



Factors Impacting Young's Enjoyment at National Costume Fashion Shows

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ABSTRACT

In a nation celebrating its diverse cultures, the government ardently promotes national heritage, recently exemplified by the spotlight on the Miss Grand Vietnam beauty pageant. This event gains global attention, notably through its captivating "National Costume Fashion Show," acting as a conduit for transmitting national identity. Our research innovatively explores this uncharted terrain by amalgamating methodologies to identify cultural fragments seamlessly woven into the contest. Overlooking the show's profound implications, previous investigations inspire our focus on its untapped potential as a vehicle for cultural transcendence. By examining Playfulness, Escape, Togetherness, Sacredness, and Placeness, our quantitative study involving 350 respondents illuminates a tapestry of cultural elements artfully interwoven into costumes. Decoding these elements fortifies the narrative of Vietnamese culture, promising a new era where fashion converges with national identity in a groundbreaking advertising paradigm.

Keywords: fashion, national costume, culture, fashion show

INTRODUCTION

As the forces of globalization and modernization continue to shape our world, the challenges associated with preserving and introducing traditional cultures have become increasingly prominent. The imperative lies not only in the preservation of cultural values but also in their active sharing and transmission to future generations. Confronting these challenges, the research initiative titled "Factors Impacting Young's enjoyment at National Costume Fashion Shows: A Case of the National Costume Show of the Miss Grand Vietnam (NCFS)" endeavors to undertake a comprehensive exploration of the role played by cultural events such as the NCFS. These events are recognized as one of the potent approaches for the preservation and promotion of Vietnam's rich traditional culture amid the pressures of contemporary change.

This study extends its scope beyond a mere analysis of the individual experiences of NCFS participants. Its overarching goal is to gain a holistic understanding of how such events dynamically engage with their target audience and the broader community. The objective is to establish a robust theoretical framework and practical knowledge base that can guide the orchestration of cultural events, offering specific recommendations to optimize the promotional and educational potential of the NCFS within the intricate fabric of contemporary society.

Moving beyond the confines of explicating the NCFS's role, this research aspires to provide insights and strategies with global applicability, transcending borders and benefiting cultural event organizers not only in Vietnam but across the world. The aim is to empower organizers with the knowledge of how they can contribute to the preservation and development of their unique cultural identities in the rapidly evolving contemporary landscape.

This study adopted Lee, Hwang, and Shim's (2019) five dimensions of festival experiences, which generally appear in the experience of festival goers. Based on a theoretical foundation, five dimensions of the festival experience were derived: playfulness, escape, place, engagement and sacredness. This study illuminates the nuanced and multifaceted impact of cultural events such as the NCFS. Furthermore, it furnishes tangible and actionable suggestions for their optimization and sustained relevance. The study aptly acknowledges the pivotal role of such events in the broader context of safeguarding cultural heritage, especially during an era characterized by the relentless forces of globalization and modernization.

National Costume

“National costume is the product of continuous development in the process of social migration and the accumulation of the times. It has a long history and various forms. **It is not only an important medium for the transmission and preservation of culture but also for the sustenance of human beings for beautiful emotions throughout the ages.** This highly valuable and meaningful cultural heritage is the precious spiritual wealth and important achievement shared by human civilization in the world. Depending on the location of the birthplace of civilization, the cultural form is also different. On the basis of different cultures, national costumes have gradually formed a situation where a hundred flowers bloom and are diverse and rich. The diversity of national costumes is mainly reflected in the aspects of fabric, style, and color matching, which are colorful and full of charm (Lu, 2022).”

However, within the scope of this research, the concept of a national costume takes on a broader, more intricate significance. It metamorphoses into meticulously curated ensembles, a delicate interplay of materials, imagery, and profound cultural symbols. Beyond the fabric and form, it extends its influence to encompass accessories, makeup, and every detail that contributes to the holistic presentation. The notion of inspiration finds its place here, breathing life into every seam and stitch. Motifs, patterns, and intricate designs are infused into the fabric, each thread carrying a narrative that reaches back in time. Accessories become more than mere embellishments; they are conduits of heritage, intricately attached to the ensemble, each whispering tales of customs and legacies.

In this context, a national costume becomes a living canvas, where culture's artistry converges with fashion's artistry. It is an homage to the past, a celebration of the present, and a bridge to the future. Through this lens, the study endeavors to unravel the complexity of this art form, deciphering how these meticulously curated ensembles speak the language of culture, tradition, and identity.

Fashion shows

The fashion shows are also called “runway shows” or “catwalks shows”. They can be defined as “marketing events for fashionable clothing (both with regard to stylistic innovation and production), often related to fashion weeks held biannually” (Strömberg, 2019).

Fashion shows are living in a new golden era of spectacle, visual impact, and great productions. Fashion shows are relevant communication tools for brands, at least in the luxury sector. Therefore, this paper explores how brands use fashion shows to communicate their values and introduces some methodology to analyze them (Strömberg, 2019)

Fashion shows are one of the most important communication and marketing tools through which fashion brands promote their brand image, personality, values, and culture through the senses. Fashion shows give high visibility to brands.

National costume of Miss Grand Vietnam

This study will test concepts and theories in real cases. Miss Grand Vietnam is a prestigious national beauty pageant hosted by the Golden Lotus Commercial Advertising Joint Stock Company in Vietnam. Since its inception in 2022, the pageant has honored the multifaceted beauty of women, encompassing identity, physique, intellect, and talent. It aims to unearth exceptional candidates who can proudly represent Vietnam on the global stage, particularly in the esteemed Miss Grand International contest. This event goes beyond surface-level aesthetics, seeking individuals who embody grace, intelligence, and purpose, echoing the spirit of contemporary women.

