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## Exploring The Innovation: Chinese Goddess Fei Tian Inspires Unique Textile Scarf Designs

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**Abstract:** *This study explores the integration of Chinese cultural elements, specifically Feitian art characters, into textile scarf design, examining their impact and significance. Feitian, originally a Buddhist art symbol, has become a cultural icon within Chinese heritage, reflecting a blend of Chinese, Indian, and Western influences. Despite its cultural importance, there is limited research on incorporating Feitian imagery into scarf design. Addressing this gap, the study evaluates the role of Feitian-inspired designs in scarf production and market reception, with an emphasis on visual appeal and cultural relevance. Through quantitative methods such as correlation and ANOVA, combined with qualitative insights, the research underscores the value of Feitian art in scarf design, particularly in evoking traditional aesthetics and cultural preferences. Findings reveal moderate participant agreement on the importance of cultural elements in scarf design, with visual appeal and traditional motifs identified as key drivers of consumer choices. Gender-based differences in preferences and purchasing behavior further illuminate the intricate relationship between cultural elements and consumer dynamics. The study highlights opportunities for the textile industry to promote cultural innovation by incorporating Feitian-inspired designs that resonate with both traditional and contemporary tastes. It also underscores the need for ongoing research into the cultural aspects of scarf design to enhance understanding of heritage and aesthetic preferences, paving the way for deeper cultural appreciation and market expansion.*

**Keywords:** *Feitian art, Textile scarf design, Chinese cultural elements, Cultural heritage, Aesthetic value, Consumer preferences*

### 1. Introduction

Chinese culture plays a vital role in fostering discipline, loyalty, wisdom, and commitment, making it an essential element in tourism strategies. The integration of China's cultural values into travel and tourism marketing enhances the appeal of its hospitality and tourism industry. This study highlights the global significance of Chinese cultural elements in shaping the tourism sector.

The Chinese government is actively implementing strategies to incorporate cultural heritage into tourism to promote sustainability and attract more visitors. Showcasing China's rich cultural background through festivals and events can engage international tourists and strengthen the country's cultural identity (Chen & Yang, 2021).

Cultural tourism, recognized as a key product category, demonstrates how cultural elements enhance tourism experiences. By offering insights into heritage and traditions, destinations can attract individuals and groups seeking deeper cultural understanding, thereby increasing the value of historical and cultural sites. As established by Lu et al. (2022), Chinese culture and art have been influenced by many civilizations and religions across the world. It is without a doubt that Buddhism has had an integral role to play in moulding the taste and preferences of Chinese art lovers and artists in general. The images of the Feitian or the Flying Apsaras constitute a major case in point. As a crucial form of expression of Buddhist art, Feitians are found on the murals of Chinese grottoes and temples as well. In Indian mythology, the Feitian is thought of as a goddess of water and cloud, inhabiting marsh and lake, flying freely and pleasantly under the bodhi trees. Furthermore, as per Hindu religious beliefs, Apsaras was considered to be supernatural and beautiful female beings. They were elegant and youthful, apart from being highly skilled in the art of dancing. In the case of the Chinese Feitian images found in the Longmen Grottoes, they appear on the top of the caves or even on the niche surfaces around the statues. They appear to have plump faces, slim figures, and in a gentle mood and unstrained mannerisms.

As noted by Jian et al. (2019), there has not been much research conducted on Chinese culture and the integral role that it plays in travel destinations. Particularly, there exists data primarily on the historical background of Feitian, while not much has investigated how it is incorporated into the domain of the designing of textile scarves. This presents a gap in existing research that needs to be bridged so that an enhanced representation can be facilitated of the implications of using Chinese cultural elements on the textile scarf designing.

Additionally, the incorporation of Chinese cultural elements is often viewed as controversial, particularly when it comes to textile designing of scarves. While it might be said that the Chinese Feitian is so prominent even in the context of Western art that it has great potential to draw the attention of art connoisseurs from across the world and tourists to the country, there continues to remain the question of some religious people from Hinduism and Buddhism getting offended due to the incorporation of the images of Feitian on scarves intended for women.

Cultural heritage happens to be one of the most important wealth in the extensive treasure-house of China's traditional culture. The inheritance and protection of the cultural heritage are of important and special significance in China, which boasts of over five centuries of civilization. As pointed out by the Chinese Academy of Social Sciences (2020), it might be noted that intangible cultural heritage has vital support for cultural products. Depending on the products, it can be possible to display the rich cultural connotations of Chinese cultural heritage.

