

## Traditional costume experience at a cultural heritage festival

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### ABSTRACT

The experience of traditional costumes on palace grounds is a unique phenomenon of cultural heritage tourism in South Korea. This study investigated the impact of the experience of the traditional Korean costume, Hanbok, on festival satisfaction. Based on the theoretical background, five dimensions of festival experiences were derived: playfulness, escape, placeness, togetherness, and sacredness. The proposed model was empirically tested in a field study with 374 respondents participating in the Royal Culture Festival held at the UNESCO World Heritage Sites in Seoul, Korea. The regression analysis showed that all five dimensions of festival experiences had a statistically significant impact on festival satisfaction. This study affirms that the Hanbok experience plays a key moderating role in the relationship between four of the five dimensions of festival experiences and festival satisfaction. Detailed academic and managerial implications are provided.

### 1. Introduction

Cultural heritage locations, such as historic sites, have previously been used as static tourist sites with the aim of conservation. Recently, however, they have become dynamic tourist sites that utilize cultural heritage with a superinduced experience. Although the main purpose of the designation of World Heritage Sites (WHS) by UNESCO is to preserve and conserve these sites, some places are prioritizing tourist development in these sites (Su & Wall, 2011). With continually increasing heritage tourism based upon the utilization of historic resources (Timothy, 2018), there is interest in creating new value and enjoyment using cultural patrimony. Since 2008, the Korean Cultural Heritage Administration has conducted cultural programs using education, culture, experience, and tourism resources (Cultural Heritage Administration, 2018). In Korea, cultural heritage festivals are held at places designated as UNESCO WHS by utilizing cultural heritage offerings, including historic palaces.

Since 2016, the wearing of the traditional costume, *Hanbok*, has enhanced the experience of many tourists at Korea's palaces. According to the official data from Gyeongbokgung palace in South Korea, a total of 3699 visitors wearing *Hanbok* entered Gyeongbokgung palace in 2015; this number increased dramatically to 288,570 in 2016 (Gyeongbokgung Palace Office, 2017). This phenomenon is unique because wearing *Hanbok* is not consistently encouraged for Koreans, unlike countries such as India, where the wearing of traditional clothes is prevalent (Chang, 2017). These traditional garments were once regarded as out-of-date garb since the attire can be tedious and

uncomfortable to wear. However, dressing up in *Hanbok* is considered an enjoyable activity for some young age groups, especially girls, and uploading these photos to Instagram is currently in vogue. This phenomenon is important for understanding the difference between the experiences of visitors' with and without *Hanbok* because it can lead to important strategies for marketing in tourism and related industries.

A large amount of published works have examined the theme of festivals or heritage tourism (Del Barrio, Devesa, & Herrero, 2012; Fu, Zhang, Lehto, & Miao, 2018; Garrod & Fyall, 2000; Halewood & Hannam, 2001; McKercher, Mei, & Tse, 2006; Taylor & Kneafsey, 2016). Given this context, it is surprising that the heritage tourism and festival sectors have received relatively little attention from scholars interested in the concept of traditional outfits at heritage festivals. Previous research on the traditional costume has focused mainly on the costume industry (such as decorating the *Hanbok* design and wearing *Hanbok* for the modernization of traditional costumes) rather than the effect on visitors' experience in a heritage festival context. However, the traditional costume represents a highly significant component of heritage tourism in many countries. In Penang, Malaysia, for example, traditional costumes, language, dance and craft skills were the tools that natives used to remember their own religion and spirit after Georgetown in Penang was designated a heritage city by UNESCO (Chai, 2011).

This study aims to investigate the experiential impact of the traditional outfit, *Hanbok*, in the Royal Culture Festival (hereinafter, RCF), one of Korea's cultural heritage festivals. The RCF is a festival held in Jongmyo and Changdeokgung palace, the only places registered as

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UNESCO WHS in Seoul, the capital city of Korea. The primary purpose of this study was to investigate the impact of a traditional costume experience on festival satisfaction in the context of a cultural heritage festival. To accomplish this, this study first investigated the causal relationship between dimensions of festival experiences and festival satisfaction at a cultural heritage festival. This study adopted Lee, Hwang, and Shim's (2019) five dimensions of festival experiences, which generally appear in the experience of festivalgoers. Then, the moderating effects of a traditional costume experience between the dimensions of festival experiences and festival satisfaction were examined. This study extends the theoretical domain of the use of a new variable, "traditional costume," which is rare in the tourism field. The findings of this study may contribute to basic data on marketing using traditional costumes from a managerial perspective for cultural heritage festivals in Korea and abroad.

## 2. Literature review

### 2.1. Dimensions of festival experiences at the cultural heritage festival

To date, research on the experience of tourists visiting cultural heritage tourist attractions has used a number of approaches. Many studies have been related to authenticity (Bailey, 2017; Halewood & Hannam, 2001; Kolar & Zabkar, 2010), psychological attributes such as motivation or the perception of tourists (Chang, 2017; Poria, Reichel, & Cohen, 2013; Tanford & Jung, 2017), and service and experience marketing (Chen & Chen, 2010; Cole & Illum, 2006; Cole & Scott, 2004; Pine & Gilmore, 1998). Although the use of UNESCO WHS as tourist destinations has increased along with related research (Beattie & Schneider, 2018), research on festivals at cultural heritage sites appears to be a neglected area, with a few exceptions (Del Barrio et al., 2012; Taylor & Kneafsey, 2016).

Studies that have validated the dimensions of festival experiences have examined various types of festivals (Cole & Illum, 2006; Getz & Brown, 2006; Packer & Ballantyne, 2011). Cole and Illum (2006) conducted a field study of 413 people at the Fair Grove Heritage Reunion, a rural heritage festival in Missouri. Performance quality was evaluated through *history appreciation*, *socialization*, and *enjoyment*. The findings indicated that there was a direct impact of performance quality on future behavioral intentions. In Packer and Ballantyne's (2011) study of a music festival, four facets of the music festival experience were derived: *music as common ground*, *festival atmosphere*, *social experience*, and *separation from the everyday*. These four facets of experience had the potential to positively (or negatively, in some cases) affect social, psychological, and subjective well-being. Maeng, Jang, and Li (2016) evaluated 46 research articles using a meta-analysis and identified 70 motivational factors. These factors were categorized according to five dimensions, *socialization*, *escape*, *excitement*, *learning*, and *shopping*, based on the order of eigenvalues and variance explained (%) as well as frequency analysis. This study employed the Delphi technique to extract the main motivational factors. The authors found that the motivational factors were suitable not for festival attendance but for tourism in general.

Despite a lack of consensus among researchers, Lee et al. (2019) developed and tested practical measurements for festivalgoers with respect to the overall dimensions of festival experiences. These authors found that festivalgoers experienced five main dimensions: *escape*, *playfulness*, *togetherness*, *sacredness*, and *placeness*. These dimensions were derived from the theoretical literature and tested among Koreans who had attended festivals in South Korea. Cultural tourists have various motivations (McKercher, 2002), and they seek not only escape but also playfulness at festival sites. Therefore, it is worth examining the appropriateness of these five general dimensions of festival experiences for a specific cultural heritage festival.

