

From Book Store to Fashion Runway: Adapting Lessons from the Music-enhanced Sisyphe Bookstore's Culture in Qingdao (China) to the Fashion Culture of Manila, Philippines

Wang Fan¹, Brian Bantugan, PhD², and KC Pusing²

¹Graduate Student, St. Paul University Manila

²Faculty Member, St. Paul University Manila

DOI: <https://dx.doi.org/10.51244/IJRSI.2025.1210000055>

Received: 13 October 2025; Accepted: 20 October 2025; Published: 03 November 2025

ABSTRACT

This study investigated how music education activities integrated into bookstore culture can enhance cultural literacy, customer engagement, and employee development, using Sisyphe Bookstore in Qingdao, China as a case. Drawing on theoretical frameworks from social learning, behaviorism, and multiple intelligences, the research examines the cognitive and social mechanisms by which music activities influence both patrons and staff. A mixed-methods design was employed, combining surveys (n = 45 customers; n = 6 employees) with semi-structured interviews. Findings indicate that music education activities improved customers' musical literacy, heightened their enjoyment and loyalty to the bookstore, and fostered greater interest in music-related products. Employees reported increased job satisfaction, creativity, and teamwork, while also gaining musical knowledge. Both groups emphasized the value of practice-based learning, collective participation, and the creation of a socially enriching atmosphere. Results align with prior research on music's role in shaping consumer behavior, workplace satisfaction, and cultural identity. This study contributes to the cognitive sciences of music by showing how informal educational contexts—such as bookstores—can serve as platforms for music learning and cultural engagement. Implications extend to music education practice, retail innovation, and community-based cultural development. Limitations include the single case-study design and reliance on self-reported data. Future research should examine cross-cultural bookstore contexts and employ longitudinal measures.

Keywords: music education, bookstore transformation, cultural experience, customer engagement, employee satisfaction, music cognition

Across Asia, cultural consumption now blends commerce, leisure, and education into hybrid cultural spaces (Wu, 2022). In China, bookstores such as Sisyphe exemplify this shift, integrating music activities that foster cultural literacy, community connection, and employee engagement (Ho, 2018; Li & Boonsrianan, 2024).

This study extends that model to Manila's fashion culture, where fashion expresses identity, community, and aspiration. As Chinese bookstores evolved into multisensorial hubs, Manila's fashion platforms—from boutiques to runway events—can likewise become interactive spaces for learning and dialogue. The Sisyphe case offers a framework for integrating sensory design, education, and marketing to enhance engagement and inclusivity.

The study contributes by (1) reframing fashion as cultural pedagogy rather than mere consumption, (2) adapting music education principles such as informal learning, participation, and multisensory design to fashion, and (3) providing insights for policy, industry, and community development that link artistic-educational integration to economic and social benefits.

Artificial and Human-Made Multisensorial Spaces

Multisensorial spaces deliberately engage multiple senses—sight, sound, touch, smell, and sometimes taste—to shape experience. Historically, temples and cathedrals used music, incense, and architecture to deepen spiritual awareness (Classen, 1993). Modern consumer culture adopted these principles through department stores, theaters, and digital environments that merge art and commerce (Benjamin, 1999; Pine & Gilmore, 1999).

Today, multisensoriality defines much of the creative economy. Technologies such as augmented reality (AR) and interactive projections intensify sensory engagement (Carvalhais, 2021). In fashion, soundscapes, scents, textures, and digital backdrops transform consumption into immersive cultural experience.

From Music in Bookstores to Fashion in Manila

Studies of hybrid spaces like Sisyphe Bookstore show that integrating artistic practices—particularly music—into retail fosters cultural literacy, social belonging, and job satisfaction (Xing, 2019; Yanli, 2014). These activities illustrate informal learning supported by social learning (Bandura, 2001), reinforcement (Skinner, 1953), and multiple intelligences (Gardner, 1983).

Fashion offers parallel potential. It engages multiple senses and acts as a social performance of identity. Runway shows, exhibits, and pop-ups serve as educational encounters on design, sustainability, and cultural diversity. Through a humanistic lens (Rogers, 1969), fashion supports creativity and self-expression, while social learning explains how audiences absorb and reproduce trends through observation and participation.

Fashion as a Multisensorial Educational Space

Applying the music-infused bookstore model to Manila's fashion scene shows how fashion can function as a cultural-educational hub. Like interactive music sessions, fashion events that integrate live demonstration, participation, and storytelling enhance emotional engagement and learning (Koelsch, 2014; Hallam, 2010).