As a part of the Miss Grand Vietnam, the national costume competition is a quest to discover outfits that carry the rich cultural essence and imagery of Vietnam to the global beauty stage of Miss Grand International. The National Costume Night in 2022 truly burst into life with unique designs and grandeur in terms of investment. Continuing the dazzling success of the Miss Grand Vietnam 2023 pageant, the National Costume competition stands as an exquisite showcase where fashion artistry intertwines seamlessly with cultural heritage, adorning both attire and stage.

Emerging talents in design, youthful and vibrant, embark on a creative odyssey as they curate their own garments. Each piece serves as a canvas, adorned with the intricate brushstrokes of the unique cultural narratives that thread through Vietnam's diverse regions and provinces. As the curtain rises on the contest

night, these creations come alive, draped upon the contestants, embodying the soul of their respective origins.

THEORETICAL FRAMEWORK AND HYPOTHESES

Fashions shows and communication

Fashion shows are one of the most important communication and marketing tools through which fashion brands express their brand's image, personality, values, and culture through the senses (Strömberg, 2019). "Today, fashion shows often, but not always, take place in the context of fashion weeks in Paris, Milan, London, New York, and many fashion cities. Others are individual events outside of the fashion week circuit. These include the so-called destination fashion shows that brands organize in emerging geographic markets or exotic places to promote their cruise collections" (SanMiguel et al., 2023).

There is a variety of academic literature that has analyzed the subject of fashion shows from different perspectives, directly or indirectly, and mostly with theoretical analysis or qualitative research. Some studies analyze the relationship between fashion shows and communication and marketing (SanMiguel et al., 2023). The importance of storytelling in fashion shows as an element to transmit brand values and their story and inspiration. They aim to design a method of fashion storytelling as a strategic instrument for building a fashion show with art and popularity (Sung & Kwon, 2009). The combination of national costumes and fashion shows presents an exciting opportunity to engage audiences in a multi-sensory experience. Fashion shows, as powerful communication and marketing tools, can effectively convey a brand's image, personality, values, and culture. These events often occur within the context of fashion weeks in major cities, but there is a growing trend of hosting individual shows, including destination fashion shows in emerging markets or exotic locations. Academic literature extensively explores fashion shows, with some studies emphasizing the importance of storytelling in conveying brand values and inspirations. When considering the integration of national costumes into fashion shows, it becomes evident that this fusion can offer a dynamic and culturally enriching experience. It can infuse playfulness, provide a temporary escape from everyday life, promote togetherness, evoke sacredness through cultural significance, and highlight the unique "placeness" tied to specific cultures. This combination has the potential to create a memorable and impactful fashion journey that celebrates diversity and heritage while resonating with the audience on multiple levels.

The Fashion Show as a Festival

Within the holistic approach to fashion there is one fragment that constitutes a celebration of fashion and is associated with a special occasion. Fashion, in the sense of wearing clothes, is a part of everyday life. However, a fashion show, i.e., the presentation of a new collection, is different. The time of the show is a special time, one that bears all the hallmarks of a festival (Georg Gadamer et al., 2004). What is a festival in general? It is exaltation, anticipated perfection, which undermines, invalidates, and denies everyday life. For a brief moment, this perfection is present, thanks to which life takes on glamor and a higher sense. Fashion enables the transcendence of everyday life (though not in a religious sense), to which the sublimity of the celebration lends uniqueness (Leszek Sosnowskiet al., 2020).

The festival of fashion stems from its elevated nature and the audience's mood, both influencing each other within the event's framework. The unique combination of featured time, exceptional event, and selected audience creates a perfect situation, leading to a momentary sense of fashion fulfilled at the gala. This sense reflects the gala's nature but does not extend beyond the event, leaving everyday life unaffected (Leszek Sosnowskiet al., 2020).

The fashion show festival, as the presentation of a new collection, is an event that unites the designer and the viewer into a single whole, bonded by the expectation of what is going to happen. In this update, fashion gains sublimity and fulfillment, as can be clearly seen against the background of everyday existence, which continues unaffected. The show is an affirmation of fashion, a temporary suspension of change, which is its essential property. The show suspends the current fashion style, invalidating it by its conclusion. From this moment a new era of a new style begins. The seriousness of the holiday gives it its binding force (Leszek Sosnowskiet al., 2020).

The celebration of fashion is a festival, and a festival is art. Lagerfeld strengthened this feeling of a festival, skillfully using the symbolism of colors by means of which the feminine wardrobe, functional accessories, and informational prints and stickers speak. Lagerfeld mixed blue, white, black, and shades thereof, strengthened and weakened by the constant light of the surroundings and changing information boards, in a game of cultural codes and archetypal associations. In this brilliant world, the artist left the fingerprints

of artistry on all elements of the show. Nothing was accidental: a ticket that was not a ticket, a journey that was not a journey, flight attendants who were not flight attendants, and finally an airport that was not an airport. Paradoxically, all of these elements were also what they were taken to be. Falsehood in life is the truth of art — here, a work of art in general and of total art in particular (Leszek Sosnowski et al., 2020).