### 2.1.1. The playfulness dimension of cultural heritage festivals

*Playfulness* is defined as "enjoying festivals in a fun, spontaneous, and nonutilitarian manner" (Lee et al., 2019, p. 3). The discussion of modern play originates in the *play* concept of John Huizinga and Roger Caillois. Huizinga (1956, 2014) noted that play is older than culture and that it has the characteristics of spontaneous behavior, a field of activity transcending real life and limits of time and place. Caillois (1958, 2001) described play as a free activity and a source of fun and enjoyment. Lieberman's (1977) early study assumed the existence of *playfulness* traits and suggested that children's *playfulness* could be classified as *perceptual spontaneity*, *social spontaneity*, *physical spontaneity*, *manifest joy*, and a *sense of humor*. Glynn and Webster (1992) examined the adult *playfulness* scale of college students and daycare teachers and identified the dimensions of *spontaneity*, *expressiveness*, *fun*, *creativity*, and *silliness*.

Researchers of festival studies have extended and adapted the concept of *playfulness*. For instance, Giovanardi, Lucarelli, and Decosta (2014) studied the "Pink Night" (*La Notte Rosa*), an annual festival staged along the coastal region in Italy, and proposed the concept of "play" as integral to the carnival construct. They asserted that play was associated with social meanings and that tourists could be *playful* and perform together with residents through play. Kim and Jamal (2007) conducted a series of in-depth interviews with 37 repeat tourists who had an overnight stay at a campground and who wore various costumes, such as fantasy and crusade costumes. This festival, which had a Renaissance theme, was more concerned with fun than *authenticity* as well as *play*, *self-making*, *friendship development*, and *participation in social communities*. Thus, *playfulness* can be assumed to be an important dimension of cultural heritage festivals.

### 2.1.2. The escape dimension at cultural heritage festivals

*Escape* is defined as "being out of one's daily life and responsibility" (Lee et al., 2019, p. 4). People are often involved in different experiential contexts (e.g., theme parks, theme restaurants) as a method of escaping from the mundane and revitalizing their lives (Pine, Pine, & Gilmore, 1999). Several previous studies have affirmed the importance of *escape* in festivalgoers' experiences. Morgan (2008) argued that successful festivals offer attendees space and time away from daily life where an exceptional experience can be produced and shared. In Semrad and Rivera's (2018) study, which examined the 5Es of 4Es (Escapism, education, esthetics, and entertainment) and the economic values of the experiential economy at the Aruba Electric Festival in the Caribbean, the *escape* experience had a positive effect on eWOM (electronic word of mouth), with the impact mediated by the festival experience. In Savinovic, Kim, and Long's (2012) field study of an ethnic minority cultural festival, the Fe'sta-Croatian Food and Wine Festival, visitor motivation was derived from eight dimensions: *community support*, *escape*, *knowledge/education*, *food/wine/entertainment*, *novelty*, *family togetherness*, *marketing*, and *socialization*. Tanford and Jung (2017) reported a meta-analysis of festival literature to evaluate the dimensions that contributed to festival satisfaction. Their results showed that the dimensions could be classified into six categories: *escape*, *activities*, *authenticity/uniqueness*, *socialization*, *concessions*, and *environment*. Based on the above theoretical background, this study suggests that the *escape* dimension may be prevalent in cultural heritage festivals.

### 2.1.3. The togetherness dimension at cultural heritage festivals

*Togetherness* is defined as a "feeling of belonging to a community" (Lee et al., 2019, p. 4). Heritage festivals need a measure of *togetherness*, in the sense that they are a collective act that is realized in harmony with other people. *Togetherness* is characterized by a sense of unity through the formation of a sense of community. Urry (2002, p. 11) stated that "individuals and groups occupy the social and spatial realms of experiencing *communitas*, a powerful union, experiencing *sacredness* and supernatural things." Garrod and Fyall (2000) suggested eight

**Table 1**  
Previous research of the dimensions of festival experiences.

Dimensions of festival experiences	Previous research
Playfulness	– Kim and Jamal (2007): <i>fun, play, self-making, friendships development, and participation in social communities</i>
Escape	– Packer and Ballantyne (2011): <i>common ground, festival atmosphere, social experience, and separation from the everyday</i> – Savinovic et al. (2012): <i>community support, escape, knowledge/education, food/wine/entertainment, novelty, family togetherness, marketing, and socialization</i> – Semrad and Rivera (2018): <i>entertainment, escape, esthetic, education, and economic value</i> – Maeng et al. (2016): <i>socialization, escape, excitement, learning, and shopping</i> – Tanford and Jung (2017): <i>escape, activities, authenticity/uniqueness, socialization, concessions, and environment</i>
Togetherness	– Cole and Illum (2006): <i>history appreciation, socialization, and enjoyment</i> – Garrod and Fyall (2000): <i>conservation, accessibility, education, relevance, recreation, finance, local community, and quality</i>
Sacredness	– Gallarza et al. (2009): <i>efficiency, social value, play, and spirituality</i> – Matheson et al. (2014): <i>spirituality and spiritual attitudes, motivations toward cultural adventures, and escape</i>
Placeness	– Howell (2013): <i>a sense of place consists of temporality, embodiment, identity, and relational thinking</i>

Note. Compiled by authors based on the previous research.

typologies of elements in the mission of heritage attractions: *conservation, accessibility, education, relevance, recreation, finance, local community, and quality*. A sense of community is thus a significant dimension for heritage tourism. Van Winkle, Woosnam, and Mohammed (2013), who studied the annual Kolache Festival in the Caldwell area, 80 miles from Texas in the US, investigated the relationship between a sense of community and the perceived social impacts of festival events. Two dimensions of the brief sense of community scale were positively related to social benefits and individual benefits. Fu et al. (2018) asserted that community-based festivals celebrate a sense of place and community in an examination of a heritage festival during the gathering of Native Americans and French visitors to a town located in the Midwestern part of the US. Thus, it can be theorized that heritage festivals require the *togetherness* dimension.

#### 2.1.4. The sacredness dimension at cultural heritage festivals

*Sacredness* is defined as “entering into spiritual consciousness” (Lee et al., 2019, p. 4). A body of literature has shown that festivalgoers experience increased spiritual consciousness and that festivals provide experiences in areas of the sacred (Lee et al., 2019). An international religious mega event held in Valencia, Spain, examined volunteering experiences in tourism and found that *efficiency, social value, play, and spirituality* were positive antecedents of value (Gallarza, Arteaga, Floristán, & Gil, 2009). Studies have emphasized the importance of spirituality, such as Partridge’s (2006) study of an alternative music festival and St. John’s (2018) study of the carnivalesque Burning Man Festival. Mackay (2011) argued that at the women’s art and ecology festival in Australia’s Blue Mountains, the festival provided the festival participants with *sacredness*. The festival was an occasion to reclaim a localized sense of connectedness as the participants reclaimed what was sacred to them. Attendees of the Beltane Fire Festival held in Edinburgh had high motivation to experience *spirituality and spiritual attitudes, motivations toward cultural adventures, and escape*, which were three key factors in this festival (Matheson, Rimmer, & Tinsley, 2014). In the study by Lee et al. (2019), *sacredness* was a significant variable in festivalgoers’ satisfaction. The researchers determined that *sacredness* is an important festival experience dimension in cultural heritage festivals.

