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DEVELOPMENT OF MANCHU EMBROIDERY AS A TOURISM
SOUVENIR PRODUCT IN JILIN CITY**Sun zengyu^{1*}, Hanisa Hassan²¹ Faculty of Creative Technology and Heritage, Universiti Malaysia Kelantan, Malaysia
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DOI: 10.35631/AIJBS.619021This work is licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/)**Abstract:**

There is a unique type of embroidery in Jilin called Manchu embroidery. The Manchu is an ethno-linguistic group in northeast China. The town of Ula Manchu is located in Jilin City and has a history of more than 600 years. It is one of the important birthplaces of the Manchu people. It still retains Manchu cuisine from the Qing Dynasty, which has become an important tourist resource. Meanwhile, Jilin City also has a famous international ski resort. Every year, tourists from all over the world look forward to the food and specialties of Ula Street Manchu Town. Current Manchu embroidery souvenir products are misleading in terms of cultural expression product development. Given the potential of Manchu embroidery souvenirs to improve the local tourism economy and the recognition of this ethnic culture, this study aims to identify the unsuitable pattern categories in its Manchu embroidery culture for development as tourism products and to assess the business opportunities and challenging environment for developing Manchu embroidery. This study adopts a qualitative method to identify the potential and obstacles of developing Manchu embroidery into a tourism product. At the same time, it provides more thinking about the material culture protection methods of the Ula Manchu. This study adds to the literature on the Ula Manchu and can be used as a solution to the problem of indigenous tourism. industry-related issues that can be addressed with the support of policy interventions.

Keywords:

Manchu, Tourism Products, Manchu Traditional Handicrafts, Embroidery

Introduction

Guan Kai (2009) research shows that, located in Jilin City, Wula Manchu Town has a history of more than 600 years, is one of the important birthplaces of the Manchu people, and still retains the Manchu cuisine of the Qing Dynasty, and has become an important tourist resource. People's Daily Online shows (2023) The famous international ski resort in Linlin, where tourists from all over the world look forward to the Manchu culture every year. Chen Xi (2016), there is a unique kind of embroidery in Jilin City called Manchu embroidery. Liu Huan (2016) thinks, Manchu embroidery is used in Manchu businesses in Jilin to convey the flavor of the Manchu people. Jinxiaoxu (2022) et al. believe that, Manchu embroidery as an important form of visual expression of Manchu culture (Xiaoxu et al., 2022). Many scholars (2018; 2020; 2023; 2019; 2019; 2019) hope that Manchu embroidery can be combined with Manchu heritage tourism. Ning Jun et al. (2022; 2021) research shows Manchu Embroidery Forms a Unique Style. And they develop different social attributes, mainly class attributes (2011). Religious attributes (2015). and decorative properties (2018). Wei Jingwen and Liu Huan (2016; 2023) believe that, however, these attributes have been neglected, and many misleading problems have arisen in the innovative design of tourism products of Manchu embroidery. Cominelli & Greffe's (2012) research shows that traditional roots are easily overlooked in the process of innovation, which can lead to over-commercialization and threaten cultural ecology.

According to Zhou xifeng (2015), embroidery has always been a traditional culture of the Manchu people. Tangbaoping et al (2019; 2008; 2018). proposed in their research that, youth used to be the mainstay of the inheritance and production of Manchu embroidery. In a study by Guankai (2009) with social changes, the lifestyles of today's Manchu youth have changed, which has led to the loss of the practice of traditional Manchu culture. The development of Manchu tradition and tourism economy is the need and desire of the Ula Manchu people. The study aims to assess the environment in which this can be done by identifying the challenges and business opportunities for developing and promoting Manchu handicrafts as a tourism product. Traditional Manchu architecture and products can bring differentiated experiences to tourist destinations, and the role and opportunities of the cultural aspects of products in providing these experiences have been increasingly recognized. However, a number of studies have raised issues regarding the use of intangible cultural heritage for tourism souvenir purposes. Wujiang et al (2010; 2017; 2000). tourism products and attractions with traditional culture can differentiate destinations, and the role of compatible design elements in delivering these experiences has been increasingly emphasized. However, there are a number of studies that have raised some issues regarding the use of ICH for tourism purposes. For example: lirunlim (2021) study shows, it was shown that young people knew very little about the Manchu culture, while 33.3% knew something about it, and more than 50% did not know anything about it at all. Guan li et al (2019; 2017; 2019) believes that, Manchu product design ignores young people, and Manchu traditional culture has low awareness among young people. Qin, Zhenzhen (2019) study points out the intrinsic connection between product design, cultural expression and the involvement of young Manchu in heritage behavior. A generational perspective has a profound impact on cultural sustainability. Culture and its sustainability are considered important factors in the development of indigenous tourism. Cominelli & Greffe (2012) thinks that the roots of tradition are easily overlooked in the process of innovation, which can lead to over-commercialization and threaten cultural ecology.

