

The Inheritance, Development, and Innovation of Shenyang Folk Art Errenzhuan

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Abstract

This research article is to study 1) study on the Cultural Origin and Characteristics of Errenzhuan 2) study on the Cultural Connotation of Errenzhuan 3) future Errenzhuan Cultural Inheritance, Development, and Innovation. The research area Shenyang Northeast China as the main research area for data collection. There were three phases in the methodology of this study. Literature research, observation, and interviews are all sources of data collection. The research findings are as follows 1) The Errenzhuan culture and art is a local characteristic folk culture in Northeast China, where farmers sing and dance in their fields to relieve a day's fatigue. Errenzhuan is a folk art form with extremely rich local characteristics in the Northeast region, which has been deeply loved by the people for over 300 years of its development. 2) It originated and developed among the people, and its performance methods are extremely flexible, making the art of Errenzhuan highly integrated with the lives and interests of farmers and the people. 3) Future Errenzhuan Cultural Inheritance, Development, and Innovation. which shall include: (1) development of the Errenjuan theatre, Errenjuan performing artists (2) development of the Errenjuan performance market to promote it as a cultural tourism destination (3) development and dissemination of Errenjuan culture became the main development area Errenjuan received the award of intangible cultural heritage. By analyzing the current development and distribution status of Shenyang Errenjuan and the errenjuan production and development environment Thus, the inheritance and development of the Errenjuan culture can be revived.

Keywords: Art Errenzhuan; Shenyang Folk; Inheritance; Development; Innovation

Introduction

The Northeast Errenzhuan is a strange flower that grows in the Northeast region. Hongxia (2013) The origin of Errenzhuan is limited to the specific region of Northeast China. The formation of its unique artistic form and style is closely related to the long-standing historical and cultural soil of Northeast China. The bold and personalized nature of Northeast people has determined their unique aesthetic orientation. The songs and dances of various ethnic groups in Northeast China, as well as the music, rap, and opera art introduced from outside the Guannei Pass, have also provided abundant nourishment to the duet, gradually developing into a familiar and beloved art form today through inclusiveness. Errenzhuan is widely circulated in the Northeast region of China and is a unique form with a history of over 300 years and a long history of primitive cultural inheritance. Jingchun (2017) "The Origin and Spread of the Errenzhuan", was analyzed through literature such as the "Encyclopedia of China" and "Chinese Quyi Zhi" that "the Errenzhuan originated from the Dongbei Yangge, and its historical source should be present-day Jinzhou City, Liaoning Province". At the same time, Su Jingchun also analyzed the spread of the Northeast region's Errenzhuan and believed that Liaoning Province played an important leading role in the development history of the Northeast Errenzhuan. Due to its proximity to Liaoning Province, Jilin Province has formed the Jilin Errenzhuan circulation school that emphasizes both singing and dancing, and combines

speaking and dressing. The Errenzhuan in Inner Mongolia Autonomous Region is mainly spread in areas such as Chifeng, Xing'an League, and Hulunbuir League, which are critical to the three northeastern provinces.

The history of Errenzhuan can be divided into five stages from the establishment of the CPC base in Northeast China in 1945 to 2010, namely, "the liberation war period, the drama reform period, the modern drama period, Dazhi (2014) In the popular areas of Errenzhuan, the Northeast Errenzhuan took root and sprouted in Liaoning, Jilin, and Heilongjiang. During its development, Errenzhuan once formed four schools: East Road, West Road, South Road, and North Road. In recent years, it has become more popular in Shenyang, Tieling, Siping, Liaoyuan, Changchun, and other regions of Liaoning. Errenzhuan performance artists and folk scholars are mainly concentrated in Shenyang and Changchun, The main research areas for this topic are Shenyang, Liaoning and Changchun, Jilin. Shenyang is a national historical and cultural city, the birthplace of the Qing Dynasty, known as the "birthplace of one dynasty and the capital of two emperors". In 1625, Emperor Taizu Nurhaci of the Qing Dynasty relocated his capital here and established the Qing Dynasty in China. After the establishment of the People's Republic of China, Shenyang became an important heavy industry base in China, mainly focused on equipment manufacturing.

