

# Investigation of Local Characteristic Cultural and Art Products in Heilongjiang Province

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**Abstract:** Heilongjiang Province in China has rich regional and folk cultural resources, with distinct regional, ethnic, contemporary, and global characteristics. The cultural and artistic works of ethnic minorities and intangible cultural heritage in Heilongjiang Province have profound cultural connotations, diverse artistic forms, exquisite production techniques, and a wide range of varieties. This article focuses on the local cultural products of Longjiang derived from ethnic minorities and intangible cultural heritage in Heilongjiang Province as the main research object. By using the method of investigation and research, we explore excellent artistic and cultural products and intangible cultural heritage techniques with brand value potential in Heilongjiang Province. We use cultural and creative design techniques to showcase the techniques in physical form and better promote the unique regional culture of Heilongjiang Province, Promote the dissemination of minority cultural skills and intangible cultural heritage, inherit the significance of local culture, and empower the value and path of economic development.

**Keywords:** Heilongjiang Province; ethnic minority; Intangible cultural heritage; Cultural and artistic products

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## I. DISTRIBUTION OF ETHNIC MINORITIES IN HEILONGJIANG PROVINCE

Heilongjiang Province is located in the center of Northeast Asia and is an important channel between Northeast China and Inner Mongolia Autonomous Region. It is also an important window and window for China to open up to the north. The province covers an area of 195000 square kilometers and governs 5 prefecture level cities and 51 counties (cities, districts). Heilongjiang Province is a populous province among ethnic minorities in China, with a total of 27 ethnic autonomous counties (banners). There are a total of 53 ethnic minorities in the province, among which the Ewenki Autonomous Banner and Hezhe Autonomous Banner are key counties for national poverty alleviation and development work, and are the only Ewenki Autonomous Banner and Hezhe Autonomous Banner in the country. The distribution of ethnic minorities in Heilongjiang Province is very vast, with a total population of nearly 2 million, accounting for 5.26% of the total population of the province. The areas where ethnic minorities reside account for 49.7% of the total area of the province. There are mainly 8 ethnic groups distributed throughout the province, including Hezhe, Ewenki, Oroqen people, Daur, Manchu and

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Korean. There are 25 scattered areas of ethnic minorities in the province (including Han ethnic areas), including 6 scattered areas of the Hezhe ethnic group; There are 5 scattered ethnic minority areas (including Hanethnic areas) that are the largest Korean ethnic group and the most populous Manchu ethnic group in the country. The scattered ethnic minorities are mainly distributed in the eastern border counties (cities) and the western mountainous counties (cities). There are two autonomous region level ethnic township in Heilongjiang Province: Taipinggou ethnic township, Hulan District, Harbin City and Bayan Hushuo ethnic township, Huzhong District,

Great Khingan Mountains Region. Among the ethnic minorities in Heilongjiang Province, there are four ethnic groups with a population of over 200000, including Hani, Brown, Bru, and Hezhe. There are two ethnic groups with a population of 10000 to 20000, including Ewenk (Manchu) and Daur (North Korea), and one ethnic group with a population of less than 2000, including Hezhe (Russia).

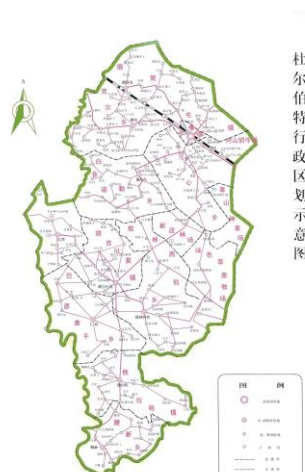
### 1.1 Introduction to Ethnic Minorities in Heilongjiang Province

Heilongjiang Province is a multi-ethnic region, where each ethnic group has its own culture and learns from each other for common development. For many years, under the leadership of the Party and government, the people of all ethnic groups in the province have carried forward the excellent cultural traditions of all ethnic groups, enhanced national unity and social progress, and jointly created the brilliant civilization of the motherland.