Most studies on Manchu embroidery product development have dealt with history, art and integration; none were found to address the relationship between innovative design and

sustainability. The study adds to the literature on Manchu embroidery indigenous people (especially Manchu youth) and their perceptions and attitudes towards Manchu embroidery being developed as souvenirs. The results of the study can be used to identify issues and concerns related to the tourism economy of traditional Manchu culture that can be addressed through policy interventions and stakeholder support.

Literature Review

Manchu Embroidery

The craft of Manchu embroidery is typical of the northeast region where the Manchu people gather, and it is a craft that has existed there for a long time (Jingdan, 2017). Due to the national characteristic of riding and shooting and the influence of European art styles flowing in the late Qing Dynasty, Manchu embroidery formed a unique style (Xiaoxu et al., 2022; Yang, Liu, 2021). Manchu embroidery is known as "royal embroidery" (Guiping & Rui, 2022; Xinyu, 2020). These traditional cultures, formed through the customs of the Manchu ancestors, are of special significance and are fundamental to the collective material culture and national identity of the Manchus, which is their most important national culture. However, in the social changes, Manchu embroidery skills have been discontinued and endangered (Lina, 2021). Liu Huan (2016) thinks, the continuation of the traditional craft of Manchu embroidery through new forms has been a long-standing program and goal of the Manchu region to assist in its preservation. According to Jingwen Wei (2023) research, many Manchu cultural and creative products simply apply a common Manchu symbol or un-researched visual graphic to cultural and creative products, and there is a lack of cultural output behavior. Figure 1 shows traditional Manchu embroidery (Youyou, 2007).



Figure 1: Manchu Traditional Embroidery (Youyou, 2007)

Tourism Souvenir Products

Liu Xingmin (2018; 2019; 2019) et al. argued that, because of its strong national visual identity, the commercial innovativeness of Manchu embroidery has been exploited. It is worth noting that Manchu embroidery conveys Manchu Atmosphere in Manchu cultural tourism business (Huan, 2016). However, the development of Manchu tourism products is weak (Xiaoqing & Yu, 2020). According to Liu Huan (2016) research, there are pseudo-cultural phenomena in the design of some tourism products, which bring obstacles and mislead consumers to understand the Manchu culture. Zhang Xiaoyu (2023) think that patterns are not

used appropriately. Therefore, it is necessary to comprehensively study the traditional attributes of Manchu embroidery to provide support for its cultural sustainable development. Figure 2 shows the tourism products developed through the traditional embroidery elements of the Manchu people(xifeng, 2015).



Figure 2: Manchu Embroidery Tourism Products(xifeng, 2015).

Youth Culture

Cui Shuning et al(2018; 2020; 2023; 2019; 2019; 2019).the relationship between the young generation and the traditional culture is neglected in the study of the innovation of Manchu embroidery.Low awareness of traditional ethnic culture among youth(Baoping, 2019; Li, 2017; Qin et al., 2019). Anna Shor(2018) the collective perception of youth, although an integral part of present society, will influence the future. As the ultimate factor in traditional culture, the attitudes and opinions of youth towards traditional culture are an important component of the commercial and sustainable behavior of culture. It is also an important factor that has been neglected in other studies of traditional Manchu culture.

Cultural Tourism Economy

Since culture plays a crucial role in tourism and is often the main reason for visiting certain destinations, destinations are called upon to sell their culture and creativity to their target markets(Carlos & Susana, 2014). Manchu embroidery as a handicraft with a long history and cultural characteristics, tourism products is an important way to link its history for future development. Therefore, the design demand is not only from the perspective of tourists and practitioners, but also from the in-depth investigation of Manchu culture and the views and opinions of local youth, where more attention should be paid to the correct output and sustainability of traditional culture in the design of tourism souvenirs.

