

## THE SUSTAINING OF SARAWAK CULTURAL FASHION AMONG THE YOUTHS OF SARAWAK

Dayana Amalina Mohamad Zen<sup>1</sup>, Muhammad Fauzan Abu Bakar<sup>2</sup>

<sup>1</sup>College of Creative Arts, Universiti Teknologi MARA Malaysia Shah Alam, Selangor, Malaysia

<sup>2</sup>College of Creative Arts, Universiti Teknologi MARA Malaysia Sarawak Branch  
Kota Samarahan, Sarawak, Malaysia

Email: dayanaamalinamz@gmail.com<sup>1</sup>, mfauzan@uitm.edu.my<sup>2</sup>

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### ABSTRACT

*"Culture" fashion, especially from different ethnicities, evolves from one side of ethnicity beliefs and culture itself. "Culture" fashion is not just for the trend, but it represents ethnicity through the concepts, detailing, preserving, and accepting the youths in Sarawak. Preserving the "culture" also ensures that the new generation will further follow the "culture" preserved today. As the "culture" fashion keeps changing, it is most important to figure out how to maintain or sustain it so the Sarawak culture will be the most priceless asset that should never be faded away. The study has executed survey questionnaires, and 160 respondents have participated. The result shows specific patterns towards the acceptance of Cultural Fashion in Sarawak among the youths. It shows that youths have different perspectives on accepting cultural fashion as part of their daily lives. Thus, it is important to consider multiple strategies to execute cultural fashion to sustain it as part of Sarawak Fashion Industries.*

**Keywords:** Cultural Fashion, Sustainable Culture, Sarawak's Youth, Fashion Retailing.

### 1.0 INTRODUCTION

The initial intention for this article was to define the Sarawak Cultural fashion among the youths. It is essential to sustain the Sarawak Culture to contribute to the culture degradation among the youths (Leichenko, & O'Brien, 2020). Meanwhile, maintaining the culture will also empower and increase community development (Suharti, Kartika & Sugiyanta, 2021). The Sarawak market is considered still in maintaining their culture, and it is also called the recreation of traditional crafts and inheritance (Jiajia, 2019). Thus, many extortionate expenses to preserve and expand this rich culture and civilisation by Sarawak youths (Jiajia, 2019).

As youths are essential to the Sarawak future economy, they should accept cultural fashion and benefit from its aesthetic and cultural values. Youths are starting to open their minds concerning cultural fashion, regardless of the arduous tasks of acquiring the garments. The Sarawak Socio-Economic report stated that with an average population growth rate of 0.5 per cent, Sarawak's population grew from 2.79 million in 2018 to 2.81 million in 2019. In 2019, the resident population accounted for 93.9 % of Sarawak's total population. The population is divided into three age groups: young age, working-age, and old age. Sarawak saw an increase in working-age people and the elderly population between 2015 and 2019. In 2019, the number of people under the age of 18 fell to 22.7% (2018: 23.3%), while the percentage

of people of working age and the elderly population increased to 69.7% (2018: 69.4%) and 7.6%, respectively (2018: 7.3%). Bumiputeras made up 75.5% of the population in 2019. (2018: 75.6%). On the other hand, the Chinese decreased to 23.7% (2018: 23.8%) in 2019, while Indians and other ethnicities accounted for 0.3 % of Sarawak's total population (Jabatan Perangkaan Malaysia, 2019).

According to the perspective on design expressed in this research, cultural fashion in youth maintained expressing an idea and is an inescapable theme in modern-day social concerns and art (Clark, 2019). Sarawak Cultural fashion is deeply associated with the cultural context of this society and embodies the culture in Sarawak ancient garments by combining the handcraft, designs, and colours. Most identity representatives are significant and impressive designs to preserve by the generations (Schindel & Cook, 2018). Based on the existing evidence, the patterns' design resembles prehistoric stone reliefs that have augmented this unique cultural art.

## 2.0 LITERATURE REVIEW

The concept of Sarawak cultural fashion has a variety of meanings and connotations for both academics and the public. The intentions are to obscure rather than clarify the processes that underlie the phenomenon. It is often used to refer to specific forms of cultural dissemination (Bekele & Champion, 2019). Thus, cultural fashion can be conceptualised as symbolic values to material culture and creations. However, it is also linked to the sociology of cultural production in which new interpretations of symbolic values were created and attributed to the material culture (Stephenson, 2018). A sociologist has largely neglected the study of the values for several decades (Robinson, Martins, Solnet, & Baum, 2019) and they tend to assume the values are primarily associated with social statuses, such as social class, gender and ethnicity. Unlike sociological studies, they are generally associated with people and only secondarily with material objects. (Robinson, Martins, Solnet, & Baum, 2019); Stephenson (2018).