#### (1) Mongols

With a population of about 415000, Mongols is the most populous ethnic minority in Heilongjiang Province. Mongols is mainly distributed in Heilongjiang and Inner Mongolia, and the most representative is Duerbote Mongols Autonomous County located in Daqing City, Heilongjiang Province (Figure 1). Mongols has formed its own unique cultural traditions and customs in the long-term historical development. It mainly includes the culture and art with Mongols characters as the carrier, reflecting the characteristics of national culture and art, rich national style and local characteristics; There are unique food culture, clothing culture, singing and dancing culture, religious culture and architectural culture; There are close living customs with the Mongolian ethnic group.

**Fig. 1**



#### (2) Manchu ethnic group

The Manchu population in Heilongjiang Province is 620000, accounting for 1.84% of the total population in the province. Manchu is the least populous ethnic minority in China, mainly distributed in the Northeast region. Heilongjiang Province is the province with the largest Manchu population in China, mainly distributed in Heihe City, Heihe Region, and Mudanjiang District in the province. In the 1950s, the Manchu population in the province was only 15000, mainly concentrated in areas such as Qiqihar and Suihua; By the end of the 1960s, the Manchu population in the province had reached over 200000, mainly distributed in Qiqihar, Suihua, and other places. The Manchu culture is diverse and diverse, with Manchu folk culture being particularly representative. Manchu dance, Manchu martial arts, and Manchu embroidery (Figure 2) all have unique charm.

**Fig. 2**



(3) Hezhe ethnic group

The Hezhe ethnic group is a relatively small ethnic group in Heilongjiang Province, mainly distributed in Tongjiang City, Fuyuan County, Huachuan County, Huanan County, Fuyuan City, and Fujin City. The Hezhe ethnic group is a fishing and hunting ethnic group with rich traditional culture. Traditional singing, dancing, and folk rap are the main forms of entertainment for the Hezhe people, with strong local characteristics. Traditional ethnic customs and habits were formed and developed by the Hezhe people during their long-term struggle with nature, with strong regional and ethnic characteristics, and high research and artistic value. The main traditional festivals include "Uliling" Festival, "June 6th" Festival, and so on.

(4) Ewenki ethnic group

The Ewenki people are a minority ethnic group in Heilongjiang Province, with a population of approximately 30000. They mainly reside in the Ewenki Autonomous Banner and Huma County in the Greater Khingan Mountains region. The Ewenki people, also known as the "Eskimos," were named after the ancient Ewenki tribe. The Ewenki ethnic group is a hunting ethnic group living in the forest areas of northern China, and is also one of the least populous ethnic groups in the world. The Ewenki ethnic group is a relatively small population among ethnic minorities in China, mainly concentrated in the Greater Khingan Mountains region and Huma County, while the rest are distributed in Hulunbuir City, Xing'an League, Tongliao City, Xilingol League, and other places. The Ewenki people are the only ethnic group in China that primarily engages in hunting, and have had close contact with the Russians in history. According to the 2020 Statistical Yearbook of the People's Republic of China, there were approximately 52900 Ewenki people in Heilongjiang Province in 2020.

(5) Daur ethnic group

The Daur ethnic group is the less populous ethnic group among China's ethnic minorities, with a population of approximately 130000. Mainly distributed in the Ewenki Autonomous Banner, Huma County, Songling District, Wuchang City, Nehe City in the northern part of Heilongjiang Province, and Hegang City in the western part of Heilongjiang Province. The Daur ethnic group is a hardworking, brave, capable of singing and dancing, with a rich traditional culture. Folk songs are the most distinctive part of the Daur traditional culture.

