapid development of information technology economy and the era of networked information, the carriers and media of communication culture are also constantly updated, and the methods and paths of communication are continuously expanded. In recent years, especially through the rapid publicity and widespread dissemination of online media, the traditional art forms and culture of many unknown countries and ethnic minorities have been better inherited and developed.

(2) How to develop and inherit the artistic expression forms of ethnic minorities should also be viewed correctly, also driven by the rapid development of economic projects of ethnic minorities, many ethnic minority settlements have begun to vigorously develop local tourism, Its unique expression of ethnic minority traditional art has become the main source of income to attract local tourists. However, in the development and dissemination of this minority art as a form of setting up stages and economic performances, many people believe that the minority art expressions not only increasingly lack the transmission and display of spiritual and artistic and cultural connotations, but also It is also more severely affected and assimilated by the external environment and ideology. This form of art communication that uses minority art as a sole means of attracting foreign tourists can only directly indicate that it is a direct consumption of minority art, not real art communication. It often lacks the necessary spirit of national art expression and connotation.

(3) The development of inherited art forms requires traditional media forms

With the rapid development of mainstream online media of ethnic minorities, traditional online media newspapers, periodicals, radio, and TV also have the characteristics of fast update frequency,

excellent content production, and more abundant means of communication. At present, traditional media is still regarded as the main online media audience and mode of communication for ethnic minority nationalities. Therefore, the development of traditional culture and art of ethnic minorities should fully use the online media of ethnic minorities to help Chinese people spread their art, and more need to make full use of the traditional media of ethnic minorities to help Chinese people spread art. At the same time, we must continue to produce some special arts and cultural propaganda films with rich art content, flexible and interesting forms, cultural and artistic connotations and strong professionalism, and actively carry out the communication and related activities of minority cultures and arts, so as to better. This allows more ethnic minorities to come into contact with and see the art of ethnic minorities.

3. Objects and Steps of Investigation

3.1. Experimental Settings

(1) Experimental overview

This article aims to study the art forms of ethnic minorities in the Northeast, analyze and summarize the students of ethnic minority colleges and universities to understand the art forms of the ethnic minorities in the Northeast and realize the importance of disseminating and inheriting the art forms; analyze the literary works and cultural publications on the art forms of the ethnic minorities in the Northeast And the impact of dissemination; a survey was conducted on the opinions of 50 classmates on the influence and dissemination data of ethnic minority cultures; the impact of the dissemination of the art forms of ethnic minorities in Northeast China in the usual study and life was taken into account among the population.

(2) Experimental steps

1) Analyze and summarize students from ethnic minority colleges and universities to understand the art form of the ethnic minorities in Northeast China and realize the importance of spreading the art form; analyze the impact of literary works and cultural publications on the art form and transmission of ethnic minorities in the Northeast; Special classmates took a special survey on the impact of the ethnic minority culture on the influence and dissemination of data; the views of the influence of the art forms of the ethnic minorities in the northeast in the usual study and life among the crowd.

1) Collect, count and analyze the questionnaire, analyze the understanding of the art forms of ethnic minorities who are not the Northeast; analyze and understand the communication and development of the art forms of the ethnic minorities in the Northeast; record the communication methods proposed by the students. Analyze whether there are conflicts in their study, life and thoughts; analyze the role and penetration of art forms and characteristic culture of ethnic minorities in Northeast China in teaching.

2) Strictly discuss and summarize the analysis of the data, discuss the authenticity, reliability and rigor of the results; discuss whether the development of the art forms of the ethnic minorities in the Northeast is necessary; discuss which method of the art forms of the ethnic minorities in the Northeast is more effective. Finally, it summarizes the results of the spread of the art forms of the ethnic minorities in Northeast China.

4. Analysis of Survey Results

4.1. Research analysis of survey status

(1) Randomly surveyed 60 students from A and B minority schools in the Northeast region. Each

minority group randomly selected 20 people, a total of 3 ethnic groups, and asked randomly drawn students of different ethnic groups about the understanding of minority art forms, To discuss the importance of communication and inheritance, as well as the methods of communication for students who understand the art forms of ethnic minorities. Analysis of the data found that students from ethnic minority colleges and universities understand ethnic art forms and recognize that the transmission of inheritance art forms is very important for up to 80% of ethnic minority students. On the contrary, students from ethnic minority colleges and universities understand ethnic art forms and recognize that the transmission of inheritance art form is very important only up to 50%. The experimental data of the specific survey is shown in Figure 1. It can be seen that the characteristics of the transmission and inheritance of ethnic minority art forms are very important. The data is shown in Table 1.