Consequently, clothing or any garments can be a vehicle for socialisation and social control to liberate cultural constraints. Garments or clothing as a form of material culture is especially suitable for studying the relationship between personal values and values attributed to material goods because of its association with human perceptions. It also affects and expresses our perceptions of ourselves. Researchers found that clothing has a special character as a material object because of its location on our bodies, "acting as a filler between the person and the surrounding social world (Robinson, Martins, Solnet, & Baum, 2019); Stephenson, (2018). Material can be seen as a type of text that expresses symbols and contributes to discourses and cultural repertoires. Hence, the meaning is also attributed to clothing as a form of material culture controversial Stephenson, (2018).

### 2.1 Research Objectives

- This study seeks to explain the factor of youth preferences and attitudes that can influence the acceptance of Sarawak Cultural Fashion and its impact on sustaining cultural fashion in Sarawak.
- The study analyzes the relationship of design and cultural preferences, which may influence the youth attitudes towards sustaining cultural fashion of Sarawak.
- This research explains the perceived outcomes of the acceptance of Sarawak cultural fashion amongst the youths.

## **Theoretical Contribution**

The results of the study would fill in the gaps by explaining the emerging phenomenon of youth perceptions of sustainable Sarawak cultural fashion (i.e., attitudes and ethical beliefs).

The findings will enhance:

- The introduction of new variables in the sense to sustain the Sarawak Cultural fashion, which will help to advance research in this nascent field.
- the development of a comprehensive research model that incorporates a diverse collection of factors of youth attitudes toward Sarawak Cultural fashion Culture acceptance, which have rarely been investigated in previous studies.
- In an advanced transactional economy, experience of the outcomes of Sarawak Cultural fashion by the Youth of Sarawak will be investigated. The variables in this analysis are arranged in such a way that they incorporate all the related factors that explain the youth attitudes into a theoretical research model. The effect of these attitudes on the implementation and long-term use of Sarawak Cultural fashion will be studied.

## **Practical Contribution**

The findings of this study will be useful to various practicing groups (e.g., government, NGOs, and private sector organizations) in their efforts to implement Sarawak Cultural fashion in the fashion industry, in addition to their academic interest. These findings will direct them in their management and attitudes toward more successful acceptance and use of Sarawak Cultural fashion as core builders of the Sarawak economy. Hence, the acceptance of the cultures will be maintained generation by generation if they play an important role by wearing it.

## **Conclusion**

This chapter has presented background information on the research project, as well as an explanation of how culture advancement can improve youth interest. Since cultural fashion is a part of radical progress, many key points in this analysis necessitate a clear description of the influences and factors examined.

### 3.0 METHODOLOGY

The science of methods, which deals with identifying, classifying, comparing, implementing, confirming, and critiquing methods, is referred to as "methodology" (Fetters, 2019). The methodology of design research in the field of inquiry is concerned with the method susceptible to be used to conduct research projects in the fields or discipline of design, in other terms called the expressions "research in design" or can be referred to as "design research" are synonymous. This study will cover the research design, the study's scope, and the concept of cultural fashion. The researcher has executed a survey questionnaire for a quantitative approach. A sample size of 160 participants was allocated for the study to be tested to find the relationship of the proposed variables of the study. Upon completing the data collection, the acquired data were analysed by executing PLS- SEM Algorithm using SmartPLS.