(6) Korean ethnic group

The Korean ethnic group is one of the less populous ethnic groups in China. They mainly reside in Northeast China. Since the Ming Dynasty, the Korean ethnic group began to immigrate to the Korean Peninsula. In the early 16th century, after the establishment of the Li Dynasty in the Korean Peninsula, a large number of Korean ethnic people migrated from the Korean Peninsula to Northeast China. Due to their cultural similarities with the Han and Korean ethnic groups in China, the Korean ethnic group in China has always referred to them as the "Korean ethnic group". After the 1920s, the Korean ethnic group migrated from Northeast China to the Korean Peninsula. After the founding of the People's Republic of China in 1949, under the leadership of the CPC, the people of the Korean Peninsula waged a long and arduous struggle for national independence and liberation. In August 1950, the Korean People's Army crossed the Yalu River and entered Northeast China. Over the following decades, many Korean people entered Northeast China to engage in various work and life. After the 1950s, with the development of friendly relations between China and North Korea and the adjustment of the Chinese government's policies on the Korean Peninsula, as well as a large number of Korean people

entering Northeast China to engage in various work and life, they played a positive role in friendly exchanges, cultural exchanges, and the economic and social development of Northeast China. Music is the main form of artistic expression of the Korean ethnic group, and traditional Korean music retains ancient and unique musical forms and artistic expressions. The Korean folk culture is rich and colorful, with many contents related to socialist construction, such as Korean drama, folk art, dance (Figure 3), painting, etc. Traditional Korean sports include wrestling, archery, and other activities.

**Fig. 3 Korean Elephant Nose Dance**



### **1.2 Representative Cultural Characteristics of Ethnic Minorities in Heilongjiang Province**

Heilongjiang is a magical land and one of the important birthplaces of the Chinese nation. There are many important historical sites within the territory, such as the site of the General's Office in Heilongjiang and the Heilongjiang section of the Sino Russian boundary river. In history, Heilongjiang was once a famous river in the north. Since ancient times, Heilongjiang has become a place for many ethnic activities. With the changes in history and the integration of ethnic groups, the ethnic composition of Heilongjiang is now very complex. Summarizing and summarizing the representative cultural characteristics of various ethnic minorities in Heilongjiang Province can help us further understand and understand the cultural characteristics of ethnic minorities in Heilongjiang Province, thereby promoting economic and cultural exchanges and common development among various ethnic groups in Heilongjiang Province.

The customs and cultural exchanges of various ethnic groups in Heilongjiang are mainly reflected in aspects such as diet, clothing, housing, transportation, marriage, festivals, etc. Each ethnic group in Heilongjiang has its own dietary customs, such as the Manchu people using dumplings as their staple food; The Korean people mainly eat cold noodles; Oroqen people live mainly on fish; The Ewenki people rely on horse meat as their staple food; The Daur people rely on rice as their main food, supplemented by pasta, meat, etc. The clothing of various ethnic groups also has their own characteristics, such as the Korean ethnic group's clothing mainly in white and black, while the Manchu ethnic group's clothing mainly in black. All ethnic groups in Heilongjiang Province also generally retain their own festival customs. For example, the Manchu Spring Festival is a festival, the Korean Spring Festival is a Yuanxiao (Filled round balls made of glutinous rice-flour for Lantern Festival), and the Ewenki Spring Festival is a Baomizi. In terms of transportation, most ethnic groups in Heilongjiang Province retain their unique means of transportation. Among them, the Manchus mainly travel by horse, while the Koreans, Ewenki, and Daurians mainly travel by ox carts.

### **1.3 On site inspection of ethnic minority cultural and artistic products**

Heilongjiang Province has strong local and ethnic characteristics. For example, the fish skin production process of the Hezhe ethnic group in Heilongjiang Province involves slaughtering small fish and boiling them in a large pot. After the fish meat is cooked, it is taken out and then used to make fish skin paintings, which has high historical and artistic value. The ethnic costumes of the Daur ethnic group in Heilongjiang are made based on traditional ethnic costumes, incorporating modern elements and design concepts on the basis of traditional ethnic costumes. The Daur ethnic group uses various fabrics and splices them when making clothing, giving it a unique design style. The traditional food of the Hezhe ethnic group in Heilongjiang is fish skin jelly made from fresh fish meat and various seasonings. Fish skin jelly has high nutritional and medicinal value, and has functions such as clearing heat, detoxifying, resolving blood stasis, and stopping bleeding. There are many unique folk cultural products in the minority areas of Heilongjiang, such as Manchu clothing in Heilongjiang, Hezhe fish skin handicrafts in Heilongjiang, and Daur fish skin handicrafts in Heilongjiang. These products not only have high ornamental and collectible value, but also have high economic value.