#### 2.1.5. The placeness dimension at cultural heritage festivals

*Placeness* is defined as “the local identity of the festival place” (Lee et al., 2019, p. 4). Because a cultural heritage festival is held against the backdrop of a place that figures in history, it is necessary to measure *placeness*. *Placeness* includes concepts of place attachment and place identity. In experiential marketing, place attachment is involved in long-lasting relationships with tourists (Tsay, 2012). Place is interpreted as meaning both space and place as used in geography and based on time, body, ego, and experience (Tuan, 1979). Tuan (1979) argued that the unknown space is transformed into an intimate place by direct and indirect human experiences in which a sense of place appears. This can

be called *topophilia*.

The themes of festivals that emphasize *placeness* may include music, movement, wine, or local religious history. *Placeness* reflects locals’ need to renew the identity of the community (Howell, 2013; Morgan, 2008; Simeon & Buonincontri, 2011). Simeon and Buonincontri (2011) stated that material and nonmaterial patrimony aimed to rebuild the history, traditions, and local natural environment at the Ravello Festival in Italy. Howell (2013, p. 1) argued that a sense of place was central and was “integrally tied to diverse critical perspectives on the forms of temporality, embodiment, identity, and relational thinking that can arise in festivals.” In this sense, it can be theorized that heritage festivals require a *placeness* dimension.

In Lee et al. (2019) study, only three of the five experiential dimensions were found to have a partially positive effect on festivalgoers’ perceived value. However, because these 5 types of experiential dimensions can be applied to all festivals, this study attempted to confirm whether all of these dimensions of festival experiences appear at a cultural heritage festival. Table 1 summarizes the dimensions of festival experiences extracted from previous festival research.

#### 2.2. Festival satisfaction

According to Oliver (1981, p. 27), satisfaction is “the summary psychological state resulting when the emotion surrounding disconfirmed expectations is coupled with the consumer’s prior feelings about the consumption experience.” Satisfaction refers to the subjective degree of positive emotion or cognition formed after participating in leisure activities (Ko, Park, & Lee, 2018). In the context of tourism, satisfaction is primarily approached as a function of previous travel expectations and experiences after travel (Chen & Chen, 2010). When experiences compared to expectations result in feelings of gratification, tourists’ have positive satisfaction. Tourists who are satisfied may revisit the destination, recommend it to neighbors, or spread information about it through word of mouth. Based on previous research, our study operationally defined festival satisfaction as subjective degree arising from positive emotion at a cultural heritage festival.

Many researchers have studied satisfaction as a consequence variable in the context of festival. Yoon, Lee, and Lee (2010) stated that Korean festivalgoers’ satisfaction was significantly influenced by their perception of the value of the festival. Baker and Crompton (2000) studied visitors to annual festivals in historic inner-city places and found that those who derived a higher level of satisfaction from the festival had higher future behavioral intentions, such as recommending the festival. These visitors also showed loyalty to the festival and willingness to pay more to attend in the future. This positive relationship between the dimensions of festival experiences and satisfaction has been widely accepted in the field of tourism (Hosany & Witham, 2010; Mehmetoglu & Engen, 2011; Song, Lee, Park, Hwang, & Reisinger, 2015; Yoon et al., 2010). Therefore, this study proposes the following

hypothesis.

**H1.** Dimensions of festival experiences (*playfulness, escape, togetherness, sacredness, placeness*) at a cultural heritage festival have a positive effect on festival satisfaction.

### 2.3. Traditional costume experience at the festival

Given the paradigm shift toward the experience economy, Pine and Gilmore (1998) suggested that “experience” is the fourth economic stage, subsequent to commodities, goods, and services. Modern people wish to step up to the transformation stage, with individual customization that is even more significant than at the experience stage (Pine & Gilmore, 2011). Experience-based tourism is not just a passive sight-seeing tour of buildings or nature; it involves, active engagement by directly seeing, listening, touching, and acting. People tend to pay more for more valuable experiences (Ko et al., 2018). In addition, experiential tourism involves an on-site and lived experience (Park, 2005). Gilovich, Kumar, and Jampol’s (2015) study asserted a shift from material to experience purchases; however, Schmitt, Joško Brakus, and Zarantonello (2015) disputed their conclusion and argued instead that contemporary consumption integrates both material and experience purchases. This is true particularly in places that people cannot visit frequently, such as tourist destinations. In this case, people are willing to spend more money to have a more memorable experience because they have only a limited amount of time.

In sociopsychology, Cialdini (2009) introduced “the rule of the few.” According to this theory, people tend to buy antiques or items such as expensive wines as limited editions due to the scarcity of such items. People are willing to value scarce items or experiences by paying a price premium. Because people can neither return to a destination in a restricted sector nor re-obtain past experiences, tourists attempt to make their experiences valuable. People are provided with a single emblematic example of immaterial cultural heritage because cultural festivals are experience goods that expire the moment they are produced (Del Barrio et al., 2012).

Traditional costumes show a distinctive *placeness* in each region, and a traditional costume experience at tourist attractions can be a factor in increasing satisfaction. Traditional costume experiences increased the feeling of collectiveness and belonging in the region at events such as the Fallas festival in Valencia, Spain, and increased the *togetherness* feeling through the wearing of the same clothes (Ahedo, 2018). At festivals, traditional costumes are worn to remember the culture of the ancestors, allowing festival providers and participants to increase the experience of *sacredness*. As one example of costume-based carnivals, Kim and Jamal’s (2007) study examined participants experienced at a Texas Renaissance festival who experienced unmediated feelings that are normally suppressed under the regular social norms of everyday life. In addition, carnivalesque features enable visitors to experience social bonding and engage in intra- and inter-personal experiences as well as *communitas* (Kim & Jamal, 2007). Chang (2017) found that tourists’ motivation to wear *Hanbok* significantly influenced heritage authenticity and perceived value and had a significant impact on destination loyalty. It can be hypothesized that the wearing of traditional costumes has a strong impact on enhancing festival satisfaction.

**H2.** Traditional costume experience enhances the influence of dimensions of festival experience (*playfulness, escape, togetherness, sacredness, placeness*) on festival satisfaction.

## 3. Methods

### 3.1. Royal culture festival

The purpose of this study was to investigate the effects of traditional

costume experiences on a representative cultural heritage festival. As of 2018, Korea’s UNESCO designated WHS included 12 cultural and one natural site, for a total of 13 WHS (Korean National Commission for UNESCO, 2018). Among these, the WHS located in the capital city of Seoul are Jongmyo and Changdeokgung palace. These two places are included as locations of the Royal Culture Festival, held for the purpose of understanding the traditional culture for the first time in 2015 (Cultural Heritage Administration, 2015). Since then, the RCF has been held annually and was held for the fourth time in 2018. This festival reflects *placeness* and history and establishes a strategic direction to connect the past, present, and future with differentiated programs for each palace to utilize the value of history and cultural patrimony.

The RCF was selected as the representative cultural heritage festival for this work. The RCF was divided into four categories: experiences, performances, rituals, and exhibitions, including approximately 30 programs such as “a taste of royal cuisine,” “the Gyeongbokgung palace concert,” “Haeguem performance Queen’s banquet,” “Gyeonghoeru night concert,” “royal ancestral ritual music nighttime performance,” “royal oriental medicine,” “time travel, the day,” “botanical tour with Donggwoldo” and “Changgyeonggung palace outdoor concert.”