The experiential aspects of national costumes

Explore the profound and multifaceted impact of national costumes on the audience. These experiences encompass a rich tapestry of sensory engagement, including visual appreciation, tactile exploration, and opportunities to don these cultural garments. Through these immersive and sensory-rich encounters, participants embark on a journey of cultural discovery that culminates in a deeply satisfying and positively memorable experience (Lee & Lee, 2019)

The experience of national costumes is intricately shaped by five main factors:

Playfulness: Participation in festivals can create a series of positive feelings and emotions for the participants that can all be counted as evidence of well-being and satisfaction with the festival (Yilmaz et al., 2020) The element of playfulness adds an element of enjoyment and excitement to the experience. It allows participants to engage with the object in a joyful and light-hearted manner, fostering a sense of delight, amusement, fun, spontaneous, and non-utilitarian manner (Lee et al., 2019).

H1: It is hypothesized that "Playfulness" has a positive impact on the experience of attendees at a fashion show featuring national costumes.

Escape: The notion of escape implies a temporary departure from one's daily routine and immersion into a different cultural identity. It offers participants a break from their usual lives, allowing them to explore and embrace the uniqueness of national attire (Lee et al., 2019). In another study it was also suggested that escapist experiences were the desire of festival attendees to participate in different experiential contexts that were dissimilar to their daily lives (Rivera et al., 2015).

H2: It is hypothesized that "Escape" has a positive impact on the experience of attendees at a fashion show featuring national costumes.

Togetherness: The concept of engagement emphasizes the social aspect of experience. It reflects the sense of togetherness and connection that participants feel when they wear ethnic costumes in group settings. Sharing experiences with others enhances overall satisfaction (Lee et al., 2019).

H3: It is hypothesized that "Togetherness" has a positive impact on the experience of attendees at a fashion show featuring national costumes.

Sacredness: The dimension of sacredness signifies the reverence and respect associated with national costumes. It embodies the spiritual and cultural significance of these garments, and participants may feel a sense of awe and respect when engaging with them (Lee et al., 2019). In another study it was also suggested that sacredness is an important festival experience dimension in cultural heritage festivals (Matheson et al., 2014)

H4: It is hypothesized that "Sacredness" has a positive impact on the experience of attendees at a fashion show featuring national costumes.

Placeness: The authentic festival place provide visitors with a distinctive, familiar space for cultural learning and interactions, evoking deep cultural and national memories (Akhoond Nejad, 2016). Placeness relates to the connection between national costumes and their specific cultural or geographical context. It emphasizes how the attire is intertwined with a sense of place, heritage, and tradition. Participants may gain a deeper appreciation for the cultural and historical significance of the costumes (Lee et al., 2019).

H5: It is hypothesized that "Placeness" has a positive impact on the experience of attendees at a fashion show featuring national costumes.

These five factors collectively shape the audience's engagement with national costumes during their experiential interactions. The interplay of these elements enriches the cultural journey, making it a meaningful and memorable experience that goes beyond mere observation, leaving a lasting impression

on participants. In summary, national costumes offer a unique and enriching experience encompassing various sensory and emotional dimensions. Playfulness, escape, togetherness, sacredness, and placeness collectively shape the audience's engagement, making it a memorable and meaningful cultural journey. These encounters allow individuals to connect with different cultures, fostering a greater appreciation for diversity and heritage.

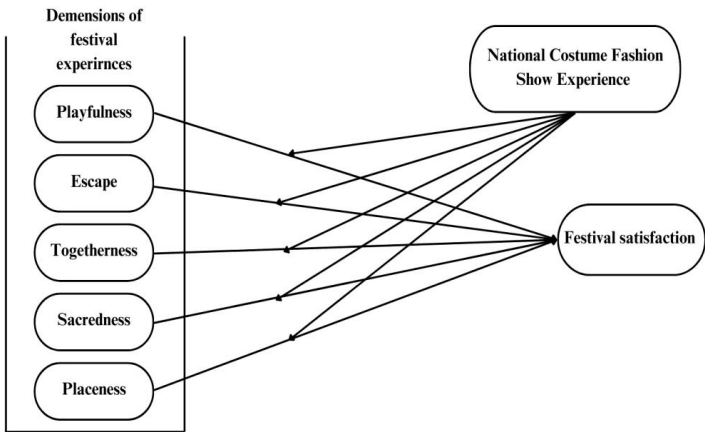


Figure 1: Model of festival satisfaction experience (Lee & Lee, 2019)

These factors include playfulness, escape, togetherness, sacredness, and placeness. When these factors have a positive effect, whether in a general festival setting or during a specific event like the National Costume Fashion Show, they collectively contribute to a highly satisfying experience for the audience. (Lee & Lee, 2019)

H6: It is hypothesized that the NCFS experience has a positive impact on the relationship between “Playfulness” and the Fashion Show.

H7: It is hypothesized that the NCFS experience has a positive impact on the relationship between “Escape” and the Fashion Show.

H8: It is hypothesized that the NCFS experience has a positive impact on the relationship between “Togetherness” and the Fashion Show.

H9: It is hypothesized that the NCFS experience has a positive impact on the relationship between “Sacredness” and the Fashion Show.

H10: It is hypothesized that the NCFS experience has a positive impact on the relationship between “Placeness” and the Fashion Show.