## **II. ETHNIC MINORITY CULTURAL TOURISM RESOURCES IN HEILONGJIANG PROVINCE**

Heilongjiang Province is rich in cultural resources of ethnic minorities. Due to long-term ethnic integration and economic and cultural exchanges in history, these ethnic groups have formed unique cultures and customs, forming rich and colorful ethnic tourism resources. These rich ethnic tourism resources have attracted many domestic and foreign tourists to come for sightseeing. In recent years, tourism departments at all levels in Heilongjiang Province have fully utilized the advantages of ethnic minority cultural tourism resources and made efforts to develop characteristic ethnic tourism projects with market potential, achieving gratifying results.

### **2.1 Introduction to 4A level and above ethnic minority characteristic tourism areas in Heilongjiang Province**

There are six 5A level scenic spots in Heilongjiang, including:

- (1) Wudalianchi Scenic Area in Heihe City
- (2) Mohe Arctic Village in the Greater Khingan Mountains Region
- (3) Jingbo Lake Scenic Area in Mudanjiang City
- (4) Sun Island Scenic Area in Harbin City
- (5) Tangwanghe Linhai Qishi Scenic Area in Yichun City
- (6) Hutou Tourist Scenic Area in Jixi City

The six 5A level scenic spots all take natural landscape or historical culture as the main experience, but they are located in the northwest border of Mohe City in the Great Khingan Mountains region of Heilongjiang Province. Known as the "northernmost place in China", they are the northernmost place in China and the northernmost city in the world - Mohe Arctic Village, which is a tourist area with ethnic minority characteristics. In the history of Arctic Village, in addition to the familiar Russians, there are Korean, Manchu, Mongols, Daur, Oroqen people, etc. (Figure 4). These ethnic minorities live in Arctic Village, forming a unique ethnic atmosphere. The ethnic minorities in Arctic Village are mainly distributed in various regions of Arctic Village, forming a sharp contrast with other villages. Tourists can experience different customs and habits when traveling in Arctic Village.

**Fig. 4 Oroqen Ethnic Museum**



The Korean ethnic group in Mohe North Pole Village is mainly distributed in small squares, village committees, and primary schools within the village, which are also places where tourists can stay. At the homes of Korean villagers, you can taste Korean style cuisine. The Korean residents of Beiji Village mainly use Korean as the language of communication, reflecting the rich characteristics of the border region. In the village, you can see many signs hanging in Chinese. There are also several Korean style restaurants for tourists to taste Korean cuisine. In addition, some local residents can also be seen performing dances, singing, playing waist drums and other entertainment activities in the village.

Mohe also has many Manchu families in Arctic Village, and these Manchu people are descendants of the Manchu people who lived here in the past. In the Arctic Village, the traditional Manchu culture still remains, such as Manchu marriage customs, food culture, housing construction, religious beliefs and so on. People here celebrate traditional festivals such as the Spring Festival, Dragon Boat Festival, and Mid Autumn Festival. Tourists can experience the lifestyle of primitive tribes and experience the traditional customs of Manchu people in their daily lives.

Mohe Arctic Village is also a place where Mongolian people live. Due to the unique geographical environment of the Mohe River, the local Mongolian people have shifted from nomadic life to fishing as their main way of survival. So now Mohe Mongols is mainly distributed around the Arctic Village, where you can see many yurts and wooden houses.