Pine and Gilmore (1998) noted that creating a scientific experience that stimulates a customer’s five senses is at the core of the experiential economy, and RCF programs provide such an experience. For example, in the “taste of royal cuisine” program, people can experience *playfulness, escape, and placeness* in a program that emphasizes sight, smell, taste, and hearing because the participants sit and watch traditional performances and enjoy music and food (Garrod & Fyall, 2000; Manthiou, Lee, Tang, & Chiang, 2014). *Togetherness* and *placeness* can be emphasized through visual and tactile experiences by wearing a traditional costume during the “time travel, the day” program (Van Winkle et al., 2013). The “botanical tour with Donggwoldo” program enables visitors to stay in the restricted sector only during the festival period with a guided tour. It is predicted that *escape, sacredness, and placeness* may appear because olfactory, visual, and tactile stresses are emphasized while visitors wander in the fragrant garden with an interpretive service (Matheson et al., 2014; McKercher & Du Cros, 2003).

Given the upsurge in the trend of wearing *Hanbok* at palaces in Korea since 2016, the *Hanbok* rental shops around the palaces have rapidly expanded their business. Because renting *Hanbok* does not cost much, visitors seem to prefer renting it to bringing their own; in most cases, they do not have one of their own. Despite *Hanbok*’s popularity, wearing the traditional or contemporary versions of *Hanbok* is not common in everyday life. *Hanbok* remains traditional clothes for solstice celebrations, weddings, funerals and sometimes religious events. Some people do own *Hanbok*, although most rent. Contemporary *Hanbok* designers are creating new styles that feature shorter skirts, cinched waistlines, and fabrics with more modern patterns (Jung, 2016).

### 3.2. Measurement

Measurement items were derived from the literature review of the dimensions of festival experiences (Lee et al., 2019; McKercher, Ho, & du Cros, 2004; Mehmetoglu & Engen, 2011; Oh, Fiore, & Jeong, 2007) and festival satisfaction (Baker & Crompton, 2000; Chen & Chen, 2010). A total of 19 items measuring the experience of the cultural heritage festival were adopted from previous literature and modified to fit the context of the study (Royal Culture Festival in South Korea): *playfulness* was measured with four items (e.g., “The experience at RCF was fun”); *escape* was measured with four items (e.g., “I felt like I was living in a different time or space while experiencing RCF”); *togetherness* was measured with four items (e.g., “I felt united with the people around me as I was experiencing RCF”); *sacredness* was measured with three items (e.g., “The experience at RCF seemed sacred”); and *placeness* was measured with four items (e.g., “RCF gave me a Korean traditional culture experience”). Festival satisfaction was measured with three

items (e.g., “Overall, I am satisfied with RCF”). Finally, demographic characteristics and visit-related characteristics were added, and the wearing of *Hanbok* was included. Most *Hanbok* is rented from shops near the palaces, although some participants visit wearing their own *Hanbok*.

Before the actual survey, a pilot study was conducted among university students who majored in tourism, and, a few adjustments and corrections to the questionnaire were made. A five-point Likert scale ranging from (1) “strongly disagree” to (5) “strongly agree” was used in the survey. The research questionnaire is attached as [Appendix 0](#).

### 3.3. Data collection

One of the authors and one postgraduate student conducted a field study from April 28 to May 7, 2017, and April 28 to May 6, 2018, for two consecutive years. During the RCF, a convenience sample of participants who attended at least one program was obtained. The survey was conducted at three palaces, Gyeongbokgung, Changgyeonggung, and Changdeokgung.

Respondents were asked to respond to the questionnaire using a self-administered method, and the questionnaire was immediately collected on site. To increase the response rate and quality of the questionnaire, a small pouch was provided as a gift. Implementing a quantitative research approach, questionnaires were distributed to visitors who experienced programs at all three palaces. Of the 400 distributed questionnaires, a total of 379 were completed. Listwise deletion was used (Kline, 2005), and the questionnaires usable for data analysis totaled 374; 157 from Gyeongbokgung, 142 from Changgyeonggung, and 75 from Changdeokgung. This resulted in a usable data rate of 93.5%.

### 3.4. Data analysis procedure

This study employed Windows SPSS 23.0. First, descriptive statistics were analyzed, and an exploratory factor analysis was conducted to verify the validity of the factors derived from the dimensions of festival experiences. The internal consistency of the derived factors was verified using Cronbach's alpha. Next, to test the proposed hypotheses and model, a multiple regression analysis was conducted to examine the relationship between the dimensions of festival experiences and festival satisfaction. Finally, to test the moderating role of wearing a traditional costume, a hierarchical regression analysis was performed.

## 4. Results

### 4.1. Characteristics of the respondents

Among the respondents, there were more females (67.4%) than males (32.6%). There were slightly more respondents aged 20–29 years (27.8%) than other age groups. Singles (64.2%) dominated the sample. In terms of occupation, students accounted for slightly more than one-third of the respondents (35.8%). Half of the respondents lived in Seoul (52.9%); however, some were from the southern part of Korea or farther away (11.9%) (Table 2).

In terms of visit-related characteristics, the majority of respondents represented first-time visitors (78.3%). Respondents who wore *Hanbok* (42.2%) were fewer than those who did not wear *Hanbok* (57.8%) (Table 3).

### 4.2. Exploratory factor analysis

To examine the key underlying dimensions that induce festival experiences, exploratory factor analysis (EFA) with principal component extraction and varimax rotation was performed. To ensure that each dimension loaded on only one factor, the items that had factor loadings lower than 0.40 or those that were cross-loaded by more than one were

**Table 2**  
Socio-demographic variables of respondents (N = 374).

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)		

**Table 3**  
Experience of visit to this festival (N = 374).

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 or above	81(21.7)
Place		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)

removed (Gursoy & Gavcar, 2003). As a result, KMO was 0.922, and Bartlett's test of sphericity,  $\chi^2 = 6242.684$  ( $p < 0.001$ ), which represented the collected data, was applicable for factor analysis. Factor analysis resulted in 19 items loading on five factors, as shown in Table 4. The factors were *togetherness*, *playfulness*, *placeness*, *sacredness*, and *escape*; together they accounted for 79.762% of the variance.

The Cronbach's coefficient alphas were 0.947 for *togetherness*, 0.876 for *playfulness*, 0.900 for *placeness*, 0.922 for *sacredness*, and 0.873 for *escape*. All of the Cronbach's alpha values were higher than 0.7, which was the acceptable threshold (Hair, Anderson, Tatham, & Black, 1998). The total reliability of the five factors was as high as 0.949, and the internal consistency of the variables was verified.

### 4.3. Regression analysis

Based on the results of the factor analysis, multiple regression analysis was conducted to analyze the effects of the five dimensions of festival experiences of the RCF on festival satisfaction. Table 5 shows the analysis results. The total variance explained of the regression model was approximately 61% ( $R^2 = 0.607$ ). The statistical significance of the F statistic was 116.076, and the  $p$ -value was 0.000, indicating that the regression model was statistically significant. *Playfulness*, *escape*, *togetherness*, *sacredness*, and *placeness*, which are dimensions of festival experiences of the RCF, all had a significant effect on festival satisfaction. The order of influence was in decreasing order of *escape* (0.525), *togetherness* (0.371), *sacredness* (0.308), *placeness* (0.250) and *playfulness* (0.205). Therefore, Hypothesis 1 was supported.