Participating in a NCFS is a profoundly enriching experience that combines five key elements: Playfulness, Escape, Togetherness, Sacredness, and Placeness. This holistic encounter engages all the senses, going beyond visual appreciation to foster cultural exploration and personal connection. Playfulness infuses joy and excitement into the experience, creating a lighthearted atmosphere. Escape offers a temporary departure from everyday life, allowing attendees to embrace different cultural identities. Togetherness binds participants in a collective celebration of diversity, strengthening social bonds. Sacredness adds depth to cultural and spiritual significance, evoking reverence. Placeness emphasizes the

historical and cultural context, deepening understanding. In sum, these elements combine to create a deeply satisfying and memorable cultural journey, leaving a lasting appreciation for diverse cultures and traditions.

METHODOLOGY

Research approach

Quantitative method through survey

In this study, the erroneously formulated quantitative method is employed to test young individuals on their perception of the potential of the NCFS to promote the culture of Vietnamese through costume.

According to Zainudin, the questionnaire was developed utilizing a 5-point Likert scale, adhering to the ascending order of agreement levels (ranging from 1: Strongly Disagree to 5: Strongly Agree). The questionnaire was built based on the questionnaire in Kyung-Yur Lee's research paper, Hoon Lee at 2019 about Traditional costume experience at a cultural heritage festival and details of the sample questionnaire are given in the appendix section. The questionnaire comprises two primary sections. The first one is dedicated to gathering qualitative data concerning respondents' personal information, encompassing inquiries about gender, educational background, income, place of residence, employment status, purchasing frequency, and other demographic details, in line with the methodology (Sheard, 2018). In the second section, the questions focus on identifying the factors that influence the enjoyment of the participants during the NCFS.

Sampling strategy

Sample selection

The survey was conducted for 4 weeks and focused on Vietnamese students (aged 18 to 24 years old, in both biological sexes). Participants from the groups were not directly selected by the researchers. Still, they voluntarily answered the survey questions by responding to a public online survey, posted in student groups on social networks, specifically on Facebook.

The determination of sample size is divided into two cases: the population is unknown and the population is known (Yamane, 1973). In this study, we select the number of samples according to the formula that does not determine the population size:

n : sample size to be determined.

Z : The confidence used is 95% corresponding to $Z = 1.96$.

p : success rate n sample size estimation $p = 0.5$

e : allowable error, where $e = \pm 0.05$.

From the above formula, the study gives a sample number of $n = 385$.

Data collection

Participants were courteously instructed to autonomously fill out the questionnaires, and these duly completed forms were promptly collected at the venue. To further encourage a higher response rate and elevate the overall questionnaire quality, a small gift was considerably offered as an expression of appreciation. Employing a methodology firmly anchored in quantitative research principles, the questionnaires were distributed to individuals who had enthusiastically participated.

Measurement

The measurement items used in this study were obtained from an extensive review of the dimensions of festival experiences, as well as festival satisfaction, based on prior literature (citations provided). A total of 19 items were employed to assess the experience of the cultural heritage festival, with these items being adapted from existing research and tailored to the specific context of the study.

Dimensions	Items	Statements
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Playfulness	Four items	The experience at the National Costume Fashion Show (NCFS) was very enjoyable. The experience at the National Costume Fashion Show (NCFS) was very exciting. I enjoy watching the cultural costumes being presented at the National Costume Fashion Show (NCFS). The diverse cultural and fashion experiences at the National Costume Fashion Show (NCFS) helped me relax and have fun.
Escape	Four items	I feel like I'm living in a different time or space when experiencing the National Costume Fashion Show (NCFS). The experience at the National Costume Fashion Show (NCFS) allows me to imagine that I am someone else. The experience at the National Costume Fashion Show (NCFS) made me forget about my everyday life. I feel like I'm escaping reality when at the National Costume Fashion Show (NCFS).
Togetherness	Four items	I feel a sense of attachment, solidarity, and pride when participating in the National Costume Fashion Show (NCFS). I engage in actions and expressions (such as applause and cheering) when participating in the National Costume Fashion Show (NCFS). I perceive a shared presence with those around me as I experience the National Costume Fashion Show (NCFS). I sense communication with those around me as I undergo the National Costume Fashion Show (NCFS).
Sacredness	Three items	The experience at the National Costume Fashion Show (NCFS) brings you a sacred emotion.

Placeness	Four items	The National Costume Fashion Show (NCFS) provides me with an experience of distinctive culture. The National Costume Fashion Show (NCFS) has given me a sense of Vietnamese tradition. The National Costume Fashion Show (NCFS) has made me feel connected to Vietnamese culture. The National Costume Fashion Show (NCFS) has allowed me to perceive the authenticity of Vietnamese culture.
Festival Satisfaction	Three items	I am very satisfied with the National Costume Fashion Show (NCFS) at Miss Grand Vietnam. I am very happy that I decided to attend the National Costume Fashion Show (NCFS). The National Costume Fashion Show (NCFS) exceeded my expectations.

Table 1: The dimensions and their associated measurement items

In addition to these dimensions, the survey included questions related to demographic characteristics and visit-related factors. Before the main survey, a pilot study was conducted involving university students majoring in the show, and the questionnaire was adjusted and refined based on their feedback. The survey employed a five-point Likert scale, ranging from (1) "strongly disagree" to (5) "strongly agree."

RESULT

Characteristics of the respondents

To achieve the minimum sample size, a convenient random sampling method was employed within the target group of individuals who had previously attended the NCFS. Survey information was collected through the questionnaire administered using Google Forms and Direct Survey Form. The survey yielded 404 responses, and after data cleaning, 386 valid responses were retained. The survey data was then imported into SPSS 22.0 software for further in-depth analysis.