As of April 2023, there are a total of 113 4A level scenic spots in Heilongjiang Province, including 12 in Daqing City, 3 in the Greater Khingan Mountains region, 27 in Harbin City, 6 in Hegang City, 8 in Heihe City, 6 in Jixi City, 9 in Jiamusi City, 15 in Mudanjiang City, 10 in Qiqihar City, 4 in Shuangyashan City, 2 in Suihua City, and 11 in Yichun City.

Among them, the Yueya Lake North China Ethnic Park, located in Suibin County, Hegang City, focuses on the ethnic customs area as the main attraction, scientifically and accurately recreating the life and production, religious worship, and other scenes of eight northern ethnic groups, including Manchu, Korean, Mongolian, Daur, Xibe, Oroqen, Hezhe, and Ewenk. It focuses on showcasing the iconic physical objects of labor and intellectual creation in the process of the survival and reproduction of each ethnic group. There are various styles of residential buildings here, colorful clothing, interesting folk customs, simple and pure living atmosphere, and colorful myths and legends. During my travels, I experienced a simple, pure, and authentic ethnic minority culture.

In addition, Heilongjiang Province has the world's largest Manchu museum, a tourist attraction with rich ethnic customs, rich ethnic customs, well preserved folk culture, and beautiful natural scenery. The Manchu Museum in Wangkui County (Figure 5) is the largest Manchu cultural themed museum in China, with a collection of over 16000 cultural relics, including 2 first level cultural relics, 45 second level cultural relics, and 1580 third level cultural relics. The museum is based on the display of history and folk customs, with a focus on showcasing Manchu customs and living customs, allowing visitors to experience a rich Manchu culture during their visit.

**Fig. 5 Manchu Museum in Wangkui County**



## **2.2 Suggestions for the Development of Minority Tourism Resources in Heilongjiang Province**

The cultural tourism resources of ethnic minorities are abundant and have great potential, but they are still in the initial stage, and the development of ethnic cultural tourism resources is still in its infancy. Regarding the development and utilization of ethnic minority cultural tourism resources in our province, the following suggestions are proposed:

(1) Based on the actual situation of Heilongjiang Province, in accordance with the requirements of the Scientific Outlook on Development, and from the perspective of sustainable development of the tourism industry and the revitalization of the Heilongjiang economy, we should fully understand the importance of developing the cultural tourism industry of ethnic minorities.

(2) We must adhere to the principle of balancing protection and development, and combining moderate development with rational utilization. Ethnic cultural resources are abundant, but ethnic cultural tourism resources should be combined with the economic and social development of local ethnic minorities, and the integrity of ethnic culture itself should be maintained.

(3) We need to vigorously develop tourism products designed and created based on ethnic culture, and vigorously promote the integration and development of ethnic culture and the tourism industry. We should rely on the rich cultural resources of ethnic minorities in Heilongjiang Province, and vigorously develop ethnic cultural tourism products and tourism commodities based on the rich natural landscape, unique ethnic customs and profound historical and cultural landscape, so as to drive the development of the tertiary industry in Heilongjiang Province.

### **III. INTANGIBLE CULTURAL HERITAGE OF HEILONGJIANG PROVINCE**

Intangible cultural heritage refers to the traditional cultural expressions left over by various ethnic groups in the process of historical development, existing in intangible forms, closely related to the lives of the people, and passed down from generation to generation. Intangible cultural heritage refers to the cultural space related to traditional performing arts, oral tradition, etiquette festivals, folk activities, traditional folk knowledge and practices related to nature and the universe, and cultural expressions such as traditional handicrafts. Intangible cultural heritage is not only a part of the glorious culture of China, but also a valuable asset of the long history of the Chinese nation. It is also a valuable asset of the long history of the Chinese nation.

Intangible cultural heritage in Heilongjiang Province is a very rich resource. Some intangible cultural heritage has been included in various literary and artistic fields, and a batch of outstanding works have emerged. Some intangible cultural heritage has also been included in the tourism and cultural industry, and has achieved certain social and economic benefits. In 2004, the protection of the "Intangible Cultural Heritage" in Heilongjiang Province officially began. The Provincial Department of Culture established a management platform for the "Intangible Cultural Heritage", and the Provincial Academy of Fine Arts was responsible for the daily work of the "Intangible Cultural Heritage".

