

## Spreading Traditional Cultural Identity Among Music Programs In Vietnam



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**ABSTRACT:** The importance of large-scale music programs such as national and international has far-reaching influence, it is not only considered a great economic contribution to society but also brings about issues of cultural and national identity. Vietnam is a country with an East Asian culture and the integration of traditional cultural elements through such music programs is always emphasized. This study combines mixed research methods with the aim of investigating traditional cultural identity through elements in national-level music programs or higher in Vietnam, thereby assessing their impact on the audience's intention to attend these music programs. First, the authors qualitatively analyze case studies of national and international music programs in Vietnam and finds that traditional cultural identity is clearly expressed through elements such as costumes, dance and themes, from which the authors proceed to develop research hypotheses. Most of the studies on this topic are qualitative studies, so it is difficult to form a scale. Therefore, the authors combines the method of in-depth expert interviews with the three contents presented to form quantitative measurement scales for costumes, dance and themes. Next, through a survey of 306 audiences, the authors found a significant impact of costumes, dance and themes on intention to attend the music programs in Vietnam. From this, some important implications have been proposed for spreading traditional cultural identity through elements in music programs.

**KEYWORDS:** Costumes, dances, music programs, themes, traditional cultural identity

### I. INTRODUCTION

In an increasingly globalized world, cultural exchange and interaction have become defining features of modern societies. This environment creates opportunities for countries to showcase their unique cultural identities on the global stage while also presenting challenges in preserving and promoting traditional values in the face of modern influences (Mataruse, 2017). Among the many forms of cultural expression, music holds a distinctive place due to its universal language and its power to connect people across time and geography. Traditional music, in particular, serves as a repository of a nation's history, customs, and values, making it an essential element in maintaining and transmitting cultural identity (D'Agostino, 2020). Globally, many nations have effectively utilized traditional music as a tool to preserve and promote their cultural heritage. They have creatively blended traditional elements with modern art forms, successfully introducing their music to broader audiences while safeguarding its intrinsic values (UNESCO, 2018). This practice highlights the potential of music programs as a powerful vehicle for cultural dissemination and identity preservation, even in the context of rapid modernization and cultural convergence (Lee, 2021).

Vietnam is a country with a long-standing cultural history, reflected in its traditional music forms such as *ca trù*, *đờn ca tài tử*, *quan họ*, and various ethnic minority musical traditions (Nguyen, 2020). These art forms embody the essence of Vietnamese identity, encapsulating the nation's values, beliefs, and historical narratives (Ministry of Culture, Sports and Tourism, 2021). However, in recent decades, the influence of globalization and the rise of the modern entertainment industry have posed significant challenges to the preservation and dissemination of traditional music (Nguyen, 2022). According to a 2021 survey conducted by the Vietnam Institute of Musicology, only 22% of Vietnamese youth aged 15 - 25 reported being familiar with traditional music forms (Vietnam Institute of Musicology, 2021). Additionally, the audience for traditional music programs on television and at cultural festivals is predominantly older, with over 60% aged 50 and above. This data indicates a significant generational gap in the appreciation of traditional music (Nguyen, 2022). Furthermore, while programs such as *Vietnam's Got*

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*Talent and Sao Mai* have occasionally featured traditional music elements, these efforts are sporadic and lack a cohesive strategy for cultural promotion (Ministry of Culture, Sports and Tourism, 2021). The rapid growth of modern entertainment platforms, particularly digital media, further exacerbates the issue. Popular music genres such as K-pop, EDM, and hip-hop dominate online platforms, sidelining traditional Vietnamese music (Dinh, 2023). Despite government initiatives to support cultural preservation, such as the National Target Program on Culture (2021 - 2030), the effectiveness of these measures remains limited due to insufficient funding, a lack of innovative approaches, and weak public engagement (Ministry of Culture, Sports and Tourism, 2021).

Despite a growing body of research on the preservation of traditional music, significant gaps remain, particularly in countries with Asian culture like Vietnam. While studies have explored the cultural significance of traditional music and its role in national identity, there is a lack of comprehensive research on how traditional music can be effectively integrated into modern music programs (Hou, 2024; Lee, 2021). The objective of this study is to study traditional cultural identity through some elements in national and international music programs in Vietnam, and to assess their impact on the intention to attend such programs of audiences in this country. By analyzing the current state of traditional music in contemporary programs and identifying key challenges, the research aims to propose practical solutions and strategies to make traditional music more appealing to modern audiences. In addition to the introduction and conclusion, the study includes the theoretical basis and research hypothesis building. In this part, to clarify the factors that traditional cultural values represent, the authors will use qualitative research methods with national and international music programs in Vietnam, from which to develop research hypotheses. Next, the authors present the research method with scales inherited and developed through qualitative research methods by interviewing experts. Based on the analysis of survey data from 306 audiences, the results will be discussed and appropriate implications will be drawn to promote traditional values through music programs in Vietnam.