Table 1. Understanding and understanding of minority art forms

Ethnic classification		A	B	C
Minority Art Form	To understanding	80%	50%	65%
	Don't understand	20%	50%	35%
Spread and inherit art form	To understanding	80%	50%	65%
	Don't understand	20%	50%	35%

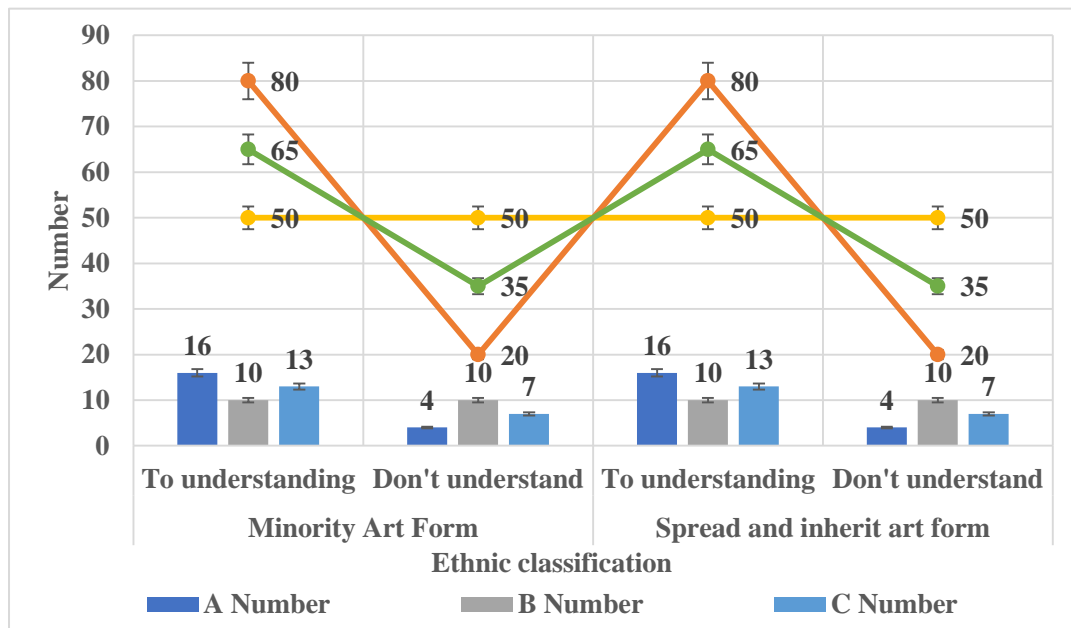


Figure 1. Understanding and understanding of minority art forms

(2) In the inheritance and transmission of related art forms of ethnic minorities, many experienced teachers have always regarded reading literary works as one of the necessary ways to improve students' understanding of the inheritance of ethnic minorities, because different literary works of different ethnic groups can respond to the customs and habits of this nation and the art forms of ethnic minorities are shown. Most people say that if you want to understand the art form of this minority, you must first understand the customs and ethnic culture of this country, because the development of each ethnic group reveals the inheritance of culture, and the inheritance and development of culture are often recorded and written as literature. A literary work is to understand in advance the characteristics of a nation's life, ethnic habits, people's lives, customs and other aspects. These themes are full of cultural heritage and can make readers immersive. Students can

teach and read books about ethnic art forms from teachers, listen to related lectures, browse ethnic culture magazines to understand ethnic art forms, and use these cultures to communicate different cultures among different ethnic groups. For students of national art form, their thinking is more comprehensive and agile. Among them, 40 students from two minority colleges A and C were interviewed, asking whether they often browse the literature and cultural publications of ethnic minorities. The results are shown in Table 2. The total number of surveys shows that students from A institutions read more cultural publications. At the same time, they understand the art forms of ethnic minorities in Northeast China, and recognize that it is very important to spread and inherit the art forms of ethnic minorities. It can be seen that in the cultivation of students' thinking, it is necessary to understand and inherit the culture of ethnic minorities. The survey data is shown in Figure 2.