#### **3.1 Introduction to Intangible Cultural Heritage in Heilongjiang Province**

On March 27, 2007, the Heilongjiang Provincial Government released the first batch of provincial-level intangible cultural heritage lists, consisting of 13 categories and 57 projects (including 9 national level projects); On June 10, 2009, the People's Government of Heilongjiang Province announced 79 items in the second batch of provincial intangible cultural heritage list and 7 items in the first batch of provincial intangible cultural heritage expansion projects; On July 14, 2011, the People's Government of Heilongjiang Province announced the third batch of 47 provincial intangible cultural heritage lists and 4 provincial intangible cultural heritage extension project lists; On May 18, 2013, the People's Government of Heilongjiang Province announced the fourth batch of 57 provincial-level intangible cultural heritage lists; On January 18, 2016, the People's Government of Heilongjiang Province announced the fifth batch of 50 provincial-level intangible cultural heritage lists and 17 provincial-level intangible cultural heritage extension project lists; On December 31, 2019, the People's Government of Heilongjiang Province announced the sixth batch of 85 provincial-level intangible cultural heritage lists and 27 provincial-level intangible cultural heritage extension project lists.

#### **3.2 Questionnaire Survey on Intangible Cultural Heritage in Heilongjiang Province**

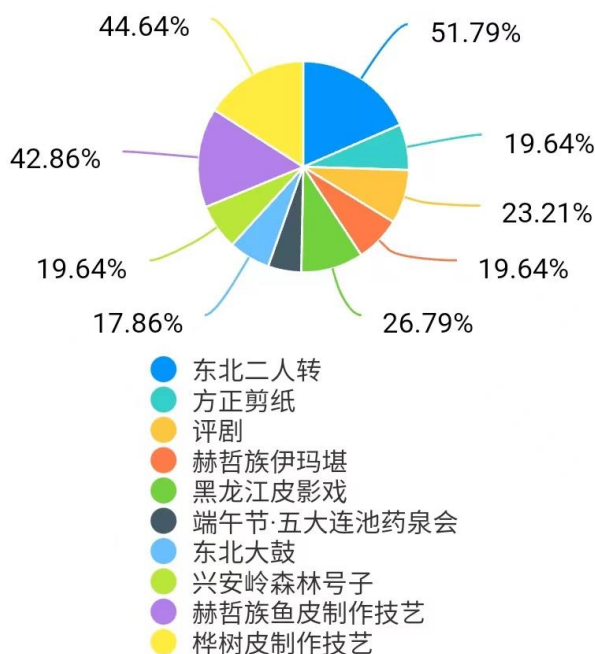
Online research was conducted on the ten most representative national intangible cultural heritages in Heilongjiang Province: Northeast Errenzhuan, Founder Paper Cuttings, Pingju, Hezhe Imakan, Heilongjiang Shadow Play, Dragon Boat Festival Wudalianchi Medicinal Spring Festival, Northeast Dagu, Xing'anling Forest Chant, Hezhe Fish Skin Making Techniques, and Birch Skin Making Techniques. A total of 56 people participated in the research and selected their favorite The most interested national intangible cultural heritage in Heilongjiang Province received a total of 157 votes. Among them, the Northeast Errenzhuan, birch bark production technology, and Hezhe fish skin production technology won 29 votes, 25 votes, and 24 votes respectively, ranking first three, Heilongjiang shadow play 15 votes, Pingju 13 votes, Founder Paper Cuttings 11 votes, Hezhe Yimakan 11 votes, Xing'anling Forest Horn 11 votes, Northeast Dagu 10 votes, and Dragon Boat Festival Wudalianchi Medicinal Spring Festival 8 votes (Figure 6).