Multisensorial fashion experiences that balance artistry with pedagogy—combining aesthetic immersion with education on culture or sustainability—can transform audiences and communities.

Thus, the study positions fashion in Manila not merely as a creative industry but as a *multisensorial platform for learning, identity formation, and social cohesion*, inspired by the cultural innovations of Qingdao's music-based bookstore model.

Study Framework

Fashion shows in Manila are often staged as one-dimensional visual spectacles, emphasizing surface aesthetics while overlooking their potential as *multisensorial cultural learning* experiences. Yet, contemporary audiences—especially the social media generation—seek events that move beyond passive viewing to offer immersive, interactive, and meaningful engagement. Drawing inspiration from the transformation of Sisyphe Bookstore in Qingdao, which evolved from a retail space into a hybrid cultural hub through music-based educational activities (Xing, 2019; Wang, 2025), this study envisions how fashion shows can similarly integrate artistry, education, and marketing into cohesive, multisensorial experiences.

Grounded in the concept of *multisensorial cultural learning*, the framework synthesizes insights from several complementary perspectives. Social learning theory (Bandura, 2001) explains how audiences internalize cultural meanings and fashion identities through observation and imitation of models, peers, and influencers—processes intensified by digital sharing. Behaviorist principles (Skinner, 1953) describe how sensory pleasure, social validation, and technological interactivity reinforce engagement and strengthen brand attachment. Humanistic education (Rogers, 1969) emphasizes personal growth and intrinsic motivation, framing fashion shows as aa

platforms for creative self-expression and cultural connection. Meanwhile, Gardner's (1983) multiple intelligences theory situates audience participation within a pluralistic mode of engagement that activates visual-spatial, bodily-kinesthetic, interpersonal, and intrapersonal intelligences. Together, these perspectives conceptualize fashion shows as *cultural-educational ecosystems* where sensory immersion, social learning, and identity formation intersect with marketing value.

Within this framework, *multisensorial fashion show elements*—including choreography, lighting, soundscapes, fabric textures, interactive media, and digital amplification—serve as core design components influencing audience engagement, cultural appreciation, brand loyalty, and online participation. These experiences are moderated by two critical factors: (a) the balance between artistic spectacle and educational-cultural purpose (Swanwick, 1999) and (b) the evolving cultural environment of Manila fashion, shaped by global trends, consumer aspirations, and the social media generation's appetite for immersion (Carvalhais, 2021).

Statement of the Problem

By integrating lessons from bookstore-based cultural innovation with the realities of Manila's fashion landscape, this study investigates how multisensorial strategies can reinvent fashion shows as transformative cultural learning events. Specifically, it seeks to determine: (1) how insights from the Sisyphé Bookstore model can inform multisensorial fashion show design in Manila, (2) what challenges in contemporary fashion trends must be addressed to enhance immersive and persuasive impact, and (3) how fashion shows can be reimagined to resonate more deeply with the expectations and participatory culture of today's audiences.

METHODOLOGY

Research Design

This study adopted a qualitative research design with a focus on document analysis to explore how insights from Sisyphé Bookstore's integration of music education can inform the reinvention of fashion shows in Manila. Document analysis was chosen because it allows for the systematic review and interpretation of textual and visual materials to extract meaning, identify patterns, and generate knowledge in relation to cultural innovation (Bowen, 2009). This design was particularly appropriate for addressing the study's first two research questions: (1) how bookstore practices can inspire multisensorial fashion shows, and (2) what challenges in contemporary Manila fashion trends must be addressed to optimize audience engagement.

Research Context

The study examined two main sets of documents. First, materials related to Sisyphé Bookstore in Qingdao—including published case studies, media reports, and promotional content—were analyzed to identify the strategies used to integrate music as a multisensorial cultural learning activity within a retail environment. Second, online resources related to contemporary fashion trends in Manila—including fashion blogs, digital magazines, brand websites, and social media content—were analyzed to capture the dominant styles, audience expectations, and marketing practices currently shaping the local fashion scene. Together, these document sources provided a comparative foundation for translating cultural practices across contexts.