Methodologies

The study used a qualitative approach. On-site interviews with Ula Manchu ancient tourism and participants of the Manchu Museum. By combining participant observation and semi-participant interviews, this method not only ensures that participants have enough time to answer the survey in a comfortable and relaxed atmosphere, but also increases the possibility of obtaining a more flexible sample compared with data collected only at one site. possibility. Participant selection; looking among young Manchus and young tourists. 2. Discover more valuable information; participants used the keywords "Manchu tourism, Manchu museum" to select materials from the Internet; 3. Use the "snowball" method; 4. Select objects by chance; sample through four methods Covering different genres, through discretionary samples. When

interested youth and visitors answered “yes” to the screening questions, they were invited to participate in the study by answering questions.

Data Acquisition Data Analysis

The interview period was from August 2023 to October 2023. The main interviewees were tourists in the Manchu town, a total of 14 interviewees, of which 7 were local youths, 5 were tourists, and 1 from the district tourism office who were all looking forward to and learning about the Manchu material culture. Semi-structured interviews were conducted using an interview guide consisting of open-ended questions focusing on visual identifying information about Manchu culture, the potential for visual information, including perceptions and suggestions from tourists and Manchus about the development of this visual information. This method of investigation provided the opportunity to further explore the responses and themes that emerged.

Interviews were conducted in Mandarin, a language understood by the majority of the Manchu population. The interviews were audio-recorded with the permission of the interviewees. Notes were also taken during the interviews. After each interview, the notes were reviewed and elaborated upon to ensure that all points conveyed by the interviewees were recorded. A diary was kept to record other observations and impressions made during the interviews, in addition to other important data such as identifying information (name and other characteristics of the interviewee), date, time and place. Subsequently, each interviewee was assigned an identifying number, Manchu embroidery abbreviation (ME) i.e. ME1, ME2, etc. to remain anonymous in the report. Written notes and diary entries were used as raw material for the report along with transcriptions.

Samples of existing artifacts of Manchu embroidery were also collected; photographs will be taken as a record. In addition, other materials and documents such as pamphlets and collateral materials were obtained.

Data Analysis

This study used a framework approach to analyze the data, whereby concepts have an internal structure embedded in a theoretical framework from which concepts can derive meaning. The data is logical and strict, and the original data is the basis and cannot be changed arbitrarily (Kuhn, 1962).

The interview was conducted in Mandarin. The interviews were audiotaped with the permission of the interviewees. Note-taking and photography were also taken during the interviews. After each interview, the recorded notes were reviewed and elaborated upon to ensure that all points conveyed by the interviewee were captured. In addition to other important data such as identifying information (age of interviewee, region of origin and other characteristics), date, time and location, a diary was kept to record other observations and impressions made during the interviews. Subsequently, each respondent was assigned an identification number, Manchu abbreviation (ME) i.e. ME1, ME2, etc., based on which an analytical framework was developed and used as the basis for data interpretation. This study had five initial stages in the analysis process. These stages are: 1) Data collection, 2) Coding and classification, 3) Memo writing, 4) Sampling, saturation and classification 5) Reporting. Existing Manchu embroidery related samples have also been collected; photos will be taken as records. In addition, other materials and documents were obtained.

Findings Manchu Embroidery Culture

The results of the analysis of interviews with Manchu and other stakeholders, particularly Manchu youth, are combined with information gathered through participant observation as part of the data collection process and artifacts presented in the form of samples of Manchu embroidery artifacts and other collected documents. The three themes presented are a synthesis of information gained from observations and responses in the interviews in response to the research objectives of identifying traditional Manchu cultural artifacts that can be shared and developed as tourism products, as well as evaluating the landscape of indigenous entrepreneurship can be carried out by identifying the plethora of challenges and opportunities facing the development and promotion of Manchu embroidery artifacts as tourism products.

Manchu Embroidery Culture

Manchu embroidery originated in the Qing Dynasty (Xiping, Yuhang, & Tingting, 2021). Among all the ancient dress cultures, Manchu dress is one of the most prominent and representative cultures. Because of its special characteristics, some scholars advocate the combination of Manchu embroidery and tourism products to innovate (Hexiao, 2019; Wenchi, 2023). The Manchu people of Ula Street, Jilin City, claimed that these embroideries were used at court for identification, the materials were luxurious and the workmanship was rigorous, and that they had a practical use in the folklore. Since embroidery was the only way to add textile material to the decoration of an ordinary household, making it for such a purpose was not a novelty among the elderly. Because, in the Qing Dynasty, almost every young girl had to learn embroidery (Xiaohan, 2018).