China has a diverse and rich cultural heritage that represents the foundation of Chinese culture and civilization traditions. Apart from being recognized as an integral part of the cultural heritage, the country has also demonstrated exceptional developments in its economy, providing numerous opportunities for the effective implementation of managerial measures for cultural heritage. However, at the same time, the country has also given rise to unprecedented challenges related to preservation that management professionals and authorities share.

Furthermore, as reported by Fuhrman (2016), Chinese children tend to grow up with very few chances or opportunities to see beautiful and fascinating objects that have been made by their ancestors. This is not only a matter of concern but also an unnecessary blemish, particularly now that the country has the necessary resources to address this limitation. There is an urgent change to rectify this situation.

As mentioned by Brahm (2019), one of the most alarming phenomena that China has faced in the past four decades is that a significant number of heritage sites have been lost. Not only that but the natural and environmental environment also have been lost with fast-tracked development and high growth. On the brighter side, though, the current leaders of the country have acknowledged the need for environment and heritage culture and are making valiant efforts to preserve them and get them back. An increasing number of cities are trying to recover their old cultural heritage sites and build their buildings and their overall cultures.

It is important to understand that culture is essentially a facilitator of the development of people. If people can develop an understanding of the roots of their culture and heritage, and if the roots are deep, there is a better possibility of the cultural heritage of the country being resilient. In this regard, an investigation into the implications of incorporating national cultural elements into the sphere of travel and tourism indeed bears value.

Further noted by Liu (2018), China's long history has managed to yield a substantial number of cultural relics. However, many cultural relics have been either removed from the country or destroyed using various means ever since the mid-nineteenth century. Even though there are specific totals of the lost cultural relics in China, it has been nevertheless estimated that at least ten million valuable pieces have been lost forever in the Southeast Asian countries, Japan, and the US ever since the First Opium War. While in recent years, China has been able to retrieve some of its lost cultural relics by employing varied methods, the efforts are to go a long distance in order to be completed successfully (Yan 2020).

Tourism and cultural heritage are intricately linked to one another. As mentioned by CABI (2022), tourism in China is likely to slow down owing to the loss of cultural heritage and relics as an increasing number of tourists are interested in visiting Chinese cultural destinations. Inadequate funds and neglect are affecting the quality of tourism in China as only a small portion of them are

protected and preserved. This has led to dilapidation and even complete destruction of Chinese relics and cultural heritage.

As the Fietian flying figures are an organic integration of multiple cultures such as the Central Plains of Chinese culture, Indian culture and Western culture, the flying force is expressed primarily through various elements, including colourful clouds, pipa, costumes, and physical dynamics. In this regard, it would be justifiable to infer that Feitian is essentially an artistic image that is bred by the Chinese national culture's spirit. This image has constantly undergone changes as times have developed, and it has, in turn, become much more suitable for the changed aesthetics of the people in varying periods. In contemporary design, designers across the globe draw a range of aesthetic elements, including unity, contrast, and rhythm, from the art of flying with the aim to study the perfect combination of flying shapes, costumes, dynamics, and shapes. Further, they analyze how flying murals can go a long way in creating natural flying via costumes and dance techniques (Ke 2020). To sum up, it can be said that Feitian art has left an invaluable reference, and it is expected that contemporary designers are likely to find useful inspiration and rich nourishment.

Art appreciation goes a long way in helping to open up people's mindsets by listening to the varying perspectives, views as well as interpretations of the art. As pointed out by Abe & Fukushima (2020), it also goes a long way in encouraging thoughtful conversation and understanding that it is possible to have one approach to everything. Calligraphy and painting used to be among the most highly appreciated forms of art in the court circles in ancient China and were produced nearly exclusively by scholars, aristocrats, and amateurs who had the leisure to improvise on their sensibility and technique required for excellent quality brushwork. As noted by Chen (2020), a distinct lack of official patronage, particularly during the era of the Yuan Dynasty, has caused many Chinese calligraphers and painters to move toward seclusion, where they created a more spiritual and erudite style of art. This had negative implications for the appreciation of art during this period. More so, painting used to be a significant vehicle for self-expression during this period. Landscape painting, in particular, emerged as the most popular among many Yuan scholars.