Sampling of Documents

A purposive sampling strategy was used to select documents most relevant to the study's objectives. For the bookstore context, inclusion criteria focused on documents that described music education events, customer or employee engagement, and the bookstore's cultural positioning. For the fashion context, inclusion criteria prioritized materials from 2020–2025 that discussed emerging trends, audience behaviors, and marketing strategies in Manila's fashion industry. Exclusion criteria included promotional materials without substantive descriptions of cultural practices or documents unrelated to multisensorial or experiential elements.

Approximately 20 documents on the Sisyphus Bookstore and 30 on Manila fashion culture were included for analysis.

Data Collection

Document analysis followed a structured process. Each document was reviewed for explicit references to cultural practices, sensory strategies, marketing goals, and audience engagement. Data were organized into categories reflecting innovation, multisensorial design, learning potential, and challenges in audience reception. Digital annotation tools and matrices were used to code and compare findings across the two document sets, ensuring that insights from the bookstore context could be systematically mapped onto fashion contexts. that discussed Emerging trends, audience behaviors, and marketing strategies in Manila's fashion industry between 2020 and 2025 were used to identify book store innovation that resonated with the Manila fashion scene.

Data Analysis

Data were analyzed thematically following Braun and Clarke's (2006) six-step approach. For the bookstore documents, themes such as innovation in hybrid spaces, multisensory engagement, and integration of education with retail were identified. For the Manila fashion documents, themes included audience expectations, challenges in immersive design, and the dominance of visual-centric approaches. Comparative analysis was then applied to align insights from the bookstore with gaps or opportunities in Manila fashion shows. This process generated a framework for how fashion events can be reimagined as multisensorial cultural learning spaces with marketing impact.

Validity and Reliability

Credibility was strengthened by triangulating multiple document sources (academic, journalistic, promotional, and digital media). Transferability was supported through detailed contextual descriptions of both the Chinese bookstore and the Manila fashion scene. Dependability and confirmability were addressed through systematic coding procedures, transparent criteria for document selection, and peer review of thematic categories.

Ethical Considerations

As the study relied solely on publicly available documents, it did not involve direct interaction with human participants. Nevertheless, ethical standards were observed by ensuring accurate citation of sources, avoiding misrepresentation, and respecting intellectual property.

RESULTS

Insights from the Bookstore Study for Fashion Shows

The **innovation dimension** of the bookstore study showed that customers valued hybrid experiences where music was integrated with other offerings, such as book launches or workshops. For fashion shows in Manila, this suggests that innovation lies not only in presenting clothing but in **layering multiple cultural and artistic elements**—for instance, blending live music, visual projections, interactive art, or even scent design with runway sequences. Such integration can transform the fashion show into a **multisensorial cultural event**, moving beyond a transactional showcase to an immersive experience.

The findings on **engagement** highlight that multisensorial elements encouraged longer customer presence, repeat participation, and additional purchases. For fashion shows, this implies that **designing spaces where audiences can linger**—such as post-show interactive zones with tactile fabric experiences, augmented reality try-ons, or themed cultural displays—can enhance both customer immersion and **commercial outcomes**. Much like how

music boosted inquiries about related products in the bookstore, multisensorial elements in fashion can drive interest in accessories, sustainable textiles, or designer collaborations.

Regarding **effectiveness**, the bookstore study showed that interactive, practice-based formats promoted deeper learning and appreciation. Applied to fashion shows, this suggests including **participatory components**—such as live styling demonstrations, DIY sustainable fashion corners, or audience voting on designs—to foster not only appreciation of trends but also **cultural and creative learning**. Audiences, especially younger ones, respond better when they are part of the process rather than passive viewers.

The results on **educational outcomes** further highlight that multisensorial activities can sharpen concentration, memory, and cultural literacy. For Manila’s fashion scene, a fashion show could be framed as a **cultural learning journey**—where designs are contextualized through historical storytelling, cross-cultural inspirations, or thematic narratives (e.g., Filipino weaving traditions reimagined for contemporary fashion). This aligns with the “social media generation’s” appetite for **shareable, story-driven content** that combines aesthetics with knowledge.

Finally, the bookstore study stressed the importance of **balancing artistry and education**. For fashion shows, this balance is crucial: while audiences want the **emotional impact** of visual spectacle, they also benefit from **explanatory and contextual cues**. A multisensorial fashion show could therefore alternate between high-impact artistic displays and short guided narratives (through digital projections, narration, or interactive apps), ensuring that the audience is both **inspired and informed**.