Age	Quantity	%
Summary	386	100
Under 18	8	2,1
From 18 to 24	313	81,1
From 25 to 32	40	10,4
Over 32	25	6,5

Table 2. Age of the survey respondents

Occupation	Quantity	%
Summary	386	100
Under University Student	8	2,1
University student	309	80,1
Other	69	17,9

Table 3. The occupation of the survey respondents

Data in Tables 2 and 3 show that students represent the largest proportion of the survey sample, accounting for 80.1%, corresponding to the age group of 18 to 24. In addition, there is a small number of Others, making up 17.9%, distributed across the 18-24 and 25-32 age groups, and 2.1% are students under 18.

Gender	Quantity	%
Summary	386	100
Male	118	30,6
Female	268	69,4

Table 4. Gender of the survey participants

Table 4 indicates that females are the majority (accounting for 69.4%) and more than twice the number of males (only 30.6%) in the survey sample.

Level	Quantity	%
Gender	386	100
Never	0	0
Rarely	0	0
Often	172	44,6
Usually	192	50,8
Always	18	4,7

Table 5: Frequency of participation in NCFS of the survey respondents

Table 5 shows that the majority of respondents in the questionnaire belong to the group that has attended NCFS to a moderate to high extent, with no rare or never attendees. Among them, the largest proportion consists of those who frequently attend, accounting for 50.8%. Occasionally attending individuals make up 44.6%, and a small group of constant attendees represents 4.7%. Therefore, the study results may achieve a high level of reliability.

Cronbach's Alpha coefficient.

To assess the reliability of the scale and observed variables, the research team used Cronbach's Alpha coefficient. The accepted Cronbach's Alpha coefficient in this study had to be greater than 0.6, and the inter-variable correlation coefficient should be higher than 0.3. In the proposed research model, there are five factors influencing the personal experience of NCFS: (1) Perceptions of unity, and national camaraderie; (2) Perceptions of joy, positivity, and entertainment; (3) Experience of cultural uniqueness, and ethnic heritage; (4) Perceptions of cultural sanctity; (5) Perceptions of cultural escapism. The results of the scale testing using Cronbach's Alpha coefficient for independent and dependent variables are presented in Table 6.

Observed variable	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item - Total Correlation	Cronbach's Alpha if Item Deleted

1. Perception of Unity, National Camaraderie (TOG):
Cronbach's Alpha = 0,844

TOG1	12,17	0,345	0,691	0,797
TOG2	12,17	0,345	0,691	0,797
TOG3	12,17	0,362	0,634	0,821
TOG4	12,17	0,338	0,700	0,792

2. Perception of Joy, Cheerful States, Positivity, Entertainment (PLY):
Cronbach's Alpha = 0,889

PLY1	12,01	1,021	0,788	0,849
PLY2	12,04	0,967	0,666	0,895
PLY3	12,06	0,976	0,727	0,868
PLY4	12,02	0,911	0,866	0,814

3. Perception of Ethnic Identity, Cultural Characteristics (PLA):
Cronbach's Alpha = 0,702

PLA1	12,05	0,938	0,499	0,633
PLA2	12,01	0,935	0,436	0,669
PLA3	12,16	0,849	0,529	0,611

PLA4	12,10	0,893	0,486	0,639
4. Perception of Sacredness in Culture (SAC): Cronbach's Alpha = 0,759				
SAC1	8,26	0,377	0,546	0,725
SAC2	8,24	0,322	0,629	0,630
SAC3	8,25	0,328	0,596	0,669
5. Perception of Escapism in Culture (ESC): Cronbach's Alpha = 0,893				
ESC1	11,99	4,047	0,645	0,905
ESC2	11,90	3,823	0,747	0,868
ESC3	12,02	3,701	0,816	0,842
ESC4	12,03	3,732	0,856	0,828
Personal Experience with NCFS (SAT): Cronbach's Alpha = 0,704				
SAT1	8,10	0,187	0,524	0,616
SAT2	8,08	0,209	0,564	0,566
SAT3	8,11	0,219	0,484	0,658

Note: TOG: Togetherness, PLY: Playfulness, PLA: Placeness, ESC: Escape, SAC: Sacredness SAT:

Table 6. Summary of the assessment of the scale using Cronbach's Alpha coefficient.

According to the results in Table 6, all measurement scales meet the required reliability conditions. The Cronbach's Alpha coefficients for the independent and dependent variables are as follows: (1) Perceptions of unity, national camaraderie - TOG: 0.844; (2) Perceptions of joy, positivity, entertainment - PLY: 0.889; (3) Experience of cultural uniqueness, ethnic heritage - PLA: 0.702; (4) Perceptions of cultural sanctity - SAC: 0.759; (5) Perceptions of cultural escapism - ESC: 0.893; Personal experience of NCFS - SAT: 0.704. Thus, all 19 observed variables measuring the five influencing factors and three observed variables measuring the personal experience of the NCFS meet the requirements for further exploratory factor analysis.

Correlation analysis

After conducting factor analysis, we proceeded to examine the linear correlations or the degree of association between the dependent variable and each independent variable, as well as between the independent variables themselves. A high correlation coefficient between the dependent variable and independent variables indicates a relationship between them, making linear regression analysis appropriate. On the other hand, a high correlation between independent variables suggests a relationship between them and the possibility of multicollinearity in the linear regression model.