Art, across most of Chinese history, was intended to express the good character of the artist rather than simply be an exposition of practical artistic skills. However, a vital difference between China and comparatively other ancient cultures is that a greater proportion of the Chinese artists were amateurs rather than professionals. This limited the scope for art appreciation which in turn affected the country's cultural heritage.

Additionally, it is observed that art appreciation is lacking in China owing to the loopholes in art education in the country. As mentioned by Xiaoming (2019), a lack of professional knowledge of the teachers themselves leads them to focus on the teaching of modern art in the teaching process. This is certainly not conducive to the overall development of the students as well as the inheritance

of the traditional culture. On the other hand, Carter (2017), notes that at present, the success of art in China is primarily confined to the higher end of the art world, which consists of biennales, museums, auction houses, collectors and galleries. These tend to reach a smaller segment of the people who engage with art. As such, there is a distinct lack of widespread appreciation or even understanding of contemporary art of China among the Western nations at large.

As mentioned by Chen (2020), the content and style of Chinese paintings represent the knowledge of people concerning nature and the overall community. The artistic and content creation of Chinese paintings embodies the understanding of the ancient people in various aspects, including literary, moral, religious, philosophical, political, societal and natural. Differing from the early-age artworks, the artworks in contemporary art primarily denote calligraphy. The writing style, line and structure are determined by the comprehension of the calligrapher of the Chinese characters. It can therefore be understood that calligraphy is the artistic expression of its creator.

Amidst the transitional period between the Sung Dynasty and Five Dynasties, Chinese landscape paintings have achieved significant ascendancy as compared to other branches of painting post reaching a stage of maturity (Li et al., 2020). However, Chinese paintings are found to be facing challenges in terms of being appreciated across the world. This can be due to the requirement for a direct aesthetic perception of Chinese paintings. For one, the non-Chinese audiences did not easily accept aesthetic appreciation. The elements of Chinese paintings offer a much more flexible method for guiding audiences to explore the varying dimensions of the paintings by themselves without limiting their own imagination and understanding. It might be said that limited appreciation of Chinese art is likely to deter the deep understanding of Chinese local traditional culture among other societies. As such, there is a need to focus on digital technology in order to enhance the appreciation of art in China.

Cultural attractions have continued to be among the most preferred destinations for Chinese tourists due to several reasons as per the study by Lin (2022). This demand in tourism destinations is largely due to the demand for domestic tourism in the country. Artists that are working in China are found to be facing major challenges that result from the strong internal transitions that the present Chinese society has been going through. The principal sources of these challenges derive from the key forces of globalization and urbanization. While globalization is found to focus on the interrelations with the outer world, urbanization is the internal central issue (Lin 2022).

Michel (2021) mentioned that art tourism serves as a partnership between the tourism sector and culture by creatively increasing what is unique about a certain community. The cultural and artistic life and heritage of an area can go a long way in attracting tourists and lead to the creation of improved quality of life for the people who live there. However, owing to the limited research that has so far been carried out regarding the relationship between experience quality and commercialization, this presents a problem for the study. This study will help in providing a

detailed analysis of the implication of the cultural elements of China in the textile designing of scarves in China.

Meanwhile, the textile industry in China is encountering many difficulties, such as low value-added technology and excessive reliance on resources (Inventiva, 2022). The cotton textile sector in China is in particular facing challenges as the sales have become poor owing to various domestic factors as well as the slow recovery of the global market. Not only is that, but the textile industry in China suffering due to the very limited availability of skilled artisans. It can be inferred that due to the textile industry facing substantial challenges, focusing on using textile prints on fashion accessories such as scarves is largely challenging for Chinese workers.

On the other hand, EAC (2022) note that the Chinese textile industry has been significantly impacted by the pandemic as well as the global trade conflicts. Increasing market demands overseas for textile continues to remain weak with the stability of the international supply chain being challenged to the optimum. Not only that, but the Chinese textile industry is facing challenges related to extreme domestic competition, stricter government policies pertaining to the government and rising costs. Some objectives for study are as follow:

1. To analyze the impact of the Feitian-related designs on the textile designing of scarves in China.
2. To evaluate the role of the Chinese heritage of Feitian characters in textile designing of scarves.
3. To recommend improvements in the Feitian-inspired designs and characters for textile designing of scarves and to have a deeper understanding of the Chinese local traditional culture.