Key Takeaways for Fashion Show Design

Hybrid integration. Fashion should be paired with music, visual arts, scent, or interactive media to create multisensorial depth.

Engagement through immersion: Designing lingering zones and interactive elements can boost both audience retention and spending.

Interactive learning: Participation in styling or sustainable fashion activities makes the experience more effective and memorable.

Cultural literacy: Embedding local cultural narratives in fashion strengthens appreciation and global relevance.

Balance of art and education: Ensuring inspiration and explanation coexist enhances audience satisfaction and long-term impact.

Challenges in Contemporary Fashion Trends in Manila

Fast-fashion culture and low consumer price sensitivity. Filipino audiences often prioritize affordability and novelty over deeper appreciation of craft or cultural messaging. This preference weakens the persuasive potential of multisensorial fashion shows. As Cayaban (2023) observed, “Filipino consumers love and buy fast fashion because it is relatively cheap but trendy” (p. 2).

Sustainability trade-offs and resource constraints. Designers in the Philippines experiment with upcycling and ethical practices, but costs and limited consumer awareness make sustainability-focused immersive shows difficult to scale. According to a report, local brands are adopting “upcycling to combat the issue of textile waste” (Business World Online, 2024, para. 4).

Production, manufacturing, and infrastructure limits. High production costs and limited local manufacturing infrastructure constrain the staging of large-scale, immersive fashion experiences. Deepwear (2024) notes that the industry faces “high production costs and infrastructure limitations” (para. 6).

Funding and institutional support for talent. Although competitions and awards highlight Filipino creativity, emerging designers need long-term financial backing to sustain immersive production. As Vogue Business (2024) explains, “Access to capital is essential, especially for emerging ... talent” (para. 8).

Audience attention economy and social media dynamics. Manila’s fashion events must balance live immersion with digital visibility. Vogue Business (2024) reported that “runway shows generated two-thirds of the impact,” showing how both offline and online strategies are essential (para. 3).

Balancing spectacle with contextual storytelling. Filipino designers must provide not just visual spectacle but also meaningful cultural narratives. Vogue (2022) emphasized that for many designers, “sustainability is no greenwashing gimmick. It is a lifeline” (para. 5).

Fragmented platforms and fragmented audiences. Fashion in Manila is spread across mainstream shows, boutique events, and streetwear subcultures. This fragmentation complicates efforts to deliver a unified multisensorial experience that appeals across demographics (Business World Online, 2024; Deepwear, 2024).

Linking Fashion Show Challenges to the Bookstore Study Findings

The findings from the Sisyphus Bookstore study offer valuable insights that can inform and enhance the immersive and persuasive impact of fashion shows in Manila. By addressing the challenges identified in the contemporary fashion landscape, these insights can guide the evolution of fashion events into multisensorial cultural learning experiences that resonate with audiences.

Innovating Beyond Fast Fashion. The Sisyphus Bookstore's success in integrating music education into its offerings highlights the importance of innovation in cultural engagement. In contrast, the fast-fashion culture in Manila, driven by affordability and trendiness, often overlooks deeper cultural narratives (Cayaban, 2023). By drawing inspiration from the bookstore's approach, fashion shows can move beyond mere trend replication and offer audiences meaningful experiences that blend artistry with education, fostering a deeper connection to the cultural context of the designs.

Balancing Artistic Expression with Educational Content. The bookstore's ability to balance artistic enjoyment with educational value was central to its success. Similarly, fashion shows in Manila can enhance their impact by incorporating elements that educate audiences about the cultural and historical significance of the designs. This approach not only enriches the viewing experience but also aligns with the growing demand for sustainability and ethical practices in fashion (Cayaban, 2023).

Overcoming Infrastructure and Production Constraints. The Sisyphus Bookstore's structured programming, such as sequential workshops, proved effective in engaging participants. Manila's fashion industry faces challenges related to high production costs and limited local manufacturing infrastructure (Deepwear, 2024). By adopting modular and structured formats, fashion events can maximize impact within resource constraints, ensuring that each segment contributes meaningfully to the overall experience.

Engaging Audiences in a Fragmented Attention Economy. The bookstore's ability to extend customer engagement through immersive music activities offers a model for fashion shows aiming to capture and retain audience attention. In Manila, the fragmented attention economy, influenced by social media dynamics, necessitates fashion events that are not only visually appealing but also immersive and interactive, encouraging audiences to stay longer and engage more deeply with the content (Vogue Business, 2024).