## II. CONCEPTUAL FRAMEWORK AND HYPOTHESIS DEVELOPMENT

### Music programs in Vietnam

Music explores its role as a meaning-making practice, an instrument of identity formation, and a product of globalization. Music is not merely an object but an interactive process involving performance, listening, rehearsing, composing, and dancing, which contribute to the construction, maintenance, and transformation of meaning (Small, 1998; Blacking, 1979). Through "musicking," individuals and communities actively engage in a relational and contextual exchange that shapes cultural narratives (Swanwick, 1995). As a medium for identity formation, music establishes emotional, social, and cognitive bonds, strengthening social memory and shaping collective belonging (Born, 2011; Frith, 1998). It plays a critical role in reinforcing group boundaries, offering a sense of unity while also enabling contestation and transformation of identities (Rice, 2007; Santaella, 2022; Stokes, 2004). Music's ability to influence identity is particularly evident in the contemporary era of globalization, where transnational interactions and cultural exchanges facilitate the hybridization of musical traditions and practices (Ong, 1999; Bennett, 2017; Nettle, 2005). The global dissemination of musical genres not only fosters innovation but also challenges fixed cultural identities, necessitating continuous adaptation and reinterpretation (Slobin, 1992). Moreover, music functions as a social and spatial construct, serving as both an inclusionary and exclusionary mechanism (Turino, 2008). It defines social spaces and is often employed as a tool for ideological reinforcement or resistance, offering marginalized communities a platform for self-expression and empowerment (Hesmondhalgh, 2013). Music underscores its dynamic and evolving nature, emphasizing its role in constructing, reinforcing, and transforming meanings, identities, and cultural affiliations in an increasingly interconnected world (Born, 2000). By examining music within these dimensions, scholars gain deeper insights into its significance as a fluid and adaptive cultural force that transcends temporal and spatial boundaries (García Quiñones, 2016).

Music programs in Vietnam play a crucial role in preserving and promoting the nation's rich cultural heritage, particularly traditional music, which is an integral part of Vietnamese identity. These programs, offered through schools, universities, and cultural institutions, serve as platforms for both formal education and community engagement, where traditional music forms such as quan ho, ca tru, and cai lung are taught and performed. The overarching concept behind these programs is to foster an appreciation for Vietnamese music traditions, ensure their transmission to future generations, and encourage national pride in the country's diverse musical history. These efforts are particularly important in the context of globalization, as the influx of foreign musical genres poses a challenge to the survival of indigenous music (Nguyen, 2022). Music programs in Vietnam are supported by government initiatives aimed at safeguarding and promoting the country's cultural heritage. The Ministry of Culture, Sports, and Tourism has implemented policies to encourage the preservation of traditional music through specialized training programs and performances (Ministry of Culture, Sports and Tourism, 2021). These efforts are crucial in ensuring that traditional music is not only taught in urban centers but also reaches rural areas where many of these art forms originated.

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Traditional music festivals and competitions, such as the "National Music Festival," also play a significant role in elevating awareness and appreciation for local musical traditions.

In recent years, music programs in Vietnam have undergone significant changes to meet the evolving cultural landscape. Many institutions now incorporate both traditional and modern musical elements into their curricula, allowing students to engage with global music trends while still learning about their cultural roots. This hybrid approach not only ensures the survival of traditional Vietnamese music but also allows it to adapt to contemporary tastes. However, this balance presents challenges, as the younger generation may increasingly gravitate toward popular music, creating concerns about the future of traditional music in Vietnam. Additionally, the commercialization of music programs, where traditional music is sometimes reinterpreted to appeal to broader audiences, has sparked debates about the authenticity and integrity of these musical forms (Vietnamvn, 2023). Despite these challenges, music programs in Vietnam continue to be a vital tool in spreading traditional cultural identity, helping to cultivate a deeper understanding of the country's musical heritage while navigating the complexities of a globalized world (Ministry of Culture, Sports and Tourism, 2021).