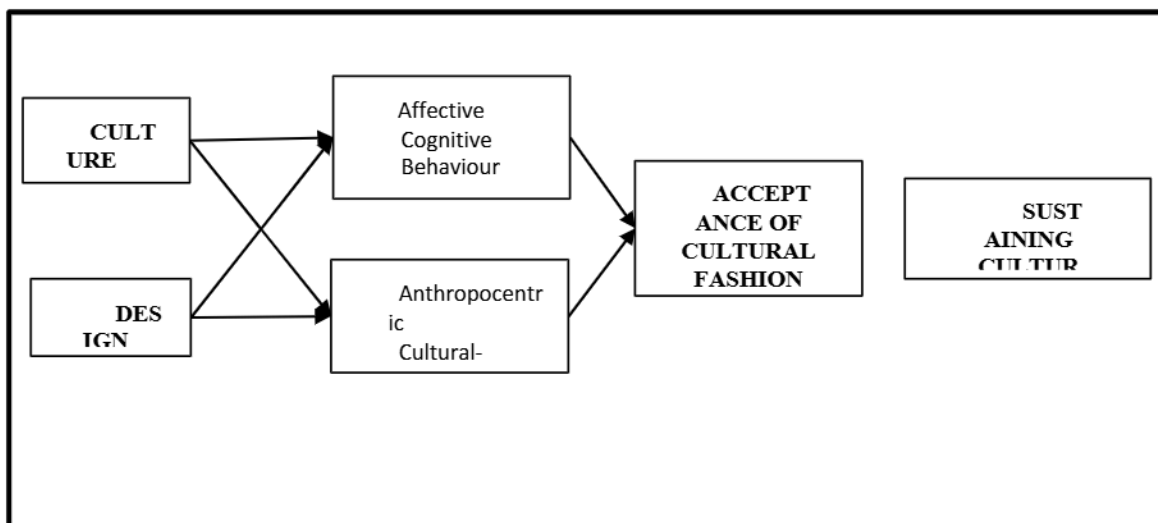


Figure 1: The Proposed Theoretical Research Framework

As this research focuses on the youths and cultural fashion in Sarawak, the researcher added independent variables of "Design" and "Culture" to test which factors cater best to the youths' intention to accept Cultural Fashion as part of their intention to purchase in the Study of Fashion Retailing. The youths' perceptions were added to the advanced theoretical research framework as the mediator to explain the level of acceptance to ensure a sustainable cultural fashion among the youth in Sarawak.

#### 4.0 RESULTS AND DISCUSSION

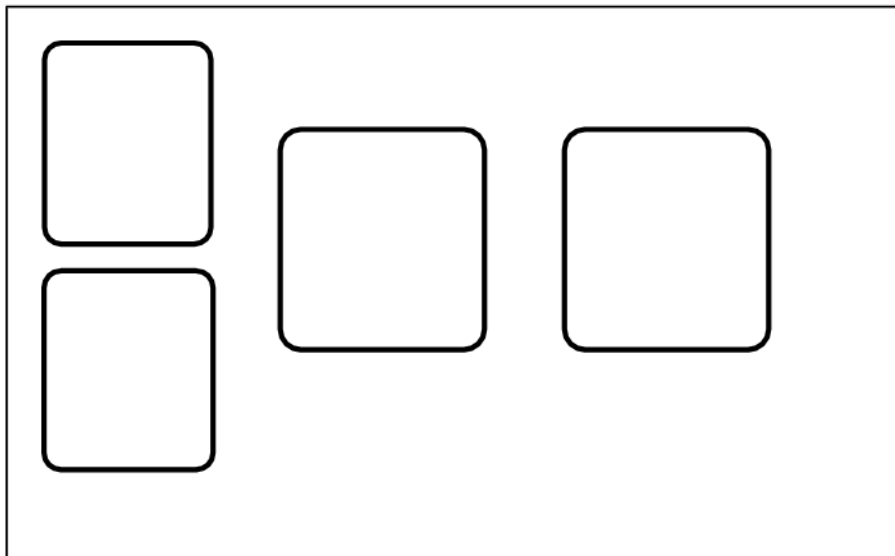


Figure 2: The Acceptance of Cultural Fashion Among the Youth in Sarawak

All results and analysis were gathered from 160 respondents among the Sarawak youth in this research. The result indicates that most culture, culture-centric and design had a significant and positive correlation towards maintaining the cultural fashion in Sarawak.

There are few outcomes from adoption that are viewed from different categories of factors – Affective, Anthropocentric, Behavior, Cognitive, Culture-Centric, Culture and Design were investigated whether they affected the youth's decision-making process when it comes to accepting and maintaining the Sarawak Cultural fashion.

The results from PLS-SEM, path analysis in a general display that culture, culture-centric and design showed positive and significant effects. The more favourable feelings there are about passing down culture to future generations, and the prettier the design is, the more opportunities there will be to keep the cultural fashion alive.

