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Master's Thesis
Academic Year 2014

The Revival of Craftsmanship
“ The Integration of Traditional
Accessories into Modern Day Fashion”

Graduate School of Media Design
Keio University

Kai-Lin Wang

A Master's Thesis

Graduate School of Media Design, Keio University

in partial fulfillment of the requirements for the design

MASTER of Media Design

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Abstract of Master's Thesis of Academic Year 2014

The Revival of Craftsmanship “The Integration of Traditional Accessories in to Modern Day Fashion”

Category: Design / Craftsmanship / Engagement / Selfie / Social Media

Abstract

This thesis addresses how the integration of crafts into fashion can be a promotional method for social media, which can inspire and revive craftsmanship through young women. This research will examine creative concepts that can be applied to promotional methods to effectively inspire young women to revive craftsmanship back in their lives. Through applying promotional methods on real life participants as prototypes, feedbacks, and evaluation interview results from more than 30 young women were used. Using young women as a way to revive craftsmanship will not only influence the younger generation to appreciate culture, but also to help the survival of craftsmen that are finding a difficult way to connect with the modern world alive. By adding creative concepts to promotional methods that can raise interest for young women through experiments, it will examine the effectiveness of why a promotional method is a key component for the young generation now.

Keywords:

Design Thinking, Promotional Methods, Craftsmanship, Fashion, Selfi, Social Media

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Chapter One

Introduction

Chapter 1.1

Research Motivation

From an early age, the family business of handcrafted jewelry and semi-precious stones ignited fascination for the researcher. Among the competitiveness of craftsmanship throughout Asia, the craftsmanship ranging from the intricate handmade garment such as kimono, to hand painting on Japanese traditional wallpaper, has Japan standing at number one. Inspired by the dedication of craftsmanship by the Japanese, the researcher decided to pursue studies in Japan hoping to immerse herself with further knowledge about craftsmanship. Specifically, what she is looking for in craftsmanship is the process of making the product has been passed on, acknowledged, and practiced through generations and is still being used today. However, throughout the years, the craftsman failed to be recognized and appreciated in the modern world due to the transformation of the face paced digital world, where machines are being credited, and slowly taking over humanity.

Thus, this research purposes Crafts Couture, an online platform that can cater to the technology savvy generation by using promotional methods through social media in

order to rebuilt that emotional connection for traditional craftsmanship and the modern world today.

Chapter 1.2

Purpose

After a thorough understanding of traditional craftsmanship within Asia, this research was written to focus and inspire contemporary young girls of the 21st century to integrate traditional craftsmanship goods into their fashion style as a promotional method of re-branding craftsmanship. By influencing young females within the age range of 20's-25's to recognize the uniqueness of traditional craftsmanship goods, the aim is to come up with an unusual concept of promotional tactics on improving traditional crafts by using social media, which plays a heavy role in the lives of many currently. By influencing young girls in particular from this generation is necessary because they will be the key element in developing new fashion trends. In order for these young girls to have a different perception about traditional craftsmanship goods, this research hope to raise awareness on the importance of traditional craftsmanship between the young generation within Asia and create a place for traditional craftsmanship in the fashion industry. With that mentioned, prototypes including minor fieldwork is needed to complete research in order to grasp a further understanding of the ideal sense of fashion in today's young females as well as their accurate understanding of what traditional craftsmanship is.

The overall concept of Crafts Couture is simple. The survival of craftsmanship is declining worldwide, however, for this research, focus on reviving craftsmanship will begin in Asia. First off, the researcher needed to find a way to apply her background in Marketing and Branding with traditional craftsmanship in Crafts Couture. The researcher's concept was the belief that contemporary women can find traditional craftsmanship fashionable and applicable in modern day life. This online platform hopes to re-brand the misinterpreted image of craftsmanship globally. The main target is young females within the range of 20's to mid 20's who have lived a more international life, which includes traveling to many places growing up, being exposed to luxury brands, and of course, a love for constantly searching for the "It" fashion style to stay trendy.

Crafts Couture originated as an online platform that was established and was launched publically in July of 2012 in hopes of becoming the to go search engine for craftsmanship worldwide and to become the key to unifying the world of traditional craftsmanship and the contemporary world together as one. After several visits to suburban places of Japan to visit craftsman to get a better understanding of