### Cultural identity

Cultural identity refers to a profound, enduring sense of belonging that individuals or groups cultivate through shared values, beliefs, traditions, and practices. It forms a fundamental connection between individuals and their heritage, as well as the broader community to which they belong, offering a framework for understanding their role and place within the larger social world (Hall, 1990). This identity is not solely determined by personal experiences but is also shaped by collective social forces, such as family structures, education, and the surrounding cultural environment (Stryker, 2001). Central components like language, religion, music, art, and historical narratives define and differentiate a group's identity, marking it as distinct from other social groups. Importantly, cultural identity is not a fixed entity; it is a fluid and dynamic construct that adapts and evolves over time in response to external influences, including globalization, migration, and intercultural interactions (Castells, 2011). As societies become more interconnected, cultural identity often undergoes hybridization, blending local traditions with global influences in a way that reflects both continuity and change (Bhabha, 1994). Despite the impact of these global forces, cultural identity remains deeply anchored in the collective memory of a group, continuously reinforced through the practice of its traditions, rituals, and shared symbols. This continuity provides individuals with a sense of pride, belonging, and unity within their community, while also helping them navigate the complexities and challenges of a globalized world (Cohen, 2002). Cultural identity operates as both a personal foundation and a social connector, shaping not only individual self-perception but also fostering social cohesion and collective solidarity, allowing groups to maintain their distinctiveness while adapting to an ever-evolving world.

### Music and cultural identity

The relationship between music and identity has become an increasingly significant area of inquiry within music studies, particularly in the field of ethnomusicology (Rice, 2007). Music is inherently tied to culture and plays a fundamental role in shaping both individual and collective identities. It functions as a medium through which groups come together, reinforcing a sense of shared belonging and sometimes even a collective mission (Caso & Hamilton, 2015). By engaging in musical practices, individuals develop emotional, social, and cognitive connections, thereby forming a social identity and collective memory where personal and social dimensions intersect. A key aspect of identity formation is the establishment of boundaries, and music serves as a powerful tool to define these boundaries, helping to differentiate groups and solidify social identities (Rice, 2013, p.72). Music not only reflects and sustains existing identities but also provides a platform for challenging, reshaping, and forging new identities (Rice, 2007; Santaella, 2022; Stokes, 2004). With the forces of globalization driven by the movement of people, ideas, and cultural products hybridization of cultural practices and identities has become increasingly common (Ong, 1999). This process complicates the notion of fixed and distinct cultural identities, as groups continuously adapt and respond to new cultural influences. Music, as a global phenomenon, exemplifies this hybridity, where the blending of musical genres influences identity formation on both individual and group levels.

In the context of national and international scales, music plays a pivotal role in negotiating cultural identity. On the national level, music serves as a cornerstone for reinforcing traditional identities, offering a space for cultural expression and the maintenance of social cohesion (Barz & Cooley, 2008). In countries like Vietnam, where traditional music is integral to national pride, music programs become key vehicles for preserving and promoting cultural heritage. However, as global musical trends infiltrate local landscapes, there is an increasing convergence of local and international musical forms, leading to the emergence of hybrid identities. This process reflects a broader global trend where musical genres, once considered distinct, increasingly overlap, creating new musical forms that reflect the complexities of globalized societies (Bohman, 2002). At the international level, the spread of music through global networks creates opportunities for cultural exchange but also introduces challenges

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related to authenticity and cultural appropriation (Hesmondhalgh & Baker, 2013). While music can facilitate the expression of unique cultural identities, its global dissemination may lead to the dilution or misrepresentation of these identities. This is particularly evident as traditional music genres are reinterpreted for global audiences, often losing some of their original cultural context. In response, there is a growing effort to protect and promote traditional music while also engaging with the global musical landscape (Trehub et al., 2015).

In conclusion, music offers a means for expressing identity and plays a crucial role in both preserving and reshaping existing social identities. It serves as a tool for groups to construct, redefine, and negotiate their sense of self (Baily, 2001). However, music can also be wielded as a tool to assert dominance, control spaces, and marginalize certain groups, pushing them to the edges of society (Stokes, 2004).