The problems encountered in the development of Errenzhuan in Shenyang, with the rapid dissemination and development of modern society, Shenyang is the core development area of Errenzhuan in Northeast China. Errenzhuan theaters are unprecedentedly prosperous, and this unique form of performance art and humorous performance style have gradually developed into a symbol of folk culture and a representative of ethnic folk music. In the process of the development of Errenzhuan art, in order to adapt to the development of society, cater to the changes in audience groups, and the changes in aesthetic taste, the essence of Errenzhuan art has gradually changed. The rapid development of information network dissemination has formed a diverse cultural market, and people have more and more cultural life and entertainment options to choose from. The traditional Errenzhuan gradually began to decline in the 1980s, until in recent years, when the new Errenzhuan emerged and achieved commercial success, the transformation of Errenzhuan became the focus of public opinion. Nowadays, the art group Errenzhuan in Shenyang has already gone out of Northeast China, spread to the whole country, and even been brought to the world.

Research Objectives

1. To study the Cultural Origin and Characteristics of Errenzhuan .
2. To study the Cultural Connotation of Errenzhuan .
3. To present future Errenzhuan Cultural Inheritance, Development, and Innovation.

Research Methodology

1. Research methods

This research used qualitative research by collecting and analyzing descriptive data, , such as interview records, observation records in various parts of the data to explore the research questions more comprehensively and diversely and to be able to summarize the research results more comprehensively and accurately.

2. Source of Data

The related documents and contents of The Inheritance, Development, and Innovation of Shenyang Folk Art Errenzhuan, theoretical concepts, and research as a guideline for study and analysis. Explored the research area and selected the main study areas, Innovation of Shenyang Folk Art Errenzhuan, and related areas. The methods of operation were: 1) providing a platform to clarify the project; 2) providing a workshop; 3) collecting field data; and 4)

arranging the data system and selecting works for a role model in teaching transfer activities to youth and interested people.

3. Population and Sampling

Studying important information from key informants, consisting of three groups of people: 25 key informants, a group of casual informants, 30 people who are interested in practicing for the first time. has been passed on as follows: 1) The Inheritance 2) Development 3) Innovation of Folk Art A total of 45 people, according to the research issues, were identified through 1) observation, 2) interviews, 3) focus group discussion, 4) small group meetings, and 5) additional follow-up studies to ensure completeness.

4. Data collection

Collect data by dividing it into documents and fieldwork. Collect information shared by academics in the research area. along with scheduling a date, time, and place to proceed in the area Triangulation of data according to the issues specified in the research objectives.

5. Data analysis

Analyze the data according to the research issues set forth in the objectives. In Innovation of Folk Art Errenzhuan, practice experiments improved the teaching and learning processes to achieve higher skills, respectively. Synthesis of content from the data obtained from the interview: the data are categorized, linked, and defined as a conceptual framework for analysis and presented according to a conceptual framework. Information obtained from group discussions must be summarized into the main ideas presented to the group to check its accuracy again according to the research issues.

Research Results

The results of collecting knowledge and synthesizing The Inheritance, Development, and Innovation of Shenyang Folk Art Errenzhuan

Objective 1 To study the Cultural Origin and Characteristics of Errenzhuan.

The traditional duet performance has gradually become a modern new type of duet with entertainment as the main focus in the market economy environment. The variation of Errenzhuan is a phenomenon generated from popular culture in the context of today's market economy. It is an aesthetic variation brought about by cultural variation, and even a transformation from aesthetic to entertainment. Since Errenzhuan appeared on the stage of the CCTV Spring Festival Gala in the form of sketches, this folk culture and art has gradually formed the most famous and important folk entertainment and cultural industry in Chinese society under the planning and promotion of "Shenyang Benshan Media" Zhao Benshan. In daily social life, material culture and spiritual culture are essential. Human society is composed of the activities of production, creation, and consumption of material and culture. In the entire process of production and consumption in human society, through continuous communication and exchange, the dissemination of material culture has formed. Since Zhao Benshan appeared at the Spring Festival Gala, he has performed the Errenzhuan sketch with a friendly local accent and close to people's lives, which has brought the local spiritual and cultural art of Errenzhuan into the sight of audiences across the country and become an artistic object of mainstream culture and media attention. At the same time, it has also made the Errenzhuan sketch a loyal fan. After several decades of successful performances at the Spring Festival Gala, Zhao Benshan used modern media methods to incorporate artistic elements into more artistic dissemination methods, diversifying the performance forms of the Errenzhuan and initially forming a cultural system dominated by the Northeast Errenzhuan. The leading media company in Shenyang, Benshan Media Liu Laogen Grand Stage, is the symbol of Shenyang Errenzhuan. Due to its low ticket prices, Shenyang Nanfeng Grand Theater has gained high public recognition in the Shenyang Errenzhuan market in recent years.