## **2. Literature Review**

The tourism industry should integrate cultural values as a key component to highlight Chinese heritage and shape market preferences and expectations effectively. Identifying hypotheses as part of marketing strategies is essential. Over the past decade, significant improvements in living standards have driven economic growth in China. Understanding consumer buying behavior, particularly among Cantonese-speaking Chinese consumers, is crucial for identifying their preferences (Mok & DeFranco, 2020). This is especially relevant given the rise of the middle class and the increasing significance of cultural values in travel and tourism marketing.

As the world's fifth-largest consumer market, China's vast population contributes to its influence. Addressing people's basic needs supports business travel growth and fosters international trade and investment activities (Mok & DeFranco, 2020). Incorporating cultural elements into tourism

marketing strategies can significantly address the aspirations and expectations of the Chinese population.

The cultural elements of the ethnic Chinese people are considered to be a major factor that has a great impact on the tourism business around the world (Geng & Tan 2021). The Chinese people generally do not believe in advertisements which are displaying any kind of division, inequality, misfortune, or conflict. Marketing managers are required to have a more active approach while collecting feedback from Chinese consumers. It is important to use harmony as an important part of targeting the Chinese community in the United States (Jiang et al. 2019). It will help in attracting them while multi-cultural scenarios are perceived to develop harmony among one another. They are known to be more superstitious and tend to complain about fate, destiny, or any other external forces for the outcomes. It is important to view personal communications as an important part of maintaining harmony. Hotel managers around the world, along with travel agency managers, have reported that Chinese people are less likely to complain regarding any kind of dissatisfaction as compared to Western customers (Long et al. 2020).

Collectivism is more preferred in the case of Chinese culture, which is why Chinese customers prefer to travel in groups than on an individual basis (Ma et al. 2018). Destinations are created for the development of an overwhelming experience that will help in developing convenience, and it will help in reporting the group members by acquiring knowledge and overwhelming experience of the people (Mok & DeFranco 2020). Behavioural patterns must be taken into consideration through the help of proper research, and it will help in developing the desired experience preferences. It is important to design packages as a part of the tour that will help in developing the destinations, and it will also help in providing proper cultural knowledge to the tourists. It is important to understand the relevant cultures as an important part of the cultural strategy, which is important for the preservation of Chinese culture around the world. It will help in creating a major implication for tourism marketing (Mok & DeFranco 2020). Possible marketing implications have attributes in the hospitality and tourism industry. This is important for discussing cultural values, and it will help in developing the buying potential in the 21st century. The cultural values of the Chinese people have been created as preferences and expectations of the consumers (Mok & DeFranco 2020). It will help in providing the cultural attributes while understanding the traditional values of benevolence and courtesy that are practised by the ethnic Chinese people. They have a sense of harmony and unity and are considered to be the best in the world, which is required to be followed by every nation around the world.

The culture, art and clothing evolution history mainly incorporated within the Dunhuang frescoes which mainly reflect the evolution of wisdom within China's historical development and these are considered as some of the excellent emergent features of Chinese culture and art. Through the enhancement of individuals' spiritual pursuits, on the other hand, the living preferences of the individuals are highly inclined towards the artistic aesthetics. The Chinese art of Dunhuang is considered an art which has high research value. The art of Dunhuang mainly reflects the creation

of prosperity along with its decline which is thousand years and ten dynasties old. During the course of change, the artist has presented cultural, historical, and clothing aspects of different time periods. The characteristics of clothing design of ethnic minorities during the time of the Win and Jin dynasties are mainly portrayed by Hu. The clothing style of ethnic minorities was also influenced by the conventional clothing culture of Central Plains, where they adopted the orthodox style of bringing wealth and praising clothes during the Han and Wei dynasties. as per the research of (Zeng, Sun, Li, Yin & Shen, 2022) it has also recognised that the national costumes of the ethnic minorities have been encouraged as well as portrayed in the murals of Dunhuang. In the Sui and Tang dynasties it has been identified that clothing complimented each other, and went hand in hand. This is acknowledged as the product of significant national integration within the southern and northern dynasties and it is one of the significant changes in the service system of China in the Middle ages. The costumes have been segregated into the mixed costumes of Han and Hui during the period of the Five Dynasties. As a result, the characters during the respective period of time have been impacted significantly by the costumes of the Uighur as well as the costumes of the Han. As per the cultural aspects as well as clothing aspects of the three periods the cultural and clothing aspects of the modern period have been contrasted along with the four years of