### Hypothesis Development

Traditional cultural identity is often conveyed through costumes in music programs, where costumes serve as both aesthetic choices and symbols of cultural heritage. In Vietnam, traditional garments like the áo dài have long played a significant role in music performances that reflect the country's ethnic diversity. However, as modern fashion and globalization influence the music scene, traditional costumes have seen a decline. As pointed out in the case study "*Trang phục dân tộc trên sân khấu biểu diễn ca nhạc: Nỗi lo phai sắc...*" (*Traditional costumes on the stage of music performances: The fear of fading*), the increasing dominance of Western fashion in performances has raised concerns about the loss of cultural identity (Pham, 2016). Nevertheless, there is a growing movement among young Vietnamese musicians to rediscover and incorporate traditional costumes in contemporary performances, as highlighted in "*Văn hóa dân tộc trong âm nhạc giới trẻ: Sự trở lại đầy cảm hứng*" (*Ethnic culture in youth music: The inspiring return*). By wearing traditional attire like the áo dài, young artists aim to reconnect with their cultural roots and promote cultural pride. Importantly, costumes not only contribute to cultural identity but also influence audience engagement and attendance decisions. Studies have suggested that audiences are more likely to attend music programs that incorporate visually striking and culturally significant costumes, as these elements enhance the overall performance experience and deepen emotional connections to the show. The *Monsoon Music Festival*, a well-known event in Vietnam, exemplifies this trend, as it embraces traditional costumes as part of its cultural expression. By integrating traditional attire into contemporary performances, the festival attracts a diverse audience interested in both modern music and cultural heritage. In the Chinese context, Cantonese opera costumes, which hold symbolic significance, are also key in preserving cultural identity and shaping audience perceptions. The study "Performance, Adaptation, Identity: Cantonese Opera Costumes in Vancouver, Canada" underscores the importance of these costumes for the Chinese diaspora in Vancouver, as they help maintain cultural continuity and convey cultural values to younger generations (Kares, 2016). Moreover, the adaptation of Cantonese opera elements, such as costumes, into modern forms like 3D pop-up cards for youth (Hassan et al., 2023), highlights how traditional elements can be reimaged for younger audiences while maintaining cultural significance. These cases emphasize the role of costumes in expressing and preserving cultural identity, while also acting as a key factor in audience engagement. Despite the challenges posed by globalization, traditional costumes remain crucial for cultural continuity and pride. Through music programs, costumes continue to bridge the past and the present, ensuring that cultural heritage is passed on to future generations while simultaneously shaping audience preferences and participation (Lee and Lee, 2019; Masset & Decrop, 2024). Based on these findings, the authors proposed the hypothesis:

H1: Traditional cultural identity through costumes has a significant relationship with intention to attend music programs in Vietnam.

Dance, with its deep ties to a community's traditions and customs, plays an integral role in representing cultural stories and values. The integration of traditional dance in music programs enhances the aesthetic experience while allowing for a deeper connection between the audience and cultural identity. More importantly, dance is a key factor influencing audience engagement and attendance decisions. Visually captivating and culturally rich dance performances have been shown to attract audiences by providing a dynamic and immersive experience. In the case study "The Transformation of Traditional Dance from Its First to Its Second Existence", researchers highlight how traditional dance can evolve while maintaining its cultural roots, ensuring its relevance to modern audiences. In music programs, the combination of traditional dance and contemporary influences allows for the preservation of cultural identity in dynamic ways while simultaneously increasing audience appeal. Music-movement education further supports this by teaching traditional dance forms while encouraging creative expression, ensuring that younger generations stay connected to their heritage (Georgios et al., 2017). In Vietnam, both national and international music programs provide platforms for showcasing traditional dance, such as in the *Monsoon Music Festival*. This festival brings together artists who blend traditional Vietnamese dance with contemporary music, fostering cross-cultural exchange and demonstrating how traditional dance can be integrated into global contexts. The festival's focus on cultural

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heritage reinforces the importance of dance not only in expressing and preserving cultural identity but also in shaping audience interest and participation. The presence of traditional dance at such events enhances their visual and emotional impact, making them more appealing to both domestic and international attendees (Hanoigrapevine, 2024). Moreover, the HOZO 2022 International Music Festival is a prime example of how dance serves as a vehicle for preserving cultural identity while drawing audience attention. This festival, held in Vietnam, brought together both local and international artists, and one of the key aspects that set it apart was its emphasis on showcasing Vietnamese cultural heritage through dance. Despite its international nature, the festival featured traditional Vietnamese dances from various ethnic groups, highlighting the nation's ethnic diversity. The inclusion of traditional dance performances not only enriched the festival's cultural significance but also played a crucial role in attracting attendees interested in both music and cultural traditions (HOZO, 2022). Therefore, dance in music programs remains a powerful means of preserving and conveying traditional cultural identity while directly influencing audience engagement and attendance (Liu & Nie, 2023; Van Dyck et al., 2023). By bridging the gap between tradition and modernity, dance ensures that cultural heritage remains relevant and continues to captivate audiences in both local and global contexts. Based on these findings, the authors proposed the hypothesis:

H2: Traditional cultural identity through dance has a significant relationship with intention to attend music programs in Vietnam.