Table 2. Minority college students reading literary works

View	A	C
Literature	Often	75%
	Occasionally	20%
	Do not read	5%
Minority Art Form	To understanding	80%
	Don't understand	20%

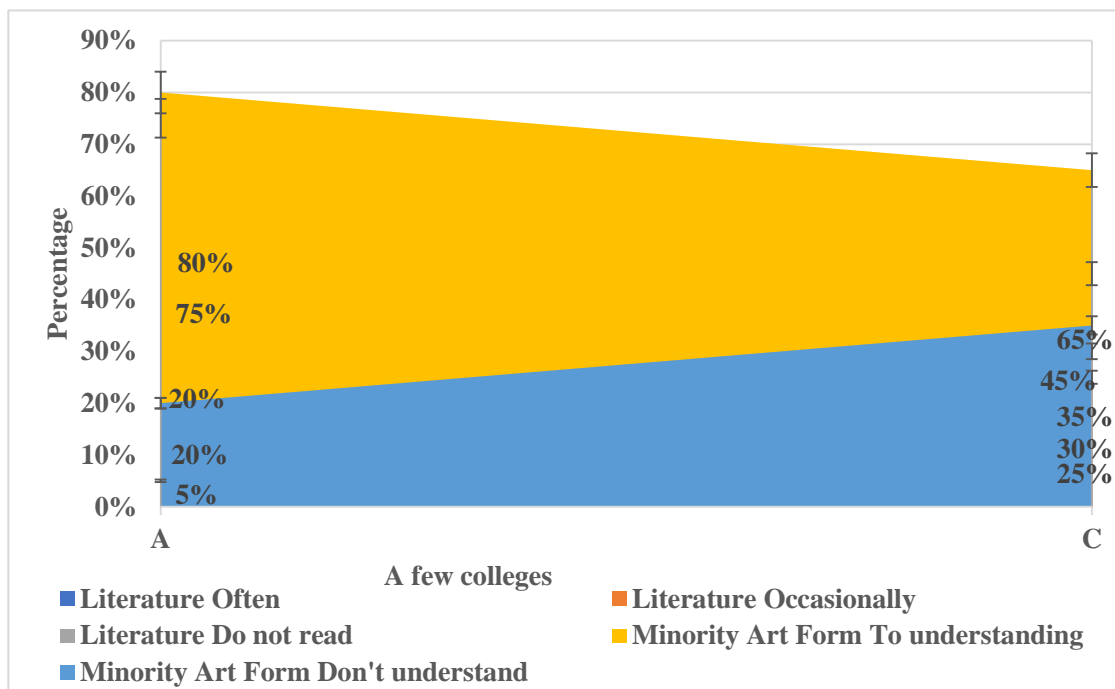


Figure 2. Minority college students reading literary works

4.2. Discussion of the Consequences of Cultural Penetration

(1) With the rapid development of modern science and technology, the ethnic minorities in the Northeast region have a profound influence on the students' thinking in their study and life. The views of other peoples. This influence is profound. According to the survey of 50 students on the influence and spread of the culture of the ethnic minorities in Northeast China, as shown in Table 3: The results found that most students of different ethnic groups believe that the influence of the

spread of ethnic art forms in the Northeast region is huge. The culture of the art form of the ethnic minorities in the Northeast affects the minds of children. 40% of the students believe that the culture of the art form of the Han nationality influences the thoughts of the children. The specific changes are shown in Figure 3. It can be seen from this that the inheritance of the art forms of the ethnic minorities in Northeast China has a huge penetration in the study and life.

Table 3. The influence and spread of national culture

View	Dissemination of minority art forms	Han nationality art form culture
huge influence	78%	55%
General impact	12%	35%
Does not affect	10%	10%
Influence on children's thinking	48%	40%
Has an impact on local culture	60%	55%