### 4.4. Hierarchical moderation regression analysis

A moderating effect can be tested when there are three common approaches regarding multiple linear regression, multilevel modeling, and latent curve analysis (Preacher, Curran, & Bauer, 2006). Thus, multiple linear regression is applicable for testing the role as a moderator in the relationships between the independent variables and a dependent variable. To test Hypothesis 2, hierarchical moderation

**Table 4**  
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			
	I felt like I was escaping reality at RCF.	0.751			
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 $\alpha = 0.949$					
SAT	Overall, I am satisfied with RCF.	0.934	2.530	84.334	0.902
	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.

**Table 5**  
Results of regression analysis (N = 374).

Dimensions of festival experiences	Unstandardized coefficient		Standardized coefficient	t-value	Sig.
	B	Standard error	β		
Constant	4.363	0.022		196.096	0.000
PLY	0.140	0.022	0.205	6.306	0.000***
ESC	0.360	0.022	0.525	16.162	0.000***
TOG	0.254	0.022	0.371	11.423	0.000***
SAC	0.211	0.022	0.308	9.476	0.000***
PLA	0.171	0.022	0.250	7.688	0.000***
R <sup>2</sup> = 0.612, Adj. R <sup>2</sup> = 0.607, F = 116.076, p = 0.000***					

Note. Dependent variable: Festival satisfaction, \*\*\*p < 0.001.  
TOG: Togetherness, PLY: Playfulness, PLA: Placeness, ESC: Escape, SAC: Sacredness.

regression analysis was performed using “traditional costume experience” as a moderator. A hierarchical moderation regression analysis with three steps was performed using the variance partitioning process. First, the independent variable was entered into the regression model. Second, the moderator was entered. Finally, the interaction variable was entered. Interaction variables were created to test the role of moderators. To avoid potential multi collinearity, the independent variables (dimensions of festival experiences at the cultural heritage) were converted to a Z score and the values were mean-centered. All of the variance inflation factors were close to 1.00, which is the ideal value, indicating that there was no problem of multicollinearity in this research. The moderator (traditional costume experience) was mean-centered as well. The respondents were divided into two groups, those who wore Hanbok and those who did not. Those with a factor score greater than zero were coded as 1, whereas those with a factor score less than zero were coded as 0. Finally, festival satisfaction was used as a dependent variable. Using the group (dummy) variables as moderators, the model is specified as follows:

$$Y = \beta_0 + \beta_1X_1 + \beta_2D + \beta_3X_1 \times D + \varepsilon, \tag{1}$$

$$Y = \beta_0 + \beta_1X_2 + \beta_2D + \beta_3X_2 \times D + \varepsilon, \tag{2}$$

$$Y = \beta_0 + \beta_1X_3 + \beta_2D + \beta_3X_3 \times D + \varepsilon, \tag{3}$$

$$Y = \beta_0 + \beta_1X_4 + \beta_2D + \beta_3X_4 \times D + \varepsilon, \tag{4}$$

$$Y = \beta_0 + \beta_1X_5 + \beta_2D + \beta_3X_5 \times D + \varepsilon, \tag{5}$$

where Y is festival satisfaction, X<sub>1</sub> represents *playfulness*, X<sub>2</sub> *escape*, X<sub>3</sub> *togetherness*, X<sub>4</sub> *sacredness* and X<sub>5</sub> *placeness*, D is a dummy variable for Hanbok experience (i.e., 1: high group (wearing Hanbok) and 0: low group (not wearing Hanbok)), X<sub>1</sub> × D is the interaction between *playfulness* and festival satisfaction, β<sub>1</sub> represents the regression coefficients, and ε is an error term.

As shown in Table 6, in Eq. (1), when *playfulness* was used as an independent variable only in Model 1, the total variance explained (R<sup>2</sup>) was 52.9%. *Playfulness* had a significant effect on festival satisfaction (p < 0.05). In Model 2, the addition of the moderator increased the total variance by 0.5% to 53.4% marginally and the increase in variance was significant (F = 212.273, p < 0.05); therefore, Hanbok experience had a significant moderating impact. As a result of applying the interaction variable in Model 3, the total variance increased to 0.2%, and *playfulness* had no significant effect on festival satisfaction (F = 417.221, p = 0.174).

In Eq. (2), when *escape* was used as an independent variable only in Model 1, the total variance explained (R<sup>2</sup>) was 40.7%. *Escape* had a significant effect on festival satisfaction (p < 0.05). In Model 2, the addition of the moderator increased the total variance by 0.8% to 41.5%, and the increase of the variance was significant (F = 131.711, p < 0.05); therefore, Hanbok experience had a significant moderating impact. As a result of applying the interaction variable in Model 3, the total variance increased to 1.0%, and *escape* had a significant effect on festival satisfaction (F = 255.015, p < 0.05). Therefore, the regression model was statistically significant. Because the interaction variable “*escape*\*Hanbok experience” had a t-value of 2.560, it can be suggested that visitors who wore Hanbok increased their experience of *escape*.

The results of Eq. (3) show that when *togetherness* was used as an independent variable only in Model 1, the total variance explained (R<sup>2</sup>) was 24.0%. *Togetherness* had a significant effect on festival satisfaction (p < 0.05). In Model 2, the addition of the moderator increased the

**Table 6**  
Results of the moderating role of traditional costume experience.

Independent variable	Model 1			Model 2			Model 3		
	$\beta$	t-value	p	$\beta$	t-value	p	$\beta$	t-value	p
Playfulness	0.727	20.426	0.000***	0.719	20.134	0.000***	0.705	19.014	0.000***
Hanbok experience				-0.071	-1.995	0.047*	-0.071	-1.993	0.047*
Playfulness * Hanbok experience							0.050	1.362	0.174
R <sup>2</sup>	0.529			0.534			0.536		
$\Delta R^2$				0.005			0.002		
F-value	417.221			212.273			142.460		
$\Delta F$				3.981			1.855		
p	0.000***			0.047*			0.174		
Escape	0.638	15.969	0.000***	0.629	15.752	0.000***	0.608	15.053	0.000***
Hanbok experience				-0.093	-2.323	0.021*	-0.093	-2.312	0.021*
Escape * Hanbok experience							0.103	2.560	0.011*
R <sup>2</sup>	0.407			0.415			0.425		
$\Delta R^2$				0.008			0.010		
F-value	255.015			131.711			91.306		
$\Delta F$				5.394			6.553		
p	0.000***			0.021*			0.011*		
Togetherness	0.490	10.852	0.000***	0.511	11.559	0.000***	0.511	11.835	0.000***
Hanbok experience				-0.206	-4.662	0.000***	-0.212	-4.909	0.000***
Togetherness * Hanbok experience							0.188	4.386	0.000***
R <sup>2</sup>	0.240			0.282			0.318		
$\Delta R^2$				0.042			0.035		
F-value	117.768			73.031			57.492		
$\Delta F$				21.731			19.234		
p	0.000***			0.000***			0.000***		
Sacredness	0.518	11.676	0.000***	0.508	11.485	0.000***	0.496	11.275	0.000***
Hanbok experience				-0.109	-2.475	0.015*	-0.107	-2.443	0.015*
Sacredness * Hanbok experience							0.129	2.933	0.004**
R <sup>2</sup>	0.268			0.280			0.296		
$\Delta R^2$				0.012			0.016		
F-value	136.322			72.163			51.962		
$\Delta F$				6.126			8.602		
p	0.000***			0.015*			0.004**		
Placeness	0.647	16.352	0.000***	0.657	17.126	0.000***	0.667	18.232	0.000***
Hanbok experience				-0.192	-5.005	0.000***	-0.197	-5.385	0.000***
Placeness * Hanbok experience							0.230	6.301	0.000***
R <sup>2</sup>	0.418			0.455			0.508		
$\Delta R^2$				0.037			0.053		
F-value	267.372			154.857			127.240		
$\Delta F$				25.054			39.699		
p	0.000***			0.000***			0.000***		

\*  $p < 0.05$ .  
 \*\*  $p < 0.01$ .  
 \*\*\*  $p < 0.001$

total variance by 4.2% to 28.2%, and the increase in variance was significant ( $F = 73.031, p < 0.05$ ), showing that *Hanbok* experience had a significant moderating impact. As a result of applying the interaction variable in Model 3, the total variance increased to 3.5%, and *togetherness* had a significant effect on festival satisfaction ( $F = 57.492, p < 0.05$ ). Therefore, the regression model was statistically significant. Because the interaction variable “*togetherness\*Hanbok* experience” had a t-value of 4.386, it can be suggested that visitors who wore *Hanbok* increased their experience of *togetherness*.