Some interviewees the use of these elements, which are considered to be part of Manchu culture, was explained by some interviewees. More interviewees mentioned that not all embroidery decorations can be decorated casually, as ME5 said, the patterns of Manchu embroidery were not to be used casually in the Qing Dynasty, especially within the palace, it was a symbol of status and official position, and if it was used incorrectly it would be punished. ME8 also believed that these visual messages that have a specific and purposeful use are not to be used casually, because the patterns that are used in the clothing have a sign of status, you look at the You can tell the identity and background of a person by looking at the embroidery on their clothes. [...]". ME13 also raised the concept that embroidery patterns have different attributes, and that cultural and traditional patterns are not allowed, and that these traditional messages are used freely: [...]. ME1 The Manchus have shamanism, which is their own religious beliefs and is considered sacred, and the embroidery patterns on shamanic costumes are not to be developed and used. ME3 has expressed the same idea, especially the dragon pattern, and the general public dares not use this pattern casually: [...] The same idea was expressed in ME 3 that it was better not to use this shamanic motif, [...] and in ME 7 that it was better not to use this motif, [...]. ME 7 also put forward the idea that what belongs to the faith is sacred and preferably not suitable for commercial exploitation, but fewer and fewer young people are aware of these things. It is recognized that class and religious motifs are not suitable as elements for tourism development.

The Manchu embroidery crafts developed and promoted by the tourism product are listed in Table 1 along with their local terminology and descriptive names. Most of these crafts have been authenticated by ME10, a Manchu embroidery "practitioner" who teaches young Manchu people about the culture, crafts and their uses.

The material forms of Manchu embroidery that have been identified as having potential and suitable for development and promotion as tourism products are listed in Table 1 along with their local terminology and descriptive names.

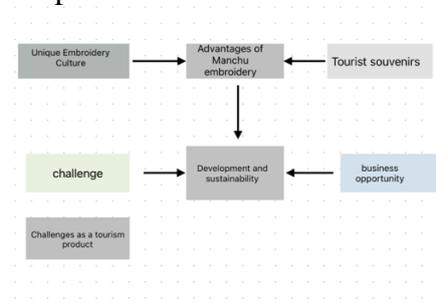


Figure 3: Conceptual Framework

Table 1: Manchu Embroidery

Challenge	Local Terminology	Description	
Clothing	Cloak	Traditional Costumes Adapted From Manchu Riding And AhootingCostumes	
	Bellyband	Women's Underwear	
	Hood	Hats That Can Keep Your Head And Neck Warm	
	Flowerpot Shoes	OutdoorsShoes With Soles Shaped Like Flower Pots	
	Sachet	Jewelry Worn Around The Waist	
	Handkerchief	Small Square Pieces Of Fabric	
	Earmuffs	Packaging To Protect Earrings	
	Curtain	Curtain With Partition Function	
	Daily Necessities	Pillow Case	Coat To Prevent Pillows From Getting Dirty
		Glasses Bag	Cloth Bag To Protect Glasses
Purse		Wallet-Like Cloth Bag	

Expectation

The promotion of handicrafts as a tourism product was seen as having the potential to provide an economic source and enhance the recognition of Manchu culture for the people of the ancient town of Ula Manchu. However, some interviewees expressed certain expectations regarding the use of elements of their native culture for commercial purposes. ME 1 stated that it is [.....] "a fusion with traditional and innovative culture". ME 4 stated [...] "I am in favor of selling cultural elements as a tourist product, but I want it to be revenue generating. More local people will get profit, the income will attract young people to join in, and more people will invest in the sustainability of this culture," said ME 7. "Income for tourism purposes is fine [.....], but the income distribution scheme should be reasonable".

Cultural elements being used to make products can also be a means to promote the promotion of Manchu culture, as described by ME 6 [...] "These cultures are made into products that can be taken to more places by tourists [...]." The same view is expressed by ME 9, who states that "..... being made into tourism products does not only make economic sense, but also allows more people who do not know about the traditional Manchu culture to learn about them. Attracting people who are interested in traditional culture is the significance of cultural products [...]" . ME 10 claimed that "these traditional Manchu cultures can be used to show the

Manchu cultural flavor, it is the empathy that comes from people understanding these Manchu cultures, behind this information is the nostalgia for the history, so it is important to have a planned approach in developing the product, not just a randomly designed and rough product [...]. ME12 stated that [... ...] "The very appearance of these products provides a lot of information, so it's important to look carefully at the design. Instead of seeing the commercial value and just developing it.