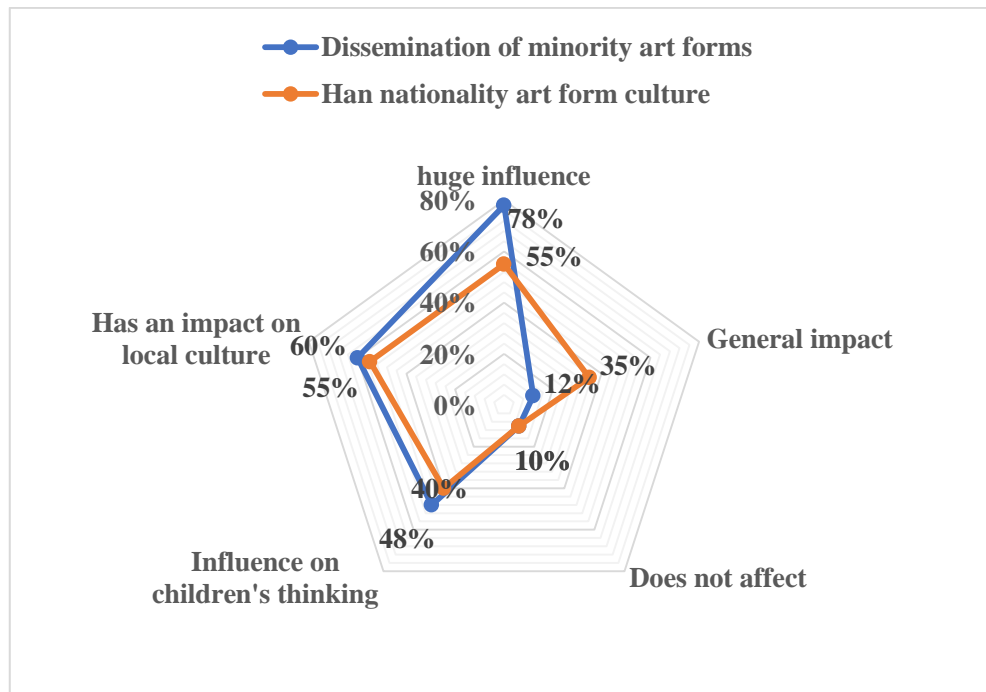


Figure 3. The influence and spread of national culture

(2) The spread of the art forms of the ethnic minorities in the Northeast has a profound influence on the usual learning, and different groups of people have different views on these influences. A special survey was conducted on the perception of the influence of ethnic minorities' art forms in the usual study and life among the crowd. A total of 100 people were selected from five different fields to investigate their attitude towards cultural communication. The specific results are summarized as follows: Table 4, the survey results show that most people said that they should pay attention to the dissemination of ethnic minority art form culture, especially about 90% of intellectuals and literary workers think it is more important. At the same time, there are people who do not pay special attention to these and say that it is more acceptable, mainly concentrated on workers and farmers. The specific changes are shown in Figure 4. Therefore, in normal life and learning, teachers should tell students the pros and cons of minority cultural transmission in teaching, let students objectively view the current situation of inheriting minority culture as the focus, diversify various ethnic cultures, and respect each ethnic culture.

Table 4. The spread of minority art form culture

People	Should be valued	Don't care
Intellectual	88%	22%
Agricultural worker	52%	48%
Business Personnel	60%	40%
Ordinary worker	58%	42%
Literary and artistic worker	90%	10%