	TOG	PLY	PLA	SAC	ESC	SAT
TOG Pearson Correlation		0,275**	0,355**	0,282**	0,274**	0,669**
Sig. (2-tailed)						
N		0,000	0,000	00,000	0,000	0,000
	386	386	386	386	386	386
PLY Pearson Correlation 0,27	**	1	0,232**	0,294**	0,037	0,527**
(2-tailed)						
	0,000		0,000	0,000	0,466	0,000

N	386	386	386	386	386	386
PLA Pearson Correlation 0,35	**	0,232**	1	0,190**	0,016	0,478**
(2-tailed)						
	0,000	0,000		0,000	0,757	0,000
N	386	386	386	386	386	386

SAC Pearson Correlation 0,28 (2-tailed) N	**	0,294**	0,190**	1	0,166**	0,412**
	0,000	0,000	0,000		0,001	0,000
	386	386	386	386	386	386
ESC Pearson Correlation 0,274 (2-tailed) N	**	0,037	0,016	0,166**	1	0,277**
	0,000	0,466	0,757	0,001		0,000
	386	386	386	386	386	386
SAT Pearson Correlation 0,66 (2-tailed) N	**	0,527**	0,478**	0,412**	0,277**	1
	0,000	0,000	0,000	0,000	0,000	
	386	386	386	386	386	386

** Correlation is significant at the 0,01 (2-tailed)

Note: TOG: Togetherness, PLY: Playfulness, PLA: Placeness, ESC: Escape, SAC: Sacredness, SAT: Personal Experience with NCFS

Table 7. Correlation matrix between variables.

The results in the correlation matrix table indicate a relationship between the dependent variable and independent variables, as well as between some independent variables themselves (Sig. value < 0.05). The Pearson correlation coefficients show that both independent variables TOG and PLY have relatively high positive correlations (> 0.5) with the dependent variable SAT. However, the correlation matrix only reveals the two-way relationships between variables, providing a general overview, and does not establish causal relationships between variables. Therefore, all variables will be included in a multiple linear regression analysis to determine the extent of influence of independent variables on the dependent variable.

Multivariate linear regression analysis

Multivariate linear regression analysis was conducted with the dependent variable Personal Experience of NCFS (SAT) and five independent variables (TOG, PLY, PLA, SAC, ESC) to assess the model's fit using the Enter method. The results are as follows:

Model	R		Adjusted R Square	Std. Error of the Estimate	Durbin Watson
1	0,806	0,650	0,645	0,12576	2,280

Table 8. Assessment of the fit of the multivariate linear regression model.

The adjusted R-squared value of 0.645 indicates that 64.5% of the variance in the dependent variable 'Personal Experience of NCFS' is explained by the independent variables in the model, while the remaining 35.5% is explained by variables outside the model and random error.

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	11,164	5	2,233	141,172	0,000
	Residual	6,010	380	0,016		
	Total	17,174	385			

a. Dependent Variable: SAT

b. Predictors: (Constant), ESC, PLA, PLY, SAC, TOG

Table 9. Analysis of Variance (ANOVA) Test

The result of the F-statistic test, with a Sig value of 0.000 (< 0.05), from the Analysis of Variance (ANOVA) table allows us to reject the hypothesis that the regression model is not appropriate for the population.

Model	Unstandardize d Coefficients	Standardize d Coefficients	t	Sig.	Collinearity Statistics
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		B	Std. Error	Beta			Tolerance	VIF
1	(Constant)	0,076	0,155		0,494	0,622		
	TOG	0,477	0,039	0,433	12,344	0,000	0,749	1,335
	PLY	0,204	0,021	0,311	9,487	0,000	0,856	1,168
	PLA	0,157	0,023	0,224	6,777	0,000	0,843	1,187
	SAC	0,104	0,025	0,136	4,148	0,000	0,854	1,171
	ESC	0,040	0,011	0,120	3,775	0,000	0,905	1,106

Table 10. Results of the multivariate linear regression analysis.

With a significance level (Sig.) of less than 0.05 for the five independent variables TOG, PLY, PLA, SAC, and ESC in Table 10, it indicates that these five variables are statistically significant in the research model. The standardized regression coefficients of the independent variables are all positive, showing that the independent variables have a positive impact on the personal experience of the NCFS. We have the standardized regression equation in descending order of the strength of influence of the independent variables as follows:

$$\text{SAT} = 0.433\text{TOG} + 0.311\text{PLY} + 0.224\text{PLA} + 0.136\text{SAC} + 0.12\text{ESC}$$

In which:

SAT: Personal experience of the NCFS

TOG: Perceptions of unity, national camaraderie

PLY: Perceptions of joy, positivity, entertainment

PLA: Experience of cultural uniqueness, ethnic heritage

SAC: Perceptions of cultural sanctity

ESC: Perceptions of cultural escapism

Through the results of the multivariate linear regression analysis, we can see that the factor "Perceptions of unity, national camaraderie" has the most significant impact on the personal experience of the NCFS, followed by the factors related to "Perceptions of joy, positivity, entertainment" and "Experience of cultural uniqueness, ethnic heritage."