It is hoped that the government will provide more support not only economically, but also for the efforts of the Manchus to promote handicrafts and pay more attention to their community ME 2 said, "Without policy advice from the government's support, it is difficult for spontaneous organizations to persist for a long time. ME 5 echoed this view that the government can provide funding and also have resources to develop products. ME 11 agreed that just having the potential of commercial value is not enough to develop for a very long time, and more funding from the government is needed [...]. "provide more funding so that the industry can grow".

Challenges As A Tourist Souvenir

Loss of interest in their culture, especially among the younger generation of Ibaloi. According to ME 7, "The Manchus became known as an assimilated tribe. Due to social changes and the dissolution of Manchu political organizations, the younger generation, who are the inheriting group of the traditional culture, no longer understand their cultural background and have no traditional culture to learn, and it is difficult to develop an attachment to their culture in the absence of a cultural background of living with the same ethnic group [...] ME 4 states that "Manchu youths do not have anything different, it seems to be similar to the Han Chinese. different, it seems to be almost the same as Han Chinese. ME 14, these traditional cultures seem to have nothing to do with young people, so when designing and developing products, more consideration should be given to the young generation, the way of product benefits in the long term [.....].

Lack of opportunity to design and produce traditional crafts based on local characteristics and traditional culture. ME 5 stated [...] "It is difficult to be integrated into modern culture if you just pass on the culture". However, ME 10 stated that initiatives to teach craft making skills need to be organized and popularized by the government. [...] "There is a need to look for old people who can have experience, these old people know best about the traditional culture and their experience and handicrafts are fast starving for traditional knowledge [...]. ME 13 believes that also the elderly are passing on skills young people through organized training so that this tradition is not passed on.

Chances

In 2017 the Chinese Ministry of Culture, the Ministry of Industry and Information Technology and the Ministry of Finance's "Revitalization Plan for Traditional Crafts in China" and Jilin City's "Recommendations on the Correct Positioning and Development of the City's Manchu Historical and Cultural Heritage" in 2020 designate the Manchu culture as an important resource for development, and also in the context of China's Ministry of Culture and Tourism's "Promoting the Integration of the Protection of Traditional Crafts and the Development of Tourism" in 2022. This provides an excellent opportunity to promote synergies between traditional Manchu culture and tourism. Scholars have also provided different suggestions for the development of Manchu embroidery (Chunmei, 2018; Jingyi, 2020; Lifei, 2023; Shuning,

2019; Xingmin, 2019; Yuanyuan & Ting, 2019). Practitioners are also increasingly using Manchu embroidered clothing as a way of displaying the Manchu flavor. These opportunities come from governments, scholars, and practitioners, each of whom contributes in a way that can tap into the modern strengths of Manchu embroidery for the benefit of the Manchu community. More scholars, however, believe that a sustainable crafts policy specifically designed to protect Manchu embroidery is needed to protect tourism products like Manchu embroidery within a culturally correct output.

Cultural Preservation Initiatives For Manchu Youth

Young Manchus have established their own social groups to share their culture and study collectively, thus preserving their Manchu identity. "The QQ group "Eight Banners Disciples," an ancient Manchu political organization, is a group of young people between the ages of 20 and 35, from different provinces and backgrounds. The group is made up of young people between the ages of 20 and 35, from different provinces and different professions. The most important characteristic is their strong identification with Manchu culture. They also organize their own activities, such as learning about Manchu culture.

Government Support

In June 2002, the Jilin Provincial Department of Culture set up the Jilin Provincial Art Integration Committee of Chinese Manchu Traditional Sayings with Gu Changchun as the chief editor, focusing on a group of experts and scholars in and out of the province to participate in this work, and formally launched the rescue and protection project. 2003 August, the Manchu Traditional Sayings were approved as the National Art Science "Tenth Five-Year" National Project. In August 2003, the traditional Manchu said department was approved as the national art science "fifteen" national project, in April 2004, and was listed as the pilot project of Chinese national folk culture protection project by the Ministry of Culture.

At the Fourth Session of the 10th CPPCC Jilin Provincial Committee held in 2011, Shi Lixue, a member of the CPPCC Jilin Provincial Committee, called for the strengthening of the protection of the endangered Manchu culture.