Furthermore, the results also showed that cultural fashion among the youth in Sarawak have high culture-centric values. The greater the influence of pride in their culture, the more motivated they will preserve it. Current cultural issues are caused by exploitative and not too exposing into design culture, and preserving the Sarawak culture will allow youths to receive unlimited usage of resources (Rozaimie, Bolhassan, Abdullah, & Johari (2020).

According to Allen (2020), these emotional states can drive individuals and even youth by making decisions to maintain the culture's ethnicity. In this discussion, the behaviour was the most contributing to the acceptance from the results when an individual's behaviour state is confronted with a challenge or an opportunity, it can emerge in the phenomenon. Behavioural attitudes can be explained as the obligation youths feel to change their

behaviour by taking action for a purpose or benefit. It is associated with youths' responsibility in acting on a certain value Allen (2020). The youth's capabilities to react and perform a certain action, approach or avoid a certain situation are considered their behavioural instincts. Behavioural attitudes also affect the socioeconomic decision-making system and change youth's structural lifestyles (Medojevic, Medojevic, & Delic, 2021). Research has shown that the youth's beliefs and emotions may trigger their actions but, depending on the situation, when it comes to the cultures, their actions will determine their emotions and beliefs (Wamsler, Schöpke, Fraude, Stasiak, Bruhn, Lawrence, & Mundaca 2020). Youths' behaviour plays an important role, as actions determine environmental outcomes. Social and personal norms generally impact youth behaviour Shek, Dou, Zhu, & Chai 2019). According to Camacho-Otero, Boks, & Pettersen (2019), Sarawak Cultural fashion has evolved from being things that youths can do to becoming obligatory actions. Beliefs and emotions are not required to trigger the adoption of Sarawak Cultural fashion, but as shown (Camacho-Otero, Boks, & Pettersen, 2019), youths should get involved in Sarawak cultural fashion to help prevent further damage to the cultures.

## 5.0 LIMITATION AND AVENUE OF STUDIES

Every study has limitations, which are acknowledged as such, followed by ideas and recommendations for future research. Even though the same study is conducted in different settings, the results, data might be differ. Nonetheless, this study examined a model based on ideas and literature that was backed up by empirical evidence. Thus, this study's methodology is a natural extension of earlier research and the variables and correlations examined are reasonable.

As the fashion trends change, by preserving Sarawak culture as the greatest way to preserve originality. It is critical to maintain cultural fashion particularly among the youth. This is because they are the only ones who can bring the image into the future by attracting the younger generation. Majority younger generation has the imaginations and strong vibes to realise and accept the reality that they can preserve culture. It is going to have a great impact for the youth towards their behavior and perceptions.

The qualitative technique is relevant to employ since it is more precise and may explain the present situation in greater depth simply by using online. It has the potential to represent subjective attitudes and to better explain broad perspectives. The youth could always share their perspective on the acceptability of Sarawak culture. Hence, the respondent will be able to freely disclose their thoughts and experience without constraint. However, in this study it is time consuming as well so the respondent can presume what to say, do and interpret the world. The researcher can identify the problems and yield the greatest understanding by the methods of observations.

The study will be conducted within Sarawak, amongst all the youth. As youths are essential to the Sarawak future economy, it is advisable that they accept cultural fashion and benefit from its aesthetic and cultural values. Youths are starting to open their minds with regard to cultural fashion, regardless of the arduous tasks involved in acquiring the garments. There will be a comprehensive set of all the data findings that were analyzed for the Sarawak Culture Fashion among Sarawak youth. The observations were statistically tested using data from a questionnaire that was distributed and collected over a two-month period (September until October 2021). The information was gathered from each of the students at the University Malaysia Sarawak (UNIMAS) via an online survey. The findings aided in the analysis of Sarawak's diverse youth culture.

## 6.0 CONCLUSION

It is critical to maintain Sarawak Cultural fashion to promote cultural degradation among the youth in Sarawak. Keeping the culture will also empower and boost community development, and maintaining the culture will allow for traditional enjoyment, preservation and expansion of the culture for future generations.

The research has added to knowledge in three ways: by developing a new comprehensive research model in diverse corporate collections by introducing new variables in the sense of sustaining Sarawak Cultural Fashion and allowing the youth to experience the outcomes of Sarawak Cultural Fashion. As for practical applications, this study will be valuable to various practising organisations in their efforts to apply Sarawak Cultural fashion in the fashion industry and their academic interest. These findings will guide their management and acceptance toward greater recognition and usage of Sarawak Cultural Fashion as a key component of the state's economy.

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