Figure 1: Benshan Media Liu Laogen Grand Stage
(Source: Liang Cui)

In the Shenyang region, Benshan Media has a monopoly on the Errenzhuan market and entertainment skits. With his love for the art of Errenzhuan and his years of stage performance and investment experience, Zhao Benshan pondered and summarized the current development status of Errenzhuan. Combining the needs of the market economy and strong support from the central government, he established his own Errenzhuan industry group, "Benshan Media," and performed in commercial performances. To expand the brand's influence and improve the economic benefits of one's own brand through various aspects such as talent cultivation in film and television media and charity activities. In terms of commercial performances, with the continuous development of Liu Laogen's stage, the art of Errenzhuan has transcended regional limitations and cultural barriers, becoming a popular folk art in the north and south of the Yangtze River. In terms of the development of film and television programs, after successfully investing in the TV series "Liu Laogen", Benshan Media also created local style TV series such as "Ma Dashai" and "Rural Love", and collaborated with multiple TV stations to launch TV entertainment programs such as "The Story of the Two People Dance" that are deeply loved by audiences.

Serial number	Errenzhuan Art Group	address	Number of actors and students
one	Benshan Media (Liu Laogen Stage)	110 Zhengyang Street, Shenhe District, Shenyang City	150 people
two	Shenyang Nanfeng Theater	No. 18, Mount Taishan Road, Huanggu District, Shenyang	100 people
three	Northeast Love Errenzhuan Grand Theater	No. 72 Minzhu Road, Heping District, Shenyang City	50 people
four	Chen Family Errenzhuan Theater	Berlin Modern City, Wenda Road, Yuhong District, Shenyang City	30 people
five	The Great World Errenzhuan Theater	78 Beihang Bashan Road, Huanggu District, Shenyang City	30 people
six	Northeast Errenzhuan	Guying Line in Hunnan District, Shenyang City	30 people

Table 1: Theater Situation of the Errenzhuan Cultural Market in Shenyang Region

In terms of talent cultivation for the Northeast Errenzhuan, at the beginning of its establishment, with the support of local governments, Benshan Media signed an agreement with Liaoning University to establish the Benshan School of Art and Media at Liaoning University. This aims to cultivate more outstanding talents for the inheritance and development

of folk culture and art in the Northeast Errenzhuan, strengthen the reserve force for the performance of the Errenzhuan, and enable outstanding performers such as Yan Guangming, Zhao Haiyan and other senior duet actors undertake the teaching task of the art academy, changing people's traditional impression that duet actors are uneducated and uneducated. In addition to developing the performing arts of Errenzhuan, Benshan Media also utilizes brand effects to drive the development of other Errenzhuan industry chain structures. In the Qipanshan Scenic Area of Shenyang City, Liaoning Province, Zhao Benshan established a large film and television entertainment base named after him, the "Benshan Film and Television Entertainment Theme Park". Many exciting movies were filmed here, and the most famous one was Benshan Media Investment.



Figure 2: Errenzhuan Art Training School
(Source: Liang Cui)

Objective 2 To study the Cultural Connotation of Errenzhuan.

The changes in Errenzhuan are due to changes in emotional rhythm. One of the biggest characteristics of the new cultural era is the acceleration of the pace of life, which at the same time brings about an acceleration of the pace of thinking and emotions. This is a fast-paced era. Human life is linear, reduced, and straight to its destination, gradually decreasing, omitting unnecessary procedures, and even becoming impatient. This fast-paced lifestyle directly affects people's thinking, emotional, aesthetic, and entertainment patterns. People are tired of the slow pace and implicit style they used to have, demanding a new form to express their new emotions. The Errenzhuan is a manifestation of this new emotional style. The Errenzhuan has adapted well to the changes in farmers' emotional styles. The changes in farmers' emotional patterns stem from changes in their production methods. The modernization of agriculture has completely changed the ancient production methods of spring planting, summer cultivation, autumn harvest, and winter composting that farmers used to use. This change in production mode directly affects the changes in thinking and emotional patterns. The thinking and emotional patterns are shaped by production patterns. The long and tedious production process has transformed into simplified labor, which has led to unprecedented changes in the way of thinking and emotions: fast-paced, simplified, clear, and concise. This new way of thinking and emotional expression requires a new artistic form to be expressed, leading to changes in people's aesthetic patterns. The costly script story, self-contained singing style, and stylized dance of the original duet are forms formed in the old production method, which clearly do not adapt to today's pace of life and emotional rhythm. Therefore, the deformation of Errenzhuan is inevitable. The transformation of Errenzhuan gave it full vitality. However, other arts have not been able to adapt to this change, which has put them on the brink of extinction. Some art forms cannot adjust their rigid performance programs and almost identical singing forms in a