In Eq. (4), when *sacredness* was used as an independent variable only in Model 1, the total variance explained ( $R^2$ ) was 26.8%. *Sacredness* had a significant effect on festival satisfaction ( $p < 0.05$ ). In Model 2, the addition of the moderator increased the total variance by 1.2% to 28.0%, and the increase in variance was significant ( $F = 72.163, p < 0.05$ ); therefore, *Hanbok* experience had a significant moderating impact. As a result of applying the interaction variable in Model 3, the total variance increased to 1.6%, and *sacredness* had a significant effect on festival satisfaction ( $F = 51.962, p \leq .05$ ). Therefore, the regression model was statistically significant. Because the interaction variable “*sacredness\*Hanbok* experience” had a t-value of 2.933, it can be suggested that visitors who wore *Hanbok* increased their experience of *sacredness*.

Finally, in Eq. (5), when *placeness* was used as an independent

variable only in Model 1, the total variance explained ( $R^2$ ) was 41.8%. *Placeness* had a significant effect on festival satisfaction ( $p < 0.05$ ). In Model 2, the addition of the moderator increased the total variance by 3.7% to 45.5%, and the increase of the variance was significant ( $F = 154.857, p < 0.05$ ); therefore, *Hanbok* experience had a significant moderating impact. As a result of applying the interaction variable in Model 3, the total variance increased to 5.3%, and *placeness* had a significant effect on festival satisfaction ( $F = 127.240, p \leq .05$ ). Therefore, the regression model was statistically significant. Because the interaction variable “*placeness\*Hanbok* experience” had a t-value of 6.301, it can be suggested that respondents who wore *Hanbok* increased their experience of *placeness*. Therefore, Hypothesis 6 was partially supported (Table 6). The resulting model is presented in Fig. 1.

To investigate the moderating effect of dimensions of cultural heritage experience on festival satisfaction, they were classified into two groups of each independent variable (dimensions of festival experiences) and divided into wearing *Hanbok* and not wearing *Hanbok*. Fig. 2 shows the result of analyzing the degree of tilt depending on each dimension in the graph. As shown in Fig. 2, the higher the dimensions of festival experiences, the higher the festival satisfaction in the group wearing *Hanbok*.

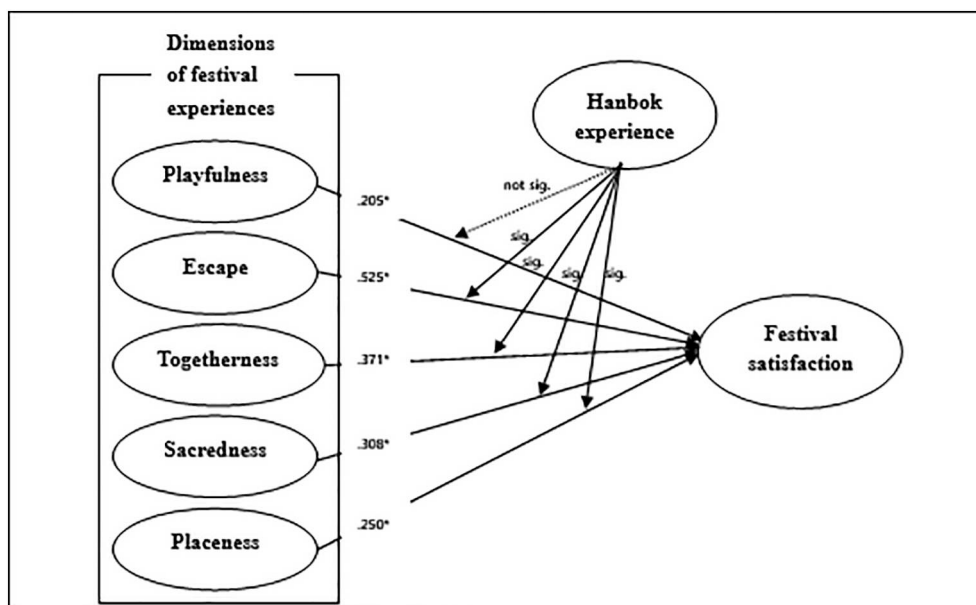


Fig. 1. Results of the proposed model.

Note: 1. Numbers are the standardized coefficients. 2. Dotted line indicates nonsignificant path. 3. sig. = significant ( $p < 0.05$ ); not sig. = not significant. \* $p < 0.001$ .

## 5. Discussion and conclusion

This study sheds light on cultural heritage tourism by considering dimensions of festival experiences and traditional costume experience. The major purpose of this study was to examine the effect of a traditional outfit (*Hanbok*) on enhancing festival satisfaction among visitors to a cultural heritage festival. To achieve the purpose of the study, first, the causal relationship between the dimensions of festival experiences and festival satisfaction was analyzed. Lee et al.'s (2019) universal dimensions of festival experiences were used and identified as the dimensions of festival experiences at a heritage festival. Then, this study investigated the moderating effect of the traditional costume experience between the dimensions of festival experiences and festival satisfaction.

First, *playfulness*, *escape*, *togetherness*, *sacredness*, and *placeness*, the dimensions of festival experiences of the RCF, all had a significant impact on festival satisfaction and were in decreasing order of *escape*, *togetherness*, *sacredness*, *placeness*, and *playfulness*. The results of this study were consistent with the results of a study by Mehmetoglu and Engen (2011), which found that *escape* had a significant impact on satisfaction at the Ice Music Festival. In addition, the findings of this study are consistent with the result of Taylor and Kneafsey's (2016) study regarding *togetherness* as an important factor in urban cultural heritage festivals. Additionally, the results of this study confirmed those of Lee et al. (2019), who found that *playfulness*, *sacredness*, and *placeness* had a significant influence on satisfaction, with an impact mediated by perceived value.

*Escape* was the most influential factor in festival satisfaction. McKercher (2002) asserted that cultural tourists can be categorized into five types, and the spectrum of cultural tourists ranges from recreational or pleasure tourists to those who travel exclusively to seek cultural tourism activities. Cultural tourists visit destinations for many other purposes (Chen & Rahman, 2018). According to Savinovic et al. (2012), audience members' motivation at a cultural festival is supported by the results of the *escape* and *togetherness* dimensions.