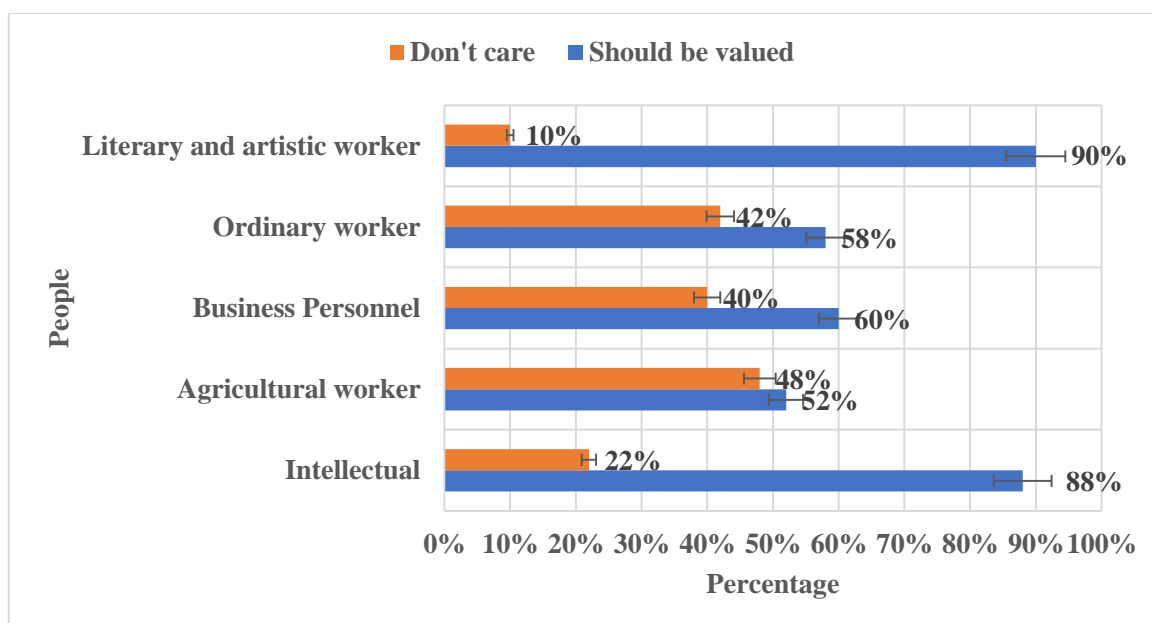


Figure 4. The spread of minority art form culture

5. Conclusion

(1) As we all know, in today's rapidly developing society, with the development and progress of science and technology, the most primitive things are slowly being lost. Without the inheritance and development of minority art forms, no matter how advanced technology is, therefore, the spread and development of ethnic art forms are very important. There are many different national forms, and there are many different nationalities in ethnic minorities. The art forms of these nationalities are also diverse. It can be seen from the article data that if you want to increase the popularity of national art, transmission and inheritance are one. This is an effective way, so people should not forget the most essential things, and should spread and inherit the art forms of ethnic minorities.

(2) According to the experimental survey data in this article, most students understand the art form of ethnic minorities and recognize that it is very important to spread the art form of inheritance; at the same time, bringing the culture of ethnic minorities into the daily learning life can increase the number of students Understanding of the art forms of ethnic minorities and the importance of inheriting art forms. On the other hand, it can also be seen that the inheritance of ethnic art forms has a huge penetration in the study and life, and has a certain impact on the local culture. The art form of ethnic minorities is not only an important part of the Chinese civilization, but also an embodiment of culture. Most people said that they should pay attention to the dissemination of minority art form culture. Infiltrating the spread of ethnic art forms into the usual study and life can exercise students' quick thinking and better connotation, which is very beneficial for students' future

work and life.

(3) Through the investigation in this article, we can find that the art forms of ethnic minorities play an important role. The uniqueness, diversity and integration of these art forms have enriched our cultural life and are inherited for thousands of years. Because of this, people have to protect and inherit and develop the art forms of ethnic minorities in Northeast China. In daily life, they should also properly add the importance of minority art forms and cultural communication for guidance and publicity. Therefore, it is urgent to spread the art forms of ethnic minorities in the Northeast.

Funding

This article is not supported by any foundation.

Data Availability

Data sharing is not applicable to this article as no new data were created or analysed in this study.

Conflict of Interest

The author states that this article has no conflict of interest.

References

- [1] Nagy-Sándor Z, Berkers P. Culture, heritage, art: Navigating authenticities in contemporary Hungarian folk singing. *Cultural sociology*, 2018, 12(3): 400-417. <https://doi.org/10.1177/1749975518780770>
- [2] Shirkey C D. Internet Resources: E-poetry: Digital frontiers for an evolving art form. *College & Research Libraries News*, 2019, 64(4): 249-251. <https://doi.org/10.5860/crln.64.4.249>
- [3] Paulson C, Luo L, James G M. Efficient large-scale internet media selection optimization for online display advertising. *Journal of Marketing Research*, 2018, 55(4): 489-506. <https://doi.org/10.1509/jmr.15.0307>
- [4] Merta I N. Social and cultural shifts on art worker community towards current globalization. *International research journal of management, IT and social sciences*, 2019, 6(6): 29-36. <https://doi.org/10.21744/irjmis.v6n6.746>
- [5] Chen Y, Podolski E J, Veeraraghavan M . National culture and corporate innovation. *Pacific Basin Finance Journal*, 2017, 43(jun.):173-187. <https://doi.org/10.1016/j.pacfin.2017.04.006>
- [6] Wang Zilin. On the painting art of ethnic minorities in Northeast China rooted in religion . *Journal of Changchun Normal University*, 2015, 313 (12): 207-210.
- [7] Farmer S. Book review: *More Time to Think: The Power of Independent Thinking*. *European Journal of Counselling Theory, Research and Practice*, 2018, 2(5): 1-2.
- [8] Boehm S J, Lin L, Brljak N. Reconfigurable Positioning of Vertically-Oriented Nanowires Around Topographical Features in an AC Electric Field. *Langmuir*, 2017, 33(41): 10898-10906. <https://doi.org/10.1021/acs.langmuir.7b02163>
- [9] Zdobnov E M, Tegenfeldt F, Kuznetsov D. OrthoDB v9. 1: cataloging evolutionary and functional annotations for animal, fungal, plant, archaeal, bacterial and viral orthologs. *Nucleic acids research*, 2017, 45(D1): D744-D749. <https://doi.org/10.1093/nar/gkw1119>
- [10] Ethier J, Bánffy E, Vuković J. Earliest expansion of animal husbandry beyond the Mediterranean zone in the sixth millennium BC. *Scientific reports*, 2017, 7(1): 7146. <https://doi.org/10.1038/s41598-017-07427-x>