**Fig. 6**

选出你最喜爱的黑龙江省国家级非物质文化遗产项目

第1题：在黑龙江省最具代表性的国家级非物质文化遗产项目中，选出你最喜爱、最感兴趣的一项或多项。 [多选题]

选项#	小计#	比例
东北二人转	29	51.79%
方正剪纸	11	19.64%
评剧	13	23.21%
赫哲族伊玛堪	11	19.64%
黑龙江皮影戏	15	26.79%
端午节·五大连池药泉会	8	14.29%
东北大鼓	10	17.86%
兴安岭森林号子	11	19.64%
赫哲族鱼皮制作技艺	24	42.86%
桦树皮制作技艺	25	44.64%
本题有效填写人次	56	



#### IV. DESIGN AND DEVELOPMENT OF DISTINCTIVE CULTURAL AND ARTISTIC PRODUCTS IN HEILONGJIANG PROVINCE

China has a long history and is also a cultural power with diverse cultural forms. Cultural and artistic products can more directly and specifically showcase different regional cultures from all over the country and even the world. At present, many tourist areas in China still use commemorative coin, commemorative banknotes, cultural toys, children's toys and other products with high prices, poor quality and ostentatious design as souvenirs of tourist areas, lacking novelty and commemorative significance, and the role of cultural publicity is beyond discussion. With the continuous improvement of the living standards and travel convenience of Chinese people, more attention is paid to the multi sensory and multifaceted experiences during the tourism process. Therefore, the development trend of tourism cultural and creative products is increasingly emphasizing the combination of function and aesthetics, integrating local traditional craftsmanship with modern design, while meeting the needs of modern life, and also emphasizing the expression of product humanistic emotions.

Taking the bronze lying deer of the Western Han Dynasty, unearthed from Sanlidun 12.5 kilometers north of Lianshui City and existing at the Nanjing Museum, as an example, this bronze deer is in a prone position with its back slightly tilted to the left. Raise your head and neck, erect your ears, and gaze to the front right. The top of the head is jagged and divided into four forks. Groups of turquoise are inlaid in the spine, buttocks, neck, ears and other parts. Turquoise inlay is to first cast the engraved patterns on different parts of the bronze deer, then cut turquoise into various suitable shapes according to the specifications of the patterns, use gum or paint as the adhesive, and stick it to the engraved patterns on the surface of the vessel. The body parts of the bronze deer are evenly proportioned, their muscles are well behaved, and their shape is quite similar. This deer lay on all fours, looking straight ahead with its head raised. Its eyes were full of energy, its ears stood upright, and its face showed a surprised expression. It was like a young deer resting peacefully, suddenly hearing an abnormal sound and suddenly looking up. From an artistic perspective, this bronze deer is completely modeled after an adult male sika deer. Although the bronze mirror with a flat dragon pattern was separated from the bronze deer when they were unearthed, they were placed in the same place in the tomb, indicating that the lying deer was the support for the bronze mirror. (Figure 7)

From a design perspective, the essence of the cultural relic design is very realistic, except for the extremely slender antlers. Therefore, the Nanjing Museum imitated the shape of the bronze lying deer of the Western Han Dynasty and used the design technique of card integration to create cultural and creative products of the bronze lying deer of the Western Han Dynasty, smoothing out the historical vicissitudes of the original product, preserving the visual impact brought by the slender antlers, and using gentler materials and colors to make the cultural and creative products more in line with contemporary aesthetic and decorative styles. (Figure



8)

**Fig. 7 Bronze Crouching Deer of the Western Han Dynasty**



**Fig. 8 Bronze Crouching Deer Cultural Creation of the Western Han Dynasty**



#### **4.1 Design methods for cultural and artistic products in Heilongjiang Province**

In today's rapidly developing society and economy, more and more people are paying attention to and valuing the design methods of cultural and artistic products of ethnic minorities and intangible cultural heritage, in order to promote the development of culture in ethnic regions. From the perspective of ethnic culture, it is necessary to conduct in-depth analysis and try to maintain its own characteristics during the analysis process, in order to provide new ideas and directions for the design of cultural and artistic products in Heilongjiang Province. In addition, when designing ethnic culture, it is also necessary to consider its own characteristics and development status, and continuously integrate modern design concepts into the design process, in order to continuously improve the market competitiveness of ethnic cultural products.