## 2.1 Conceptual Framework

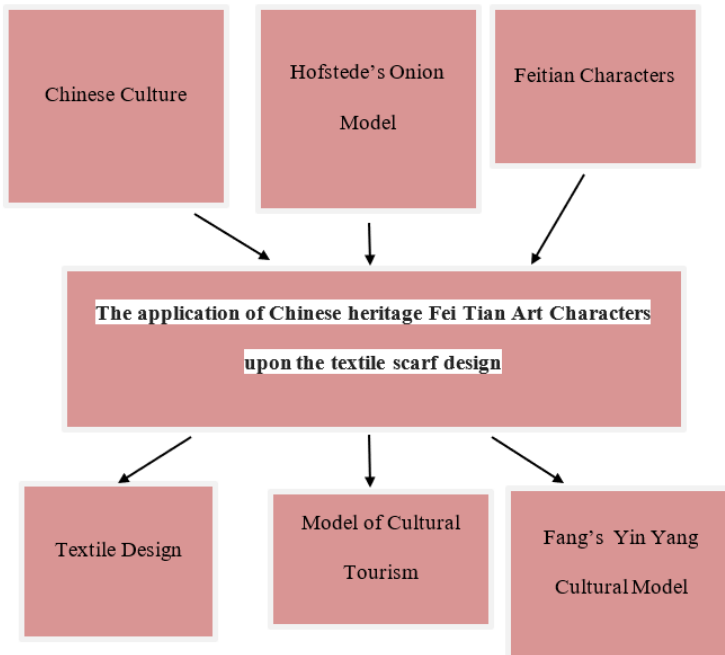


Figure 1: Conceptual Framework



### 3. Methodology

The proposed study adopts a mixed-method approach, combining numerical data to describe events or phenomena. Given the scope of the research, neither qualitative nor quantitative methods alone are sufficient to address the research questions. Therefore, the mixed-method approach is deemed ideal (Almeida, 2018). By integrating datasets related to the influence of Chinese heritage; specifically Feitian art characters—on scarf textile design, this approach provides a more comprehensive understanding of the issue and generates robust evidence to enhance the study's depth and breadth.

From the context of the secondary qualitative method, the Delphi technique can be taken into consideration as it is explanatory and identifies the fundamental elements and nature of the phenomenon as a basis of the study (Spranger et al. 2022). In the current study, the phenomenon that is being studied is the implication of the Chinese cultural heritage, particularly, the Feitian art characters, on the textile design of scarves.

Twenty individuals have been chosen who are from ethnic Chinese backgrounds. The observational method is particularly helpful in describing the set of variables that have been derived in the proposed study: Chinese culture and heritage, textile designing, cultural elements, and the evolution of the scarf. It is quite obvious that in order to define the relationship between each variable there is a need to focus on developing the correlation between each of the variables (Rezigalla 2020). This will help in collecting accurate information concerning the Chinese cultural elements that can have a significant impact on tourism commodities or products. This will help in developing a significant amount of information required for the research. The twenty Chinese individuals can be useful in providing valuable insights as to how they perceive textile designing in products such as scarves that come incorporated with Chinese cultural elements - Feitian - in particular, that have a rich cultural and historical background.

Moreover, there is also the fact that observation happens to be one of the simplest and most common methods of collecting data. This is primarily due to the fact that it does not require as much technical knowledge. Even though scientific and controlled observation does indeed have some requirement of some degree of technical skills, it is nevertheless comparatively easier as compared to other alternatives (Kang & Hwang, 2021). In the proposed study, it is clear that there is not as much requirement for technical data or knowledge as the area being researched is predominantly based on insights and information collected from existing sources and participants. They can shed light on how Feitian art can be incorporated into the textile designing of scarves in order to allow for a detailed understanding of the Chinese local traditional culture.

#### 4. Results

The preliminary focus of the paper has been statistically analyzing the quantitative data which have not been covered in previous studies with primarily focus on qualitative data. In the very beginning of the paper, all the research objectives have been thoroughly presented which are focused towards the cultural element of textile design. With the implementation of Correlation analysis and ANOVA, the different chapters of the paper have been able to significantly address all the statistical outcomes in relevance to the objectives. It gets important to mention that correlation analysis was implemented in order to investigate the connection between these roles and also at the same time the popularity of Chinese Fei Tian characters in textile industries. On the other hand, these two analysis-based consequences could not be unswervingly linked to address the recommendations necessary for comprehending Chinese local traditional culture.