- [11] Hristov N, Ninov M. *People's Character As A Prerequisite For The Albanian "National Delay"*. *International E-Journal of Advances in Social Sciences*, 2018, 4(11): 339-346. <https://doi.org/10.18769/ijasos.455653>
- [12] Chu X, Luo X R, Chen Y. *A systematic review on cross-cultural information systems research: Evidence from the last decade*. *Information & Management*, 2019, 56(3): 403-417. <https://doi.org/10.1016/j.im.2018.08.001>
- [13] Mahabal R. *Panch Kanyā: An Evolving Civilization's Codified Nature Worship*. *European Journal of Multidisciplinary Studies*, 2018, 3(3): 40-44. <https://doi.org/10.26417/ejms.v3i3.p40-44>
- [14] Fong G S. *Two Centuries of Manchu Women Poets: An Anthology* trans. by Wilt L. Idema. *Tulsa Studies in Women's Literature*, 2018, 37(2): 447-449. <https://doi.org/10.1353/tsw.2018.0036>
- [15] Park J, Kendall L, Yang J. *Are Shaman Paintings Material Religion or Religious Art?*. *Cross-Currents-East Asian History And Culture Review*, 2017 (25): 187-198.
- [16] Garibaldi L A, Gemmill-Herren B, D'Annolfo R. *Farming approaches for greater biodiversity, livelihoods, and food security*. *Trends in ecology & evolution*, 2017, 32(1): 68-80. <https://doi.org/10.1016/j.tree.2016.10.001>
- [17] Speranza M G. *Trends in transportation and logistics*. *European Journal of Operational Research*, 2018, 264(3): 830-836. <https://doi.org/10.1016/j.ejor.2016.08.032>
- [18] Behuria P, Buur L, Gray H. *Studying political settlements in Africa*. *African Affairs*, 2017, 116(464): 508-525. <https://doi.org/10.1093/afraf/adx019>
- [19] Yang K, Yu G Z. *Recognition and use of Aconitum carmichaeli from the pre-Qin period to Tang Dynasty-Also on rules in evolution of traditional Chinese medicine*. *Zhongguo Zhong yao za zhi= Zhongguo zhongyao zazhi= China journal of Chinese materia medica*, 2017, 42(23): 4674-4678.
- [20] Kim S, Whitford M, Arcodia C. *Development of intangible cultural heritage as a sustainable tourism resource: the intangible cultural heritage practitioners' perspectives*. *Journal of Heritage Tourism*, 2019, 14(5-6): 422-435. <https://doi.org/10.1080/1743873X.2018.1561703>
- [21] Adegboye O R, Smith C, Anang D. *Comparing and contrasting three cultural food customs from Nigeria and analyzing the nutrient content of diets from these cultures with the aim of proffering nutritional intervention*. *Critical reviews in food science and nutrition*, 2016, 56(15): 2483-2494. <https://doi.org/10.1080/10408398.2013.862201>
- [22] Ben íez-López A, Alkemade R, Schipper A M. *The impact of hunting on tropical mammal and bird populations*. *Science*, 2017, 356(6334): 180-183. <https://doi.org/10.1126/science.aaj1891>
- [23] Li Z, Shi L, Yu Z W. *Improvement of thermal performance of envelopes for traditional wooden vernacular dwellings of Tujia Minority in Western Hunan, China*. *Journal of Central South University*, 2016, 23(2):479-483.
- [24] Bull C Y S, Kiss A E, Jourdain N C. *Wind forced variability in eddy formation, eddy shedding, and the separation of the East Australian Current*. *Journal of Geophysical Research: Oceans*, 2017, 122(12): 9980-9998. <https://doi.org/10.1002/2017JC013311>
- [25] SU C. *Practical Research on Kindergarten Teaching With Paper-cut Picture Books*. *Canadian Social Science*, 2018, 14(11): 19-23.