Fostering Cultural Literacy Through Fashion. The bookstore's impact on cultural literacy through music education underscores the potential of fashion shows to serve as platforms for cultural learning. By integrating storytelling elements that highlight the cultural narratives behind the designs, fashion events can contribute to a more informed and appreciative audience, aligning with the broader goals of cultural education and awareness.

aa

Building Community Across Diverse Audiences. The Sisyphus Bookstore's role as a cultural hub demonstrates the power of shared experiences in building community. Manila's fashion scene, characterized by diverse subcultures and fragmented audiences, can benefit from creating inclusive events that bring together various groups around common themes, fostering a sense of belonging and shared cultural appreciation (Business World Online, 2024).

Ideas Reinventing the Fashion Shows of Manila

1. Interactive Storytelling Through Garments

Concept: Each clothing line or collection tells a cultural or environmental story that is visually and narratively immersive.

Implementation:

Traditional/Heritage Clothing: Models can perform short, choreographed movements inspired by Filipino dances while wearing indigenous fabrics like *piña* or *abaca*, accompanied by live or curated soundscapes.

Streetwear: Integrate multimedia projections that show the origin of design motifs, local graffiti art, or urban narratives, turning the runway into an interactive story.

Social Media Angle: Clips of garments “in motion” with cultural context can be shared as reels or TikTok videos, increasing engagement and educational reach.

2. Multisensorial Integration with Accessories

Concept: Accessories (shoes, bags, jewelry) can serve as tactile and olfactory focal points in the show.

Implementation:

Footwear: Include stages with textures (sand, grass, or urban surfaces) that the models walk on, letting audiences experience (visually and virtually via close-ups or haptics in VR/AR) how shoes interact with different environments.

Perfumed Accessories: Limited-edition bags or scarves can be subtly scented to evoke emotions tied to the collection's theme.

Social Media Angle: Micro-content focusing on textures or scents (e.g., “Behind the design: How your favorite bag smells!”) can increase shareability.

Interactive Live Demonstrations

Concept: Like workshops in the bookstore, live demonstrations can engage audiences with the craftsmanship behind fashion items.

Implementation:

Handcrafted Clothing: On-stage demonstrations of embroidery, beading, or weaving with augmented reality overlays explaining cultural significance.

Jewelry or Watches: Highlight production processes or design inspiration in real-time with models interacting with artisans.

Social Media Angle: Clips or stories showing “making-of” moments appeal to curiosity-driven engagement common among Gen Z and Millennials.

4. Immersive Audio-Visual Experiences

Concept: Runways become fully immersive spaces combining lighting, sound, and projections.

Implementation:

Lighting & Color: Collections can be staged with lights that change according to the theme (e.g., tropical for resort wear, monochromatic for urban minimalism).

Music & Soundscapes: Each segment uses culturally relevant or genre-specific music that matches the clothing category (folk music for heritage collections, EDM for streetwear).

Social Media Angle: Short-form videos capturing dynamic lighting and music shifts create Instagram-worthy moments.

5. Participatory Fashion Experiences

Concept: Audiences can interact physically or digitally with garments to foster learning and engagement.

Implementation:

VR/AR Try-ons: Provide stations where attendees or online viewers can virtually try on clothes or accessories.

DIY Stations: Mini-workshops where attendees decorate scarves, tote bags, or T-shirts inspired by the collection.

Social Media Angle: User-generated content with branded hashtags amplifies engagement and extends the educational component.

6. Cultural Pairing with Merchandise Categories

Everyday Apparel: Demonstrate sustainability tips (e.g., styling a T-shirt 5 ways) or local textile knowledge.

Footwear: Highlight materials, comfort design, and cultural heritage in motion.

Accessories: Tie to local stories, craft traditions, or environmentally friendly production.

Luxury Pieces: Emphasize narrative, craftsmanship, and exclusivity, creating aspirational educational experiences.

7. Gamified and Social Media-Ready Engagement

Concept: Use digital interaction to keep audiences immersed beyond the runway.

Implementation:

Scavenger hunts for QR codes on exhibits or clothing tags that link to mini-documentaries on the designs.

Social media filters or AR lenses that replicate fashion items or textures.

Social Media Angle: Gamification encourages content creation, tagging, and sharing, expanding cultural learning into virtual spaces.