Through the various data tables, and notably from Table 10, it becomes evident how the five independent variables TOG, PLY, PLA, SAC, and ESC influence the national costume through the fashion show

experience. These findings allow us to sequentially affirm the validity of hypotheses 1, 2, 3, 4, and 5

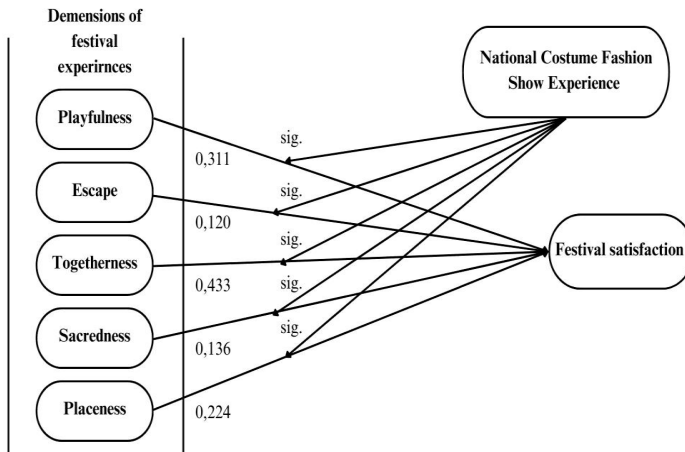


Figure 2: Results of model of festival satisfaction experience

With the results indicated by the picture 2 taken from the above tables in the research, it is evident that there is a correlation between the five independent variables TOG, PLY, PLA, SAC, and ESC and the festival satisfaction experience. Furthermore, this experience is particularly influenced by the NCFS experience. These findings allow us to sequentially affirm the validity of hypotheses 6, 7, 8, 9, and 10.

VI. DISCUSSION

The results of the study have elucidated the impact of various factors on personal experience within the NCFS. In this discussion, we will examine the main findings and the significance of this research.

6.1 The unity and national camaraderie factor (TOG)

The study's results indicate that the TOG factor, related to unity and national camaraderie, has the strongest influence on the personal experience within the NCFS. This suggests that the NCFS's ability to foster unity and a sense of national camaraderie in participants' emotions is particularly robust. When participants perceive unity and national camaraderie through the performances, they tend to have a more positive experience. This finding is consistent with the findings of previous research suggesting that the intensity and intimacy of social interactions generated at the Notting Hill carnival could induce a sense of belonging, particularly among younger age groups (Taylor & Kneafsey, 2016). This is significant because it highlights the relationships that the NCFS establishes between the audience and the culture, allowing them to grasp the unique spirit of the nation through traditional fashion.

6.2 The fun, positivity, and entertainment factor (PLY)

The findings are supported by author Brakus, Schmitt, and Zarantonello (2009). They stated that when an event provides visitors with a happy experience, they are more likely to turn to the event. This positively supports the PLY factor, associated with fun and positivity, which also has a significant impact on personal experience. When participants perceive joy, positivity, and entertainment during the NCFS, they tend to have a more positive experience. This indicates that the entertaining and joyous nature of the NCFS can create an engaging and captivating experience.

6.3 The cultural uniqueness and ethnic heritage factor (PLA)

Kyung-Yur Lee's research (2019) provides a partial extension to the current body of knowledge by incorporating the unique variable of a traditional costume experience within the context of a cultural heritage festival. This supports the PLA factor, which is related to the experience of cultural uniqueness and ethnic heritage, and its positive influence on personal experience. When participants perceive cultural distinctiveness and ethnic heritage during the performances, they tend to have a more positive experience. This demonstrates that the NCFS's ability to express and convey cultural distinctiveness and ethnic heritage can create a profound and engaging experience.

6.4 The cultural sanctity factor (SAC)

the results of this study confirmed those of Lee et al. (2019), who found that sacredness had a significant influence on satisfaction, with an impact mediated by perceived value. The SAC factor, associated with cultural sanctity, also has a significant influence on personal experience. When participants perceive cultural sanctity and reverence during the performances, they tend to have a more positive experience. This suggests that the exhibition of cultural sanctity and social values in the NCFS can create a meaningful and respectful experience.

6.5 The cultural escapism factor (ESC)

This study confirmed those of Lee et al. (2019), they stated that Escape was the most influential factor in festival satisfaction. The ESC factor, related to cultural escapism, has a positive influence on the personal experience within the NCFS. When participants perceive cultural escapism and uniqueness during the performances, they tend to have a more positive experience. This highlights that the NCFS's ability to provide a unique and transcendent experience from reality through the performances can create an exciting and distinctive experience.

In summary, this research has identified that several different factors significantly impact the personal experience within the NCFS. Factors related to unity, joy, cultural uniqueness, sanctity, and escapism all contribute to creating a memorable and positive experience for participants.

This study holds importance in understanding how the NCFS can promote and create a positive cultural experience for participants. The results provide valuable insights for organizers and participants to improve and enhance the experience in the future, promoting and preserving traditional culture.

VI. CONCLUSION

This study has examined the role of key factors in shaping a profound and memorable experience for the audience at distinctive cultural events like the NCFS. By analyzing five primary factors—playfulness, escape, togetherness, sacredness, and placeness. that help obtain a clearer understanding of how these elements influence the audience's experience at the NCFS.

The study has found that these factors significantly influence the enjoyment of attendees. Notably, "Perceptions of unity and national camaraderie" plays a central role, emphasizing the importance of fostering cultural unity and a sense of national camaraderie during the NCFS. "Fun, positivity, and entertainment" also contributes significantly, highlighting the role of joy and entertainment in creating an engaging experience.

Moreover, "Cultural uniqueness and ethnic heritage" has been identified as a vital factor, emphasizing the importance of expressing cultural distinctiveness and ethnic heritage in the NCFS. "Cultural sanctity" signifies the significance of cultural reverence, while "cultural escapism" underlined the role of transcending reality through the NCFS.