Based on the above observation, it could also be easily deciphered that the leading aspects which are significantly affecting the selection of Fei Tian Art by the customers were reliant on visual attraction and preference for traditional elements. Therefore, the significance of these Fei Tian Art pieces on scarves has been perceived to be connected with that of the aspects such as future developments, visual attraction. These in the long run showing chances of cultural improvements in the textile industry. To be precise, it has been observed that traditional along with that of the modern design preferences in the Chinese markets have been creating waves by the above Fei Tian art in scarves. In the first table, a descriptive statistics comprising of 203 participants which shows moderate agreement in relevance to importance of cultural elements in scarf design. The way in which it significantly creates visual attraction and also at the same time increases the preference of the traditional elements has been thoroughly highlighted in the study.

Apart from that female inclination towards this particular art also gives the reader a thorough understanding of the importance of Fe Tian art. In other words, the crosstab outcomes have quantified that both genders offer agreement to the datum that Fei Tian art develops the visual attraction of scarves. On the other hand, it has been detected that females are significantly more persuaded towards answering the above stated question. Also, it has been seen that females were significantly more interested to buy the product as compared to that of the male. A proper connection between this two has already been witnessed to take place within the genders based on interest in attraction and cultural elements to various aspects of Fei Tian art characters on scarves. The preference for scarf designs with modern elements was primarily based on gender, indicating that the participants did not want to purchase Feitian art design-based scarves solely for cultural elements and traditional culture affections.

The observed coefficient of association was 0.160, and the p value was found to be 0.025. Venturing into the detail of the graph, it could be easily stated that the effect sizes tend to reveal the limited impact which also at the same time helps the reader to comprehend the need for future explorations. The perception of the relevance of these Fei Tian Art pieces on scarves has been

linked to factors like future advances and visual appeal. Long-term, this indicates opportunities for cultural advancements in the textile sector. More specifically, it has been noted that the aforementioned Fei Tian art on scarves is causing a stir in the Chinese marketplaces, combining traditional and modern style preferences. Future developments and aesthetic appeal have been connected to the perception of these Fei Tian Art pieces' relevance on scarves. In the long run, this suggests chances for cultural progress in the textile industry. It was also evident that visual appeal and a predilection for traditional characteristics were the primary factors that were substantially influencing the buyers' choice of Fei Tian Art.

Furthermore, individuals who tend to show significant amount of interest in cultural elements of China, was seen to be significantly more persuaded towards purchasing Fei Tian art-based textiles. Adding to that, it could also be stated in one hand that a significant association exists between the interest of different buyers and upsurge in wants to purchase Fei Tian art based textiles. This enables better understanding of culture based on the knowledge that they tend to possess. This in the long term will also have a relatively higher conversion rate for increasing the cultural values present in that of the Chinese Textile industry. Also, based on the art-form it could also be realized that this particular art-form tend to provide inclusivity to the whole situation in the given amount of time. Meanwhile, in this study it could be said that the regression model was nowhere able to clarify the detailed discrepancy in the dependent variable. The same has been perceived to recommend the fact that predictors were not enough to clarify the intricacy of the complete relationship, that tends to take place between the traditional involvement in textile design as well as reflection of the art in numerous different fashion elements. Fei Tian Art pieces on scarves have been perceived to relate to that of aspects such as future developments and visual attraction. This in the long run showing chances of cultural improvements in the textile industry.

## **5. Discussion and Conclusion**

It could be stated that the study has been able to highlight the importance of Fei Tian art's aesthetic and cultural value in relevance to that of the scarf design. This observation was primarily scooped from one section of the society which comprises mostly of female. Where in one hand, there has been a significant difference in statistical values, it gets important to highlight the fact that even till date all the cultural elements will prove to be relevant. This enables understanding that there are further requirements of continued investigation in relation to the matter of the study. It encourages augmented comprehension of nuanced dynamics of cultural elements in scarf design.

Future recommendation for this study is to do a comparative study of similar cultural motifs from other regions (e.g., Indian or Persian art) incorporated into textile designs. This could provide a broader context and showcase how Feitian art characters offer unique design possibilities in the global market.

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