Summary

By combining interactive storytelling, multisensorial stimulation, live demonstrations, immersive audio-visual design, participatory experiences, and gamification, Manila fashion shows can evolve into cultural learning experiences. Each fashion item or category—whether apparel, footwear, accessories, or luxury goods—can be framed as both a cultural artifact and a sensory stimulus, appealing to the attention, curiosity, and sharing behavior of the social media generation.

DISCUSSION

Preserving the Producer-Consumer Connection of Fashion Shows and Their Products

To prevent alienation between consumers and fashion producers while reinventing the fashion show as a multisensorial cultural learning experience, the event should prioritize interactive, participatory, and co-creative experiences. One approach is to incorporate live demonstrations or mini-workshops where audiences can observe and even participate in the creation of fashion items, such as embroidery, weaving, or fabric dyeing, while having the opportunity to ask questions or offer input on designs. This fosters a sense of collaboration rather than passive observation (Bandura, 2001). Similarly, co-creation and personalization opportunities, such as stations where audiences can customize accessories or textiles inspired by the main collection, allow consumers to contribute to the creative process. Integrating social media tools to let audiences vote on design features or provide real-time feedback further strengthens engagement. These approaches echo findings from the Sisyphe Bookstore study, where integrating educational elements with enjoyable experiences enhanced engagement and cultural literacy (Rogers, 1969; Wang, 2025).

Storytelling that highlights producer perspectives is also critical. Narrating the background of designers, local artisans, and the cultural inspirations behind each garment—through live narration or multimedia and augmented reality (AR) presentations—humanizes the production process and fosters respect and connection between consumers and creators. Additionally, multisensorial immersion can deepen these connections by blending visual, auditory, tactile, and even olfactory elements that reflect the materials, craftsmanship, and cultural contexts of the fashion items. For example, garments made of Piña fabric could be presented alongside natural scents or sounds from pineapple fields or local weaving communities. This approach mirrors how multisensory engagement in the bookstore study increased attention, emotional resonance, and loyalty (Classen, 1993; Carvalhais, 2021).

Finally, post-event access and interaction can maintain the connection between producers and consumers. Opportunities such as meet-and-greet sessions, online forums, or the ability to purchase limited edition or experiential merchandise help extend the learning and cultural experience beyond the runway. The bookstore study demonstrated that events encouraging follow-up engagement enhanced both satisfaction and loyalty (North & Hargreaves, 2008). By combining participation, personalization, narrative immersion, and multisensorial design, fashion shows in Manila can be reinvented as multisensorial cultural learning experiences that effectively bridge the gap between creators and audiences, offering meaningful engagement for the social media generation while preserving the cultural and artistic integrity of the fashion products.

Supporting a Circular Fashion Economy

Reinventing fashion shows in Manila as multisensorial cultural learning experiences can actively support a circular economy by emphasizing sustainability, local production, and extended product life cycles, all while engaging audiences in immersive ways. The circular economy in fashion is based on principles of reducing waste, reusing materials, recycling fabrics, and designing products for longevity (Ellen MacArthur Foundation, 2017). A multisensorial, participatory fashion show can integrate these principles in several ways.

First, fashion items showcased can prioritize sustainable materials, such as upcycled fabrics, organic textiles, or locally sourced materials like Piña or Abaca, making the production process part of the story. Audiences can learn about the lifecycle of these materials through interactive displays or tactile experiences, creating awareness of the environmental and cultural value of each item (Carvalhais, 2021). By understanding how garments are made and the resources involved, consumers are more likely to make conscious purchasing decisions that support circular practices.

Second, the event can incorporate co-creation and customization stations, allowing attendees to personalize or repurpose existing clothing and accessories. For instance, workshops on transforming old garments into new pieces or combining leftover fabrics into functional products can extend product life, demonstrating principles of reuse and upcycling (North & Hargreaves, 2008). This approach aligns with findings from the bookstore study, where interactive, hands-on experiences enhanced engagement, learning, and appreciation for cultural products (Wang, 2025).

Third, digital engagement and social media can reinforce circular practices by encouraging audiences to share ideas for reusing materials, showcasing DIY fashion projects, or promoting responsible consumption behaviors. Virtual experiences can simulate the impact of waste reduction or illustrate alternative production cycles, complementing the physical multisensorial show (Bandura, 2001).