In essence, the NCFS provides a platform for promoting cultural heritage, unity, and multi sensory, emotionally resonant experiences. This research has offered valuable insights for event organizers, guiding the enhancement of the NCFS experience for the promotion and preservation of traditional culture.

In conclusion, the NCFS is an exemplary celebration of cultural heritage, fostering unity, and providing enriching experiences. The findings emphasize the importance of unity, joy, cultural distinctiveness,

sanctity, and escapism in creating a positive and memorable NCFS experience. These elements collectively contribute to the vibrant tapestry of cultural heritage, celebrating diversity, and forging connections that resonate deeply with the audience. This research sets the stage for further exploration and development of cultural events like the NCFS, ensuring their enduring significance and impact on cultural preservation and audience enrichment. By nurturing these factors, organizers and stakeholders can continue to enhance the cultural journey offered by the show, inspiring a deeper appreciation for heritage, unity, and the unique tapestry of human culture.

VIII. LIMITATIONS

While this study has provided valuable insights into the factors influencing the audience's experience of the NCFS and its potential to promote Vietnamese culture through national costume, there are several limitations that should be acknowledged.

Firstly, the limited sample size and the participants' average characteristics should be noted. Secondly, it is important to recognize that the exclusive focus on the Vietnamese audience of the study may restrict the generalizability of the findings to different cultural contexts and regions.

IX. RECOMMENDATIONS

For future research endeavors, it is recommended to expand the number of case studies to bolster the strength of the analysis regarding the influence of cultural factors on National Costume content and its potential for tradition promotion in Vietnam. A more extensive exploration, including a broader range of cases, would facilitate a more thorough comprehension of the phenomenon. Moreover, researchers should explore the application of comprehensive theories to gain deeper insights into this subject matter. This approach could yield a more comprehensive perspective and a more nuanced interpretation of the intricate dynamics within the cultural and promotional aspects of the NCFS within the Vietnamese context.

X. APPENDIX

Demographics	N (%)	Demographics	N (%)
Gender		Occupation	
Male	122(32.6)	Office worker	81(21.7)
Female	252(67.4)	Self-employed	14(3.7)
Marital Status		Professional/researcher	45(12.0)
Single	240(64.2)	Housewife	54(14.4)
Married	134(35.8)	Student	134(35.8)
Age		Other	46(12.3)
Under the age of 19	70(18.7)	Area of residence	
20–29	104(27.8)	Seoul	198(52.9)
30–39	75(20.1)	Gyeonggi	132(35.3)
40–49	51(13.6)	Other	44(11.8)
50–59	44(11.8)		
Older the age of 60	30(8.0)		

Characteristics	N (%)	Characteristics	N (%)
Whether to wear Hanbok		Frequency of visit	
Yes	158(42.2)	First time	293(78.3)
No	216(57.8)	Second time	81(21.7)

Place		or above Type of company	
Gyeongbokgung palace	157(42.0)	Family	155(41.4)
Changgyeonggung palace	142(38.0)	Friends	131(35.0)
Changdeokgung palace	75(20.1)	Alone	57(15.2)
		Other	31(8.2)

Results of exploratory factor analysis.					
Construct	Scale Items	λ	EV	VE	Cronbach's α
TOG	I felt united with the people around me as I was experiencing RCF.	0.837	3.604	18.970	0.947
	I had similar thoughts and acted like people around me as I was experiencing RCF.	0.818			
	I felt a sense of coexistence with the people around me as I was experiencing RCF.	0.855			
	I felt a sense of communicating with the people around me as I was experiencing RCF.	0.827			
PLY	The experience at RCF was fun.	0.839	3.126	16.453	0.876
	The experience at RCF was enjoyable.	0.828			
	I enjoyed watching what others were doing at RCF.	0.633			
	Various experiences of RCF entertained me.	0.731			
PLA	RCF gave me Korean traditional culture experience.	0.842	3.077	16.192	0.900
	RCF gave me the sense of Korean traditions.	0.819			
	RCF made me feel attachment to Korea.	0.659			
	RCF made me feel Korean authenticity.	0.772			
SAC	The experience at RCF seemed sacred.	0.786	2.646	13.928	0.922
	The experience at RCF seemed reverent.	0.835			
	The experience at RCF seemed mysterious.	0.827			
ESC	I felt like I was living in a different time or space while experiencing RCF.	0.658	2.702	14.219	0.873
	The experience at RCF let me imagine that I was someone else.	0.576			
	The experience at RCF let me forget about my daily routine.	0.797			
SAT	I felt like I was escaping reality at RCF.	0.751	2.530	84.334	0.902
	Kaiser-Meyer-Olkin measure = 0.922, Bartlett's test of sphericity: $\chi^2 = 6242.684$ ($p < 0.001$), Total variance explained = 79.762, Total Cronbach's $\alpha = 0.949$				
	Overall, I am satisfied with RCF.	0.934			
	I am happy with my decision to visit here.	0.923			
	RCF was better than I expected.	0.898			
Kaiser-Meyer-Olkin measure = 0.745, Bartlett's test of sphericity: $\chi^2 = 749.286$ ($p < 0.001$), Total variance explained = 84.334, Total Cronbach's $\alpha = 0.902$					

Note. λ : Factor Loadings, EV: Eigenvalue, VE: Variance explained.
TOG: Togetherness, PLY: Playfulness, PLA: Placeness, ESC: Escape, SAC: Sacredness.

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