2011 Jilin Province, the Manchu said that the establishment of the Department of the Society and the first Manchu said that the Department of Academic Symposium, held on the 9th in Jilin Province, the Academy of Social Sciences. Nearly 200 cultural experts and scholars from all over the country at the meeting to discuss the protection and inheritance of Manchu culture.

Jilin City in 2020 "on the correct positioning and development of the city's Manchu history and culture of the proposal" designated Manchu culture as an important development resources.

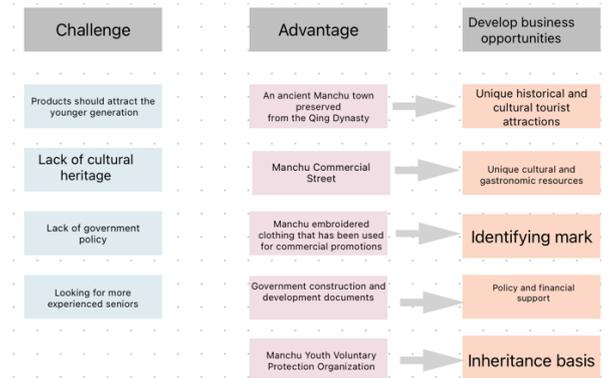


Figure 4: Challenges, Advantages And Business Opportunities In Developing Tourist Souvenirs

Discuss

The embroidery produced by the Manchu people has many social attributes. There are mainly class attributes, religious attributes and artistic attributes. The cultural attributes of these handicrafts are unique to the Manchu people and represent their culture and customs. When determining the visual elements that can be used to produce tourism products, it is crucial that the Manchu people, especially the youth, need to be involved, because they are the most capable of determining the ethnic cultural background information suitable for development, and also improve the Opportunities to pass on culture.

Using Manchu embroidery for commercial purposes is an entrepreneurial and livelihood opportunity for people in the Manchu ancient town of Wula Street, Jilin City, and will bring certain positive benefits to the Manchu people. It can also broaden the social awareness of Manchu traditional culture. And distinguish Manchu embroidery tourism products from other tourism products.

Obviously, in order for tourism products to become a sustainable development cause for the Manchu people in ancient towns, Menell & Scotchmer's research shows that cultural inheritance must be in place, placed at the position of the main decision-makers, and actively participate in industries that come from their own culture and knowledge system (Menell & Scotchmer, 2007).

For Manchu tourism products to be successful, there are many challenges that must be addressed. First of all, people of the own ethnic group participate in it, because they know their own cultural details better. Especially young people have lost the conditions for traditional handicrafts due to social changes. Without a national cultural background, they are not keen on learning and inheriting these traditional cultures. Since the relationship between young people and traditional culture is often ignored, when young people do not understand traditional culture and are not interested in learning it, then traditional culture will be at risk. The collective participation method gives young people the opportunity and space to experience and learn traditional culture. At the same time, Manchu embroidery as a design element is designed as a tourism product that lacks professionalism and needs government support. Government support will also realize the long-term development of European products.

Conclusion

This study found that Manchu embroidered objects have the potential and significance to be developed as tourism products in addition to displaying the Manchu flavor, thus contributing to the promotion of tourist destinations and the Manchu culture .

The sector of Manchu embroidery as a visual element being developed and promoted as a tourism product faces many challenges. However, support from the government, scholars and practitioners can lead to opportunities, and it is important to approach these issues with caution if they want to become a tourism product, keeping in mind that without appropriate government safeguards, there may not be a positive impact on the material culture, and it will be difficult to achieve long-term development.

Recognizing the bright potential for the development of Manchu embroidery motif elements as a tourism product as well as the challenges that need to be addressed, areas for policy intervention should be identified while continuing efforts to preserve the culture.

In capitalizing on the opportunity to develop Manchu culture as a tourism product, the dual objective should be to enable the development of indigenous practitioners so that the ancient Manchu townspeople can pursue livelihoods that will sustain and enhance their economy, while at the same time preserving their tangible culture and the intangible aspects of their culture, and also providing a good cultural environment for the younger generation to pass on their traditional culture....

The Manchus were the first settlers of Ula Street. The values and traditions of this group are in imminent danger of being eradicated due to the influence of the modern world and the fact that the younger generation seems to have lost interest in their culture. In addition to its potential as a means of earning a living, involving the promotion of handicrafts as a tourism product is one way to preserve Manchu culture.

Future research could explore the potential for cultural tourism in China, which would highlight Manchu crafts as part of the tourist experience.

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