Finally, the integration of local artisans and small-scale producers into the event emphasizes local economic loops and reduces the environmental footprint associated with mass-produced fashion. By fostering direct interactions between producers and consumers, audiences gain appreciation for craftsmanship and sustainable production, further supporting circular economy objectives.

In sum, reinvented fashion shows can serve as educational platforms that model circular economy principles while immersing audiences in multisensory experiences. By combining tactile engagement, narrative storytelling, co-creation, and digital participation, these events encourage conscious consumption, support sustainable production, and extend the lifecycle of fashion products, thereby integrating cultural learning with environmental responsibility.

REFERENCES

1. Bandura, A. (2001). Social cognitive theory: An agentic perspective. *Annual Review of Psychology*, 52(1), 1–26. <https://doi.org/10.1146/annurev.psych.52.1.1>
2. Benjamin, W. (1999). *The arcades project* (H. Eiland & K. McLaughlin, Eds. & Trans.). Harvard University Press.
3. Bowen, G. A. (2009). Document analysis as a qualitative research method. *Qualitative Research Journal*, 9(2), 27–40. <https://doi.org/10.3316/QRJ0902027>
4. Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
5. Carvalhais, R. (2021). *The rise of multisensory environments in cultural consumption*. Routledge.
6. Cayaban, C. J. G. (2023). The influence of social media and sustainability advocacy on fast fashion consumption in the Philippines. *Sustainability*, 15(11), 8502. <https://doi.org/10.3390/su15118502>
7. Classen, C. (1993). *Worlds of sense: Exploring the senses in history and across cultures*. Routledge.
8. Deepwear. (2024). The Philippines in the global garment industry: A manufacturing challenge or a sourcing opportunity? Deepwear Blog. <https://deepwear.info/blog/the-philippines-in-the-global-garment-industry-a-manufacturing-challenge-or-a-sourcing-opportunity/>
9. Ellen MacArthur Foundation. (2017). *A new textiles economy: Redesigning fashion's future*. <https://www.ellenmacarthurfoundation.org/publications>
10. Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. Basic Books.

11. Hallam, S. (2010). The power of music: Its impact on the intellectual, social, and personal development of children and young people. *International Journal of Music Education*, 28(3), 269–289. <https://doi.org/10.1177/0255761410370658>
12. Ho, W. (2018). Cultural retailing in China: The transformation of bookstores into creative community hubs. *Journal of Asian Cultural Studies*, 6(1), 45–58.
13. Koelsch, S. (2014). Brain correlates of music-evoked emotions. *Nature Reviews Neuroscience*, 15(3), 170–180. <https://doi.org/10.1038/nrn3666>
14. Li, Y., & Boonsrianan, P. (2024). Transforming retail spaces into cultural hubs: A study of contemporary Chinese bookstores. *Journal of Cultural Management*, 12(1), 45–62.
15. North, A. C., & Hargreaves, D. J. (2008). *The social and applied psychology of music*. Oxford University Press.
16. Pine, B. J., & Gilmore, J. H. (1999). *The experience economy: Work is theatre & every business a stage*. Harvard Business Press.
17. Rogers, C. R. (1969). *Freedom to learn: A view of what education might become* (2nd ed.). Charles E. Merrill.
18. Skinner, B. F. (1953). *Science and human behavior*. Macmillan.
19. Swanwick, K. (1999). *Teaching music musically*. Routledge.
20. Vogue. (2022, April 24). Dressing for a hotter planet: In the Philippines, designers are creating compelling alternatives to fast fashion. *Vogue*. <https://www.vogue.com/article/dressing-for-a-hotter-planet-philippines>
21. Vogue Business. (2024, February 10). Filipino and Thai celebrities dominated Paris Fashion Week. *Vogue Business*. <https://www.voguebusiness.com/story/fashion/filipino-and-thai-celebrities-dominated-paris-fashion-week>
22. Wang, F. (2025). Integrating music education activities in bookstore culture: A case study of Sisyphe Bookstore, Qingdao (China) [Unpublished master's thesis]. St. Paul University Manila.
23. Wu, Y. (2022). *Cultural consumption in contemporary Asia*. Palgrave Macmillan.
24. Xing, X. (2019). Cultural integration and innovation in contemporary Chinese bookstores. *Asian Cultural Studies*, 7(2), 34–49.
25. Yanli, L. (2014). The influence of music on consumer behavior in commercial settings. *Journal of Retail and Leisure Studies*, 10(3), 15–28.