timely manner according to the changes of the times, making it difficult to maintain survival. Although the types and forms of art are preserved, they have long lost a large audience. The art of losing a large audience is lifeless. Tradition should be preserved, but it must live in contemporary cultural forms in order for tradition to have its vitality. If tradition loses its contemporaneity, it will lose its due value. From this perspective, although the current Errenzhuan has undergone a transformation, it is precisely because of its transformation that its own traditions have survived. Otherwise, it is also required that the duet continue to perform in its original form, and the duet will lose its large audience. The duet will slowly wait for its demise like Beijing Opera.

Objective 3 To present future Errenzhuan Cultural Inheritance, Development, and Innovation.

The development of Errenzhuan art is an important factor for the actors, who are the direct disseminators and promoters of art. Therefore, the quality and cultural and moral level of the actors greatly restrict the development of Errenzhuan art. Nowadays, the older generation of artists are still active on the front line of performance, partly because these artists have solid basic skills and strong artistic performance abilities that are deeply loved by the people, and partly because there is a lack of excellent successors, resulting in an awkward situation where actors cannot connect with each other. We have to admit that, there is indeed a lack of actors among the younger generation of duet artists who can raise the banner of traditional art leaders. Nowadays, the quality of actors in the duet can be described as uneven. Due to the rise of the Errenzhuan Theater and the demand for other forms of performance, the demand for actors has also increased. Under the temptation of economic interests, many actors are "halfway to becoming monks" to learn the Errenzhuan. Most of these people are rural children who drop out of school and lack survival skills. If they want to learn a livelihood skill, learning Errenzhuan has become a choice. Looking at the actors in the duet, it is an undeniable fact that except for a few actors with a professional background, the majority of the other actors have a low level of education, overall artistic cultivation, and cultural level. Moreover, these actors did not receive formal and systematic art training and learning in the duet. According to the usual practice, without a few years of hard work in studying Errenzhuan, one cannot become a professional actor, because the art of Errenzhuan emphasizes "nine tunes and eighteen tones, seventy-two coughs and coughs", and the richness of singing requires extremely high abilities and qualities of actors. But nowadays, actors are no longer willing to spend so much time focusing on practicing basic skills. They are more eager to achieve quick success and have little knowledge of traditional art of duet singing. Many actors even cannot sing the main play at all, and can only sing a few hats at most. They perform as duet performers on stage. Because these actors have a low level of education and artistic cultivation, they are not precise in their performance standards. As the saying goes, ignorant actors are fearless. Some actors focus on saying "dirty mouth" as their performance focus, in order to make money and be funny, without a bottom line, to cater to a part of the audience with low taste. This is precisely because their own quality level is not high, and they have not received formal education in the art of duets. This type of performance content has seriously tarnished the art of Errenzhuan and has had a very negative impact on the development of Errenzhuan art. Talent development is an important factor in the development of things. Seeking talents is extremely important and urgent for the development and dissemination of Errenzhuan art. Cultivating high-quality and high-level talents is crucial and urgent.

Discussion

As a representative art of Northeast ethnic folk music, Errenzhuan is related to the inheritance of China's ethnic artistic and cultural traditions. The Errenzhuan was officially listed as China's "intangible cultural heritage" in 2006. It is a historical witness to the development of the Northeast Shenyang region. With the acceleration of modern progress, the survival status of the Errenzhuan has been greatly impacted, so protecting and inheriting the Errenzhuan is urgent.