Second, based on an examination of the moderating effect of the traditional costume experience, the impact of the *Hanbok* experience on festival satisfaction and the four dimensions of *escape*, *togetherness*, *sacredness*, and *placeness* was statistically significant, while that of

*playfulness* was not. This finding indicates that wearing *Hanbok* at a cultural heritage festival enhances these dimensions in a royal setting, while *Hanbok* is not related to an increase in *playfulness*. Costume-based festivals are used as a successful strategy in terms of the place marketing of festival venues. As Schmitt et al. (2015) suggested, integrating both experience and material purchases is powerful. In this vein, a *Hanbok* experience can certainly be a significant marketing tool to allow heritage tourists to remember a place for a long time.

The results of this study have two theoretical implications. First, our study provides a partial extension to the current body of knowledge using the unique variable of a traditional costume experience within the context of a cultural heritage festival. No prior studies have demonstrated the dominant moderator that links the dimensions of festival experiences to visitors' festival satisfaction at cultural heritage festivals. We hypothesized that wearing a heritage outfit could be an influence in that relationship. A moderating effect of *Hanbok* experience between four dimensions (*escape*, *togetherness*, *sacredness*, and *placeness*) and festival satisfaction was positively identified. This result offers new insights into how heritage tourists' wearing of *Hanbok* can reinforce the effect of festival experience on festival satisfaction. That is, visitors who wear *Hanbok* are likely to have an *escape* from their daily routine, to feel *togetherness* with other participants, and to experience *sacredness* and *placeness* at the royal palace. These results are consistent with the findings of Chang's (2017) study, which reported that people who wore *Hanbok* felt more emotional and social value and that wearing *Hanbok* had a positive effect on destination loyalty.

Few academic studies have examined the *Hanbok* experience. Soh (2008) suggested that the re-creation of traditional *Hanbok* results in affirmation of the Korean image as well as a rediscovery of the value of Korean culture. In this regard, while traditional costumes have been studied with regard to Korean drama (Kim, 2012; Kim, Agrusa, Chon, & Cho, 2008) or in the areas of fashion and costume in previous academic studies (Soh, 2008; You, Jin, Song, & Park, 2004), this paper utilized the wearing of *Hanbok* as a moderating variable and introduced its application to the field of tourism research.

Second, our study demonstrated that Lee et al.'s (2019) universal dimensions of festival experiences could be successfully applied to a cultural heritage festival. A number of scholars in the tourism field have discussed dimensions of festival experiences; however, there is a lack of

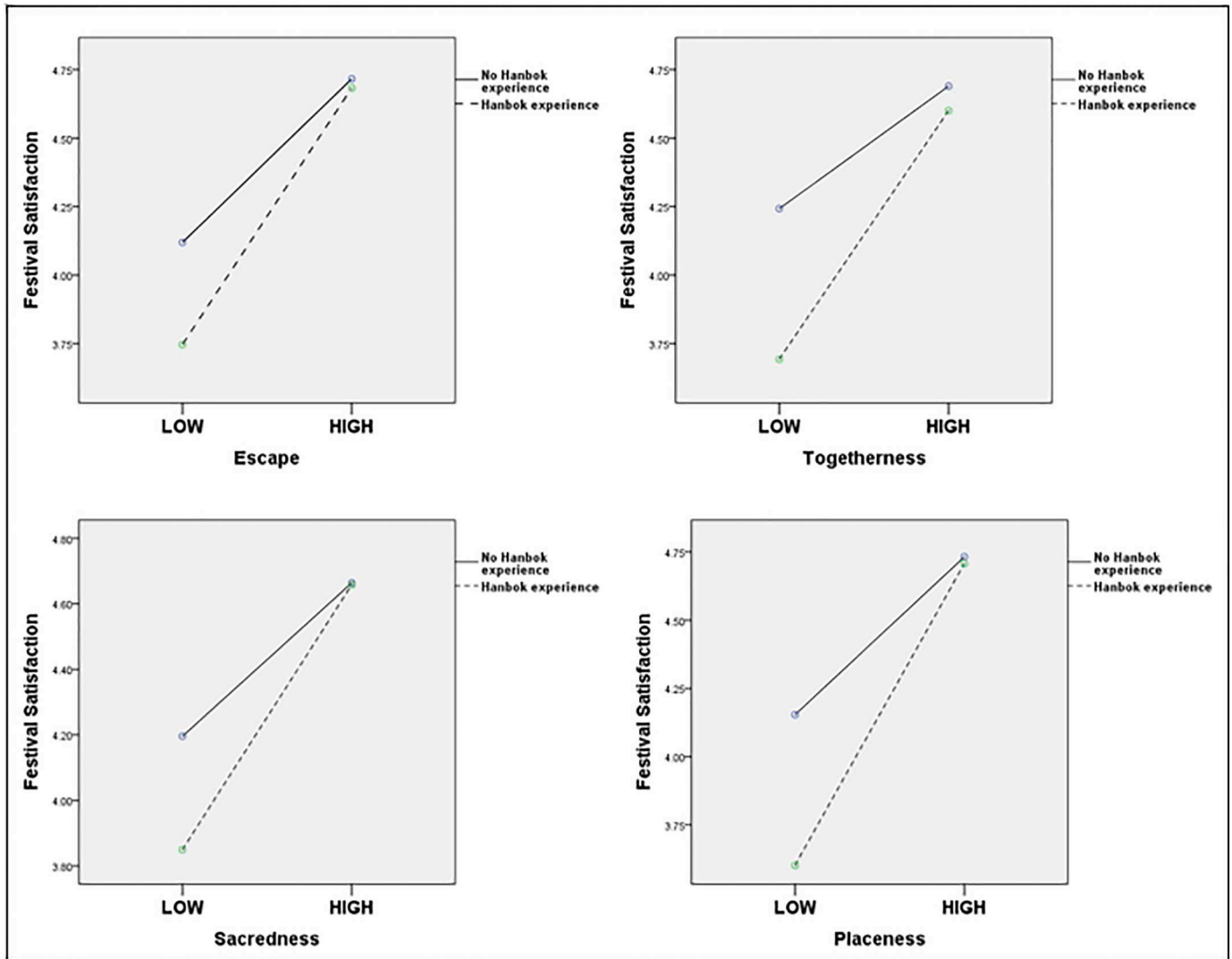


Fig. 2. Impact of moderating role of Hanbok experience.

consensus among them, and the concept has remained unclear (Kim & Jamal, 2007; Matheson et al., 2014; Packer & Ballantyne, 2011; Savinovic et al., 2012; Simeon & Buonincontri, 2011; Van Winkle et al., 2013). This study supported Lee et al.'s (2019) five dimensions of *playfulness*, *escape*, *togetherness*, *sacredness*, and *placeness* as a theoretical contribution to the study of cultural heritage festivals.

The practical implications of this study are as follows. First, *escape* was found to have the greatest impact on festival satisfaction. This finding indicates that a cultural heritage festival should be organized with exotic or unique content that emphasizes *escape* experiences at the point of entry of the festival venue. For example, at “Warwick castle” in Birmingham, England, visitors can choose one of the themed woodland lodges, medieval glamour in a knight's village, or a luxurious tower suite to enjoy a unique sleepover in the castle. In addition to programs for children only, the program “dungeon lates” is an evening event that blends scary storytelling with wicked humor and manic theatrics. This gory production, complete with terrifying treats and dreadful drinks, is a strictly adult-only affair (Warwick castle, 2018). If service organizers applied this idea to Korea, they could create special programs for people to enjoy at the palaces, including stays at the royal palaces. It would also be beneficial to encourage visitors to use old currencies in specific places, such as when entering cultural heritage sites.