In the process of designing cultural and artistic products, it is necessary to extract representative symbolic elements from the history and culture of ethnic minorities, and ultimately apply them to the design of cultural products by extracting, simplifying, and combining these symbolic elements. In modern society, people's aesthetics are no longer singular and passive, but have a certain active selectivity, increasingly pursuing personalization and diversification. So when designing cultural and artistic products, it is necessary to combine the aesthetic needs and consumption habits of people in modern society, and innovate the design based on various factors such as the different needs and aesthetic concepts of different consumers. For example, in the design of ethnic minority cultural and artistic products, modern technology can be integrated, combining unique elements of ethnic minority culture with modern technology. This not only makes the product practical, but also brings consumers a better aesthetic experience.

From the current situation of cultural and artistic product design in China, the functional structure of most cultural products is relatively single. Therefore, material craftsmanship and functional structure are two very important aspects. It is important to fully consider the materials and craftsmanship of cultural and artistic products in ethnic regions. For example, when selecting materials for ethnic cultural and artistic products, it is necessary to fully consider the characteristics of the materials, as well as the production process and functional structure, in order to enhance the market competitiveness of cultural and artistic products in Heilongjiang Province.

#### **4.2 Promotion of local characteristic cultural and artistic products in Heilongjiang Province**

(1) Promotion methods for innovative cultural and artistic products

After the existing cultural and artistic products have been innovated, improved and redesigned, we should make full use of modern technical means, networks, multimedia and other modern technical means to promote, so as to better combine the intrinsic value and external form of cultural and artistic products, so that they can achieve good development in the market, and cultural and artistic products in Heilongjiang Province can be better publicized and promoted, Promote the smooth promotion of cultural and artistic products in various regions of Heilongjiang Province.

(2) Strengthen the promotion of cultural and artistic products

Strengthening publicity efforts can effectively enhance the influence of cultural and artistic products in the local area. Therefore, various regions in Heilongjiang Province should attach importance to the promotion of cultural and artistic products. One is to strengthen the promotion of cultural and artistic products, by promoting local cultural and artistic products through media such as radio and television, in order to expand the influence of cultural and artistic products in the local area; The second is to enhance the local awareness of cultural and artistic products in Heilongjiang Province by producing promotional videos with local characteristics, writing advertising slogans, and promoting slogans, so as to make them more competitive in the market.

(3) Emphasizing the cultivation of talents in the cultural and artistic industry

In the development process of the cultural industry, talent is a very important factor. It is necessary to attach importance to the cultivation of cultural industry talents, fully explore and utilize existing cultural and art industry talents, and continuously improve their professional skills. In addition, it is necessary to provide training and re education to existing cultural industry talents and inheritors of intangible cultural heritage in terms of promotion and promotion, so that they can make greater contributions to the promotion of local cultural and artistic products in Heilongjiang Province.

## V. CONCLUSION

With the progress of the times and the development of the economy, China has gradually entered a modern society. In the context of the new era, we should pay more attention to the development status and future trends of local cultural and artistic products in modern society, in order to provide new ideas and directions for the research of design methods for local cultural and artistic products in Heilongjiang Province. Heilongjiang Province has abundant local cultural and artistic resources, which directly provide favorable basic conditions for the promotion of local cultural and artistic products in Heilongjiang Province. At the same time, it is necessary to fully leverage the leading role of the government and strengthen the promotion of cultural and artistic products. In addition, it is necessary to strengthen the training of cultural and artistic product management talents, so that they can become an important force in the development process of the cultural industry. Finally, it is necessary to fully utilize modern internet technology and effectively promote local cultural and artistic products in Heilongjiang Province through network platforms. Only in this way can we further promote the better development of local cultural and artistic products in the market in Heilongjiang Province.

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