1. The Cultural Origin and Characteristics of Errenzhuan. China has a long history, which is consistent with Peng, W. et al (2024) said that Chinese culture also has a long and profound history. Throughout its long history, the Chinese people have created a great deal of precious cultural heritage for Errenzhuan is a widely popular art form in the Northeast region, It is consistent with Xiaoqi (2016). believes in that many scholars' research on the origin of Errenzhuan is limited to the specific region of Northeast China. which is an important part of the regional characteristic ethnic culture. It is consistent with Yani (2018) the rendering of Errenzhuan music, highlighting the expression of Errenzhuan artistic elements as cultural symbols in the Northeast region It reflects the lifestyle of the people for over three hundred years and fully demonstrates the regional characteristic culture and humanistic characteristics. The performance of the Errenzhuan always reflects the simple folk customs, personality and emotions of the people, and it has extremely distinct national and regional characteristics. Human beings form culture by recognizing and transforming the world in a social environment. Different regions have different ethnic groups, and different ethnic groups have different folk customs and habits. Therefore, different cultures are formed, and these cultures have obvious regional characteristics. Regional culture is formed through various factors such as the history, customs, religious beliefs, etc. of this region. The Northeast region in China has a unique natural environment, with a complex terrain. In the old days, the Northeast region was sparsely populated and had a relatively harsh living environment in the harsh winter. These factors all determine the character of the people of Northeast China. Northerners are enthusiastic and bold, have a loud voice, speak directly, act decisively and decisively, and do not stick to small details. Under such personality conditions, a unique Northerner culture will inevitably form. The Errenzhuan was formed in the entertainment life of rugged and rugged farmers on the black land of Northeast China, which has cold winters and idle seasons. With a touch of vulgarity, the Northeast Errenzhuan always reveals the simplicity, boldness, and enthusiasm of the Northeast people. This is the sum of the spiritual and cultural heritage of the people, which has been continuously accumulated and precipitated in the long river of history, reflecting the spiritual life and aesthetic taste of the general public. Although the form of Errenzhuan performance was simple, it was the highest form of artistic performance and entertainment for the people at that time, and it was the food for the spiritual and entertainment life of generations of Northeast people.

2. The Cultural Connotation of Errenzhuan. The Errenzhuan has a profound historical accumulation and significant artistic value. Northeast folk duet dance is rooted in northeast folk culture. After nearly three hundred years of historical development, it has absorbed and integrated a variety of essence of folk art. Unlike professional troupes and private theaters, the development of folk song and dance duets in Northeast China has never stopped, carrying many traditional dramas and performance skills that are on the brink of extinction. It is consistent with Changming (2019) It is a small folk drama in Northeast China that has developed on the basis of the Errenzhuan to play characters. The singing style of the theatrical performance is very rich, although it is mainly in the form of song couplets, where actors play fixed characters, it also has a rigid tone component. However, the widely circulated Errenzhuan nowadays downplays the traditional core performance techniques of Northeast folk

Errenzhuan, which focus on the five skills of "speaking, singing, dressing up, dancing, and Jue" in order to attract audiences, and emphasizes the "speaking" skill. It is consistent with Zhizhi, (2021) has said Errenzhuan is a folk art composed of various performance elements such as singing, dancing, and speaking. As a result, under the impact of population outflow, modern lifestyles, and new media, the living space of the Northeast folk duet is increasingly shrinking. Changes, Explain the protection and inheritance of intangible cultural heritage Errenzhuan art. As a representative of Northeast ethnic folk music, Errenzhuan has been endowed with unique regional cultural characteristics since its birth, reflecting the historical accumulation and real life of the people in Northeast China. Save the traditional art of duets and enable the public to understand the true art of duets. Implementing China's guidelines for promoting and promoting traditional Chinese culture, and making modest contributions to the protection of intangible cultural heritage.

3. Future Errenzhuan Cultural Inheritance, Development, and Innovation.

The traditional Chinese culture of the government is the crystallization of human wisdom and traditional virtues that have been nurtured by the Chinese nation for over 5000 years. It symbolizes the unique national spirit of China and is the root of Chinese characteristic social culture, laying a solid foundation for the development of contemporary Chinese culture. It is consistent with Xiang (2020) Errenzhuan should not only develop and change with the times, but also retain its roots. On January 25, 2017, the "Opinions on the Implementation of the Project for the Inheritance and Development of Chinese Excellent Traditional Culture" pointed out that "culture is the bloodline of the nation and the spiritual home of the people. Cultural confidence is a more fundamental, deeper, and lasting force. The unique concept, wisdom, grandeur, and charm of Chinese culture have added to the confidence and pride deep within the hearts of the Chinese people and the Chinese nation. The Law of the People's Republic of China on Intangible Cultural Heritage was officially implemented as early as June 2011. China's intangible cultural heritage is extremely precious, as it is an important information resource for witnessing history and culture. Intangible cultural heritage and material cultural heritage have different ways of transmission. Material cultural heritage is passed down in a solid form, while intangible cultural heritage presents historical value and significance through live inheritance. Therefore, the protection and inheritance of live Errenzhuan art is more difficult. However, in any case, Errenzhuan can flow out in a long and complete manner, We must continue to persistently engage in meaningful artistic exploration. Do your best to protect the treasure of Northeast folk art - Errenzhuan Art. With the rapid development of society and the impact of globalization, China's intangible cultural heritage has been greatly impacted, and many traditional arts are on the brink of disappearance. Saving and protecting intangible cultural heritage is urgent. The Northeast Errenzhuan has been included in the first batch of intangible cultural heritage list in China, which is enough to demonstrate the importance of Errenzhuan art in the development of art and culture in China. which drives and guides the economic development of Errenzhuan Cultural