Second, similar dress is the best approach to highlight *togetherness*. This study found that *togetherness* was a significant dimension of festival

satisfaction. 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). Thus, if tourists from other countries wear *Hanbok* and attend festivals in Korea, they may be able to feel a greater sense of kinship. It is easier for people who do not know each other to become acquainted through a shared experience. Dressing in *Hanbok* can uplift the festive atmosphere. This finding is expected to be useful for the managers of cultural heritage festivals. To encourage visitor-to-visitor interactions, festival organizers should attempt to create programs that are interesting and that encourage participation, such as *Hanbok* contests among visitors or sending photos to visitors in *Hanbok* through emails. Customized marketing is a successful strategy, and photos can be utilized as an effective nostalgia marketing strategy (Kang, Manthiou, Kim, & Hyun, 2016).

Third, a traditional costume experience is an important variable for increasing festival satisfaction. In the past, *Hanbok*-related industries were declining because of high prices and management problems (You et al., 2004). The finding that *Hanbok* enhanced the festive experience can be the key for future niche markets in other countries from the perspective of marketing. This finding of the impact of the *Hanbok* experience should interest practitioners in the *Hanbok*-related industry. The development of global design can be relevant to the diffusion of

Korean pop culture (Soh, 2008). In the case of Vietnam, tailors mend and adjust Ao dai, the Vietnamese traditional costume, within 1–2 h and provide it for purchasers. A specific marketing strategy is needed to spread *Hanbok*, including convenient management and reasonable prices. Therefore, shops at heritage sites should offer various types of *Hanbok* and induce visitors to buy them, rather than just borrow them, resulting in the economic sustainability of cultural heritage tourism.

This study investigated domestic participants as a research sample. However, the findings are applicable not only to Koreans but also to other countries. Uploading photos in *Hanbok* to Instagram during a trip to Korea has become an important activity among Instagrammers. Especially for young women, taking photos with a selfie stick is part of their specific culture, and wearing exotic clothes such as *Hanbok* can be an important experience for those who want to take a once in a life-time shot. The creation of multiple photo zones on the palace grounds could be another good strategy.

There are many UNESCO-designated WHS around the world. Based on the results of this study, each country can establish a strategy for visitors to experience cultural heritage by wearing traditional costumes and can thereby grow related industries, such as selling traditional garments. For example, the findings of this study can be applied to Chinese traditional costumes at festivals in China's Forbidden City, dressing in Hawaiian traditional costumes at the Hawaiian Iolani Palace, wearing medieval costumes and masks at the Venice Carnival, and similar events. In addition, this strategy can be utilized as new

tourism content, and will provide a good opportunity to inform foreigners about their own traditional costumes and to help them experience culture.

However, this study has some limitations. The majority of respondents were single females under 29 years old due to the characteristics of the festival. This may be a limitation in generalizing the findings of this research to all cultural heritage festivals. Additionally, the research sample consisted of domestic visitors; therefore, it may not be generalizable to cultural tourists. Despite these limitations, our study has significant implications. Traditional costume experience has been shown to play a moderating role for the first time in the tourism field. In terms of follow-up studies, it is necessary to study the subscales of the scale and items, and it would be desirable to study the cultural differences between visitors wearing *Hanbok*. Future research should investigate whether the experience of *Hanbok* is more likely to increase novelty or authenticity. Further studies are needed to compare cultures and the extent to which this approach can be applied to festival contexts other than cultural heritage festivals.

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Appendix A

Hanbok costume O/X name of program \_\_\_\_\_ place & date \_\_\_\_\_

**Research Questionnaire on 2018 Royal Culture Festival**

Hello? This survey is to investigate the opinions of participants attending Royal Culture Festival . Your opinions will be very helpful for the future development of Royal Culture Festival. Your valuable opinion in the paper is not used for any purpose other than research purpose, and personal information is protected by the Statistical Law Article 33 (Protection of Confidentiality). We ask for your honest and sincere reply. Thank you very much for your participation.

1. Questions related to **visits** to the Royal Culture Festival (RCF)

Type of company	① family ② friend ③ co-worker ④ neighbor ⑤ club ⑥ other ( )
Past experience (year)	① 2015 ② 2016 ③ 2017

2. Questions about the **festival experiences** of the Royal Culture Festival (RCF)

Please mark (√) in the corresponding part.

Questions	Not at all	Not likely that	Average	Yes	It really is
1. The experience at <b>RCF</b> was <b>fun</b> .	①	②	③	④	⑤
2. The experience at <b>RCF</b> was <b>enjoyable</b> .	①	②	③	④	⑤
3. I <b>enjoyed watching</b> what others were doing at <b>RCF</b> .	①	②	③	④	⑤
4. Various experiences of <b>RCF</b> <b>entertained</b> me.	①	②	③	④	⑤
5. I felt like I was <b>living in a different time or space</b> while experiencing <b>RCF</b> .	①	②	③	④	⑤
6. The experience at <b>RCF</b> let me <b>imagine that I was someone else</b> .	①	②	③	④	⑤
7. The experience at <b>RCF</b> let me <b>forget about my daily routine</b> .	①	②	③	④	⑤
8. I felt like <b>escaping reality</b> at <b>RCF</b> .	①	②	③	④	⑤
9. I felt <b>united</b> with the people around me as I was experiencing at <b>RCF</b> .	①	②	③	④	⑤
10. I had <b>similar thoughts and acted</b> like people around me as I was experiencing at <b>RCF</b> .	①	②	③	④	⑤
11. I felt a <b>sense of coexistence</b> with the people around me as I was experiencing at <b>RCF</b> .	①	②	③	④	⑤
12. I felt a <b>sense of communicating</b> with the people around me as I was experiencing at <b>RCF</b> .	①	②	③	④	⑤
13. The experience at <b>RCF</b> seemed <b>sacred</b> .	①	②	③	④	⑤
14. The experience at <b>RCF</b> seemed <b>reverent</b> .	①	②	③	④	⑤
15. The experience at <b>RCF</b> seemed <b>mysterious</b> .	①	②	③	④	⑤
16. <b>RCF</b> gave me <b>Korean traditional culture</b> experience.	①	②	③	④	⑤
17. <b>RCF</b> gave me the sense of <b>Korean tradition</b> .	①	②	③	④	⑤
18. <b>RCF</b> made me feel <b>attachment</b> to Korea.	①	②	③	④	⑤
19. <b>RCF</b> made me feel <b>Korean authenticity</b> .	①	②	③	④	⑤

3. Questions about the festival **satisfaction** at the Royal Culture Festival (RCF)

Please mark (√) in the corresponding part.

Questions	Not at all	Not likely that	Average	Yes	It really is
1. Overall, I am satisfied with RCF.	①	②	③	④	⑤
2. I am happy with my decision to visit here.	①	②	③	④	⑤
3. RCF was better than I expected.	①	②	③	④	⑤

4. Here are some demographic characteristics questions.

Gender	① male ② female	age	( )
Occupation	① office worker ② self-employed ③ professional/researcher ④ housewife ⑤ student ⑥ other		
Area of residence	① Seoul ② Gyeonggi Province ③ other ( )		
Marital Status	① single ② married		

▲ Thank you very much. ♥

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