Traditional cultural identity is honored through the themes presented in music programs, which serve as a powerful vehicle for expressing and preserving cultural heritage. More importantly, the themes explored in these programs significantly influence audience interest and attendance decisions. Music programs that incorporate meaningful cultural themes such as history, community, family, and heritage often attract audiences who seek a deeper emotional and cultural connection to the performances. In contemporary music, especially among young artists, these themes are frequently explored, providing a platform for cultural continuity and reflection. The case study "*Văn hóa dân tộc trong âm nhạc giới trẻ: Sự trở lại đầy cảm hứng*" (*Ethnic culture in youth music: The inspiring return*) illustrates how young musicians in Vietnam have been increasingly incorporating ethnic themes into their work, blending traditional cultural elements with modern music genres. This thematic resurgence not only enables younger generations to reconnect with their roots but also makes music programs more compelling and relevant to diverse audiences, thus encouraging greater participation (Pham, 2016). Themes of history in music programs allow artists to reflect on their cultural past, recounting significant moments or collective experiences that shape a nation's identity. Music that touches upon historical events or cultural struggles fosters a sense of national pride and remembrance, making such programs particularly appealing to audiences interested in cultural heritage. Additionally, community and social bonds form the foundation of many musical themes, reinforcing a sense of solidarity and shared identity among diverse groups. Research suggests that audiences are more likely to attend programs that resonate with their collective experiences and cultural background (Woody et al., 2021). Besides, the family theme is another way of preserving traditional values, as many music programs highlight intergenerational connections, teaching younger generations the importance of family ties and cultural continuity. Heritage based themes in music programs celebrate specific traditions, rituals, and practices passed down through generations, strengthening cultural identity and enhancing audience engagement. These themes not only remind audiences of their roots but also create an immersive and emotionally impactful experience, increasing the likelihood of attendance. By embracing these themes, music programs become a dynamic tool for bridging the past and the present, ensuring that traditional cultural identities continue to thrive in a globalized world. The strategic use of cultural themes in performances plays a crucial role in shaping audience perceptions and participation, proving that the thematic content of a program is a key factor in attracting and retaining attendees (Abreu-Novais & Arcodia, 2013; Brown & Knox; 2017; Regan et al., 2012). Based on these findings, the authors proposed the hypothesis:

H3: Traditional cultural identity through themes has a significant relationship with intention to attend music programs in Vietnam.

### III. METHODOLOGY

#### Research Design and Measurement

This study was conducted using mixed method research. First, the authors conducted a qualitative research method through case studies of both national and international music programs in Vietnam. This analysis aimed to identify how traditional cultural identity is represented through elements such as costumes, dance, and themes in these programs. Based on the identified elements, a measurement scale was then developed to assess the presence and influence of traditional cultural identity in music programs. Through in-depth interviews with three experts in the field of music culture and entertainment in Vietnam, scales related to costumes, dance and themes to express traditional cultural identity were completed. The authors conducted in-depth interviews with experts with the following three contents: (1) Experts' views on the spread of traditional



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cultural identity through the elements of costumes, dance and themes in national and international music programs in Vietnam, along with the impact of these elements on the audience's perception; (2) The connotation that the elements of costumes, dance and themes express in relation to traditional cultural identity; (3) Proposed measurement scale through the analyzed connotation for the above factors.

Qualitative interview results show that, regarding the first content, experts all agree that traditional cultural identity is the first important factor besides the entertainment value of large-scale national and international music programs in Vietnam, because the scale of these programs has a profound impact on many different audiences and is strictly managed and licensed by the Department of Performing Arts. Experts also agree that traditional cultural identity is most visually and clearly expressed through costumes, dance and themes, and these elements have a direct impact on audiences in many different ways.

About the content of the second interview, the costumes, which reflect the traditional culture identity, emphasizes the authenticity, design, and cultural significance of costumes in music programs. It assesses whether the costumes are visually and materially aligned with traditional cultural practices, including their colors, patterns, and materials. In order to measure, the scale should evaluate the extent to which costumes serve as a medium for educating or connecting the audience to traditional cultural identity. By focusing on both aesthetic and functional aspects, this scale ensures a comprehensive understanding of how costumes contribute to cultural representation. Secondly, dance highlights the movement, symbolism, and cultural specificity of dance in music programs. Cultural identity through dance examines whether the choreography incorporates traditional dance styles and gestures that are recognizable and meaningful within a specific cultural context. The scale to measure dance should focus on the dance's ability to convey cultural narratives and values through physical expression. By prioritizing the authenticity and cultural relevance of dance movements, this scale captures the dynamic role of dance in preserving and showcasing traditional culture. Thirdly, national and international music programs may refer to the narrative, values, and historical/spiritual depth of themes in music programs. It assesses whether the themes are inspired by traditional stories, legends, or cultural values, and whether they resonate with the audience on a deeper cultural level. The scale for themes to spread the traditional cultural identity should consider the program's role in promoting cultural preservation and awareness. By focusing on the thematic content, this scale ensures that the program's message aligns with the essence of traditional cultural identity.

Regarding the third content of the official measurement scales, experts agreed and proposed the following to clarify the meanings that the three factors costumes, dance and themes express:

**Table 1. Formal Measurement Scale after Qualitative Interviews with Experts**

Variables	Items
Costumes	The costumes worn by performers are inspired by traditional cultural designs.
	The colors and patterns of the costumes reflect traditional cultural heritage.
	The materials used in the costumes are consistent with traditional cultural practices.
	The costumes enhance the audience's understanding of traditional culture.
	The costumes are authentic representations of traditional cultural identity.
Dance	The dance movements are rooted in traditional cultural practices.
	The choreography incorporates symbolic gestures that reflect traditional culture.
	The dance style is recognizable as belonging to a specific traditional culture.
Themes	The themes of the music program are inspired by traditional cultural stories or legends.
	The lyrics or narrative of the program reflect traditional cultural values.
	The program highlights the importance of preserving traditional culture.
	The themes resonate with the historical or spiritual aspects of traditional culture.

For the dependent variable, the authors develop a measurement framework for Intention to attend music programs (IMP) with six items from AbreuNovais & Arcodia (2013), Perron-Brault et al. (2020), Maeng et al., (2016) study. The measurement items under all the constructs were responded to on a Likert scale of 1-Strongly disagree, 2-Disagree, 3-Neutral, 4-Agree, and 5-Strongly agree. The item scales were utilized to measure the theoretical constructs of the conceptual model. Then, the authors will apply quantitative research methods to test the proposed research model and hypotheses.

### Sampling and Data Collection

The study collected data from 306 respondents who are studying, working, and living in Vietnam through an online survey. The sample included respondents of different genders, including male, female, and individuals identifying as other. The

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respondents' ages were grouped into three categories: less than 20 years old, 20 - 30 years old, and above 30 years old. In terms of education, the majority had a college or university degree, while some held a master's degree or higher, and a smaller portion had only completed high school. Monthly income levels varied, ranging from below 8 million VND to above 30 million VND. The survey gathered information on respondents' level of knowledge about traditional culture and their engagement with traditional music programs. Data collection was conducted using an online questionnaire to ensure a diverse and representative sample. The collected data will be used to assess the Cronbach's Alpha reliability of the measurement scale. Then, the authors will conduct exploratory factor analysis EFA, Pearson correlation analysis and conclude the research hypotheses through multiple linear regression analysis with the support of SPSS 27 software.

### IV. RESULTS AND DISCUSSION

#### Descriptive Statistics Result

The survey results highlight key trends in the engagement with traditional music programs in Vietnam. The majority of respondents are young adults (20-30 years old), predominantly female, with a university-level education and an average income of 8-30 million VND. While most participants (86.3%) have a moderate to high level of knowledge about traditional culture, their actual engagement with traditional music remains limited. Only 22.9% frequently watch or listen to traditional music programs, while the majority (56.9%) do so only occasionally. This gap suggests that although awareness of traditional culture is relatively strong, it does not necessarily translate into regular consumption of traditional music. The findings indicate a need for more appealing and accessible ways to integrate traditional music into modern entertainment platforms, ensuring that cultural identity is preserved and promoted among younger generations in Vietnam.

**Table 2. Demographics of Respondents**

Demographics		Frequency	Proportion
Gender	Male	102	33.3
	Female	198	64.7
	Other	6	2.0
Age	Less than 20 years old	32	10.5
	20 - 30 years old	201	65.7
	Above 30 years old	73	23.9
Education Level	High School	28	9.2
	College/University	186	60.8
	Master's Degree or Higher	92	30.1
Monthly Income	Less than 8 million VND	24	7.8
	8 - 15 million VND	162	52.9
	16 - 30 million VND	106	34.6
	Above 30 million VND	14	4.6
Level of Knowledge About Traditional Culture	Very little	0	0.0
	Little	0	0.0
	Moderate	42	13.7
	Much	156	51.0
	Very much	108	35.3
Listening to traditional music programs	Very often	70	22.9
	Sometimes	174	56.9
	Rarely	56	18.3
	Never	6	2.0
Total		306	100

#### Reliability and EFA analysis

In order to maintain consistency in the research variables and establish a strong foundation for data analysis, the researcher conducted a reliability test. This test serves as crucial evidence that the study produces reliable and trustworthy results, reinforcing the necessity of using the Cronbach's Alpha reliability test. According to Nunnally (1978) and Hair et al. (2010), a well-constructed measurement scale that maintains unidimensionality should have a Cronbach's Alpha coefficient of at least 0.7

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to be considered reliable. Based on this widely accepted standard, all Cronbach's Alpha values obtained in the study fall within the acceptable range, confirming the internal consistency of the research variables and ensuring the robustness of the study's findings.

**Table 3. Cronbach's Reliability Tests**

Variables	Cronbach's Alpha	N of Items
COS	0.863	5
DA	0.802	3
THE	0.925	4
IMP	0.938	6

The Exploratory Factor Analysis (EFA) results for the dependent variable Financial Performance indicate that the dataset is suitable for factor extraction. The Kaiser-Meyer-Olkin (KMO) value of 0.906 demonstrates sampling adequacy, confirming that the data is well-suited for factor analysis. Additionally, Bartlett's Test of Sphericity (Sig. < 0.001) and Total Variance Explained = 76.366% indicates significant correlations among the observed variables.

After that, EFA was conducted on the three independent factors, Costumes, Dances, Themes, using principal components extraction with varimax rotation. The authors aimed to select high-quality observed variables, opting for a factor loading threshold of 0.5 instead of using the corresponding threshold based on sample size. Comparing this threshold with the results in the rotated matrix, one problematic variable, DA1, was identified for potential removal. The DA1 variable loads onto both THE and Component DA, with factor loadings of 0.540 and 0.616, respectively. The difference between these loadings is  $0.616 - 0.540 = 0.076$ , which is less than 0.2, indicating an issue. The authors use the method of eliminating bad variables one by one in an EFA analysis. From the 12 observed variables in the first EFA analysis, DA1 is eliminated and the remaining 11 observed variables are included in the second EFA analysis.

**Table 4. Exploratory Factor Analysis EFA for Independent Variables**

	Costumes (COS)	Themes (THE)	Dances (DA)
COS5	0.867		
COS1	0.835		
COS4	0.822		
COS2	0.781		
COS3	0.679		
THE2		0.904	
THE4		0.889	
THE3		0.850	
THE1		0.848	
DA3			0.859
DA2			0.836
KMO = 0.906; Sig of Bartlett's Test = 0.001; Eigenvalues = 1.028; Total Variance Explained = 74.460%			

After data collection in the second EFA analysis, the items loaded onto their designated constructs with significant factor loadings of 0.50 and above. The KMO index is 0.849, and Bartlett's test is statistically significant at a level of 0.001. The Eigenvalues is 1.028 (> 1) and the Total Variance Explained is 74.460%, which indicates the suitability of the EFA model

### Regression Analysis and Hypothesis Conclusion

The correlation analysis provides valuable insights into the factors influencing the spread of traditional cultural identity of music programs in Vietnam. The results indicate significant positive correlations between all variables at 0.01 level. Notably, the correlation between intention to attend music programs (IMP) and themes (THE) is the strongest ( $r = .718$ ,  $p < .001$ ), suggesting that incorporating traditional themes plays a crucial role in attracting audiences to music programs. Additionally, dances (DA) show a moderate correlation with IMP ( $r = .557$ ,  $p < .001$ ), highlighting the importance of traditional dance performances in enhancing audience interest. Meanwhile, costumes (COS) have a weaker yet significant correlation with IMP ( $r = .407$ ,  $p < .001$ ), implying that while traditional attire contributes to audience engagement, it may not be the primary driving factor.



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After that, the authors conducted the multiple linear regression analysis. The results confirm that themes, costumes, and dances significantly influence the intention to attend music programs (IMP). With a high F-value (147.858) and a significance level ( $<0.001$ ), the model is statistically strong, meaning these factors play a crucial role in audience engagement. With an R Square of 0.595, the model explains 59.5% of the variance in attendance intention, confirming its strong predictive power. The Adjusted R Square (0.591) further supports model stability, while the Durbin-Watson value (2.109) suggests no autocorrelation issues. Additionally, the R value of 0.771 highlights a strong positive correlation between the predictors and audience interest. These results emphasize that thematic elements, traditional attire, and dance performances significantly influence audience engagement, reinforcing their crucial role in promoting traditional cultural identity through music programs. The coefficient analysis reveals that all three factors themes (THE), dances (DA), and costumes (COS) have a significant positive impact on the intention to attend music programs (IMP). Among them, themes ( $B = 0.523$ ,  $\beta = 0.542$ ,  $p < 0.001$ ) exhibit the strongest influence, followed by dances ( $B = 0.222$ ,  $\beta = 0.244$ ,  $p < 0.001$ ) and costumes ( $B = 0.192$ ,  $\beta = 0.172$ ,  $p < 0.001$ ). The low VIF values indicate no multicollinearity issues, which ensures the model's reliability.

**Table 5. Summary Results of Regression Analysis and Hypothesis Conclusion**

Independent Variables	Adjusted R Square	Durbin-Watson	Standardized Coefficients Beta	Sig.	VIF	Hypothesis	Decision
COS	0.591	2.109	0.172	0.001	1.128	H1	Accepted
DA			0.244	0.001	1.346	H2	Accepted
THE			0.542	0.001	1.400	H3	Accepted
Dependent Variable: IMP							

The primary objective of this study was to examine the extent to which themes, dances, and costumes influence audience intention to attend music programs in Vietnam, with a particular emphasis on their role in promoting and spreading traditional cultural identity. The findings highlight that these artistic elements not only enhance audience engagement but also serve as essential mediums for preserving and showcasing Vietnam's rich cultural heritage.

The strong positive correlation between themes and audience intention underscores the power of well-crafted thematic storytelling in captivating audiences and fostering a deeper appreciation for traditional music. Aligning with the studies of Regan et al. (2012); Abreu-Novais & Arcodia (2013); Brown & Knox (2017), which also found a positive correlation. Regression results show that themes had the strongest influence on intention. This indicates that well-developed thematic elements play a critical role in shaping audience interest and engagement. These findings align with previous research, which emphasizes the importance of a coherent and compelling theme in cultural and entertainment events. Based on these results, H3 is fully supported, aligning with the assertion that themes had the strongest influence on audience intention.

The significant impact of dances and costumes reinforces the idea that visual and performative elements play a crucial role in immersing audiences in authentic cultural experiences. These results emphasize the importance of integrating traditional artistic components into music programs to ensure their sustainability and continued relevance. The regression results also confirm that dances significantly contribute to intention attend to music program. While the effect size is smaller than that of themes, it remains substantial. The correlation analysis supports this relationship, indicating that audiences perceive dance performances as an essential element of music programs. This finding is consistent with cultural engagement theories, which highlight the role of dynamic and visually engaging performances in attracting audiences according to the findings by Liu & Nie (2023) and Van Dyck et al. (2023).

Costumes were also found to have a significant, albeit weaker, effect on intention attend to music program. The correlation suggests that while costumes contribute to audience engagement, they are less influential compared to themes and dances. This finding suggests that while aesthetic elements enhance the overall experience, they may not be the primary determinant of attendance decisions. However, their significance underscores the importance of cultural authenticity and visual appeal in music programs. This finding supports the studies by Lee & Lee (2019) and Masset & Decrop (2024).

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### V. IMPLICATIONS AND CONCLUSIONS

This study provides valuable theoretical insights into the role of cultural heritage in shaping audience engagement with music programs. The strong influence of thematic elements supports narrative transportation theory, emphasizing that well-crafted themes can immerse audiences and strengthen their emotional connection to performances. Additionally, the positive impact of dances and costumes aligns with aesthetic response theory, suggesting that visual and performative elements enhance the audience experience while preserving cultural identity. These insights contribute to existing literature on cultural marketing and performing arts management, reinforcing the role of traditional artistic expressions in sustaining and promoting Vietnam's rich heritage.

Unlocking new opportunities for audience engagement, this study offers valuable managerial insights for event organizers and cultural policymakers in promoting traditional music programs. The strong influence of thematic elements highlights the need for well-crafted narratives that create immersive and emotionally engaging experiences for audiences. Additionally, the significant impact of dances and costumes emphasizes the importance of visual and performative authenticity in enhancing audience connection to cultural heritage. To maximize engagement, organizers should invest in high-quality choreography, traditional attire, and collaborations with cultural experts. By strategically integrating these elements, music programs can attract larger audiences while ensuring the preservation and promotion of Vietnam's rich musical traditions.

Despite its valuable insights, this study has certain limitations that open avenues for future research. It primarily focused on themes, dances, and costumes, while other influential factors such as lyrical content, performance style, and audience interaction were not examined. Future studies could explore these additional elements to provide a more comprehensive understanding of audience preferences. Additionally, the reliance on self-reported data introduces the possibility of social desirability bias, which could be addressed through experimental or observational studies analyzing actual audience behavior. Moreover, as the research was limited to Vietnam, cultural perceptions of traditional music programs may differ across regions. A comparative study across different cultural contexts could offer broader insights into audience engagement. Lastly, with the growing influence of digital platforms, future research should investigate the role of online content, virtual performances, and social media marketing in promoting traditional music. Addressing these gaps will help refine strategies for sustaining and expanding the reach of Vietnam's musical heritage.

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