The Shenyang Errenzhuan culture, with its unique identity and form, has brought impetus and guidance to the economy. It is consistent Ling and Champadaeng (2024) An era with changes caused by economic and social development. Sichuan theater is facing challenges in inheritance and development. Especially influenced by modern popularity. Nowadays, the Shenyang Errenzhuan has gradually formed an industrial development and driven the local economy. In the industrialization development of Errenzhuan, establishing a cultural brand is an important way to develop. Shenyang Benshan Media has a high reputation and has formed its own cultural brand and management system. Liu Laogen "has caused a huge response nationwide, and the TV series incorporates a large number of elements of Errenzhuan. At that time, the national audience has developed a great interest in the strong Northeast characteristic culture and paid attention to the art of Errenzhuan. Subsequently, Benshan Media took

advantage of the heat to launch the second installment of "Liu Laogen", three installments of "Ma Dashai", and eleven installments of "Rural Love". So far, Liu Laogen's stage has been established in ten cities across the country, and these film and television works and art performance groups have played a great role in promoting the economy, making significant contributions to China's tax issues, and greatly promoting economic development. From various training schools in Shenyang area to major universities setting up a research program for Errenzhuan; The theatrical troupe goes to a fixed small-scale theater; From the Errenzhuan Small Theater Troupe to the current Errenzhuan Industrial Company; From stage performances to various forms of entertainment such as film and television, Errenzhuan has created enormous economic value.

Conclusion

Errenzhuan is a special cultural form closely integrated with the ethnic group, and it is a special artistic expression of local aesthetics and individuality in the Northeast region. The art of Errenzhuan showcases the folk customs and habits of the Northeast region, truly reflecting the lives of the people in the Northeast region. After hundreds of years of continuous development, the art of Errenzhuan, a native folk art form, has gradually broken through regional and ethnic limitations with the dissemination of technology, the internet, and media, and is continuously developing and growing. Under the impact of diversified culture in the new era, many duet performers have changed the traditional duet in order to adapt to the development of social and cultural environment and meet the aesthetic requirements of the audience, which has led to the gradual decline of the traditional It is undeniable that cultural inheritance needs to keep pace with the times, reject change, reject innovation, and fall behind the times, which will be eliminated by history. Furthermore, in the development and inheritance of Shenyang Errenzhuan, it is necessary for the government's cultural department to provide reasonable supervision, protect traditional art, adapt to the development of the times, improve the professional abilities of Errenzhuan actors, enhance the cultural inheritance of Errenzhuan performances, and build a good communication system with the arrival of the new media era, in order to help the development and inheritance of Errenzhuan culture in Shenyang area.

Recommendation

From the results of this research, the research team has the following recommendations:

1. Practical Recommendations

1.1 Academic content on the history Cultural Origin and Characteristics of Errenzhuan can be used for The Inheritance, Development, and Innovation of Shenyang Folk Art Errenzhuan.

1.2 Folk Art Errenzhuan, current problem situation, arts and culture administrators can set policies to preserve local performing arts.

1.3 Folk Art Errenzhuan is a heritage site that can be used to develop innovations for economic value in tourism.

2. Recommendation for future research

For the next research issue, research should be done on the following topics:

2.1 There should be research on Folk Art Errenzhuan in the local area because there are a few of them that have not yet been studied.

2.2 The economy and society of China are changing rapidly and therefore performing arts are affected. It is therefore appropriate to conduct research to preserve and promote Chinese opera.

2.3 Folk Art Errenzhuan is a cultural heritage and therefore deserves research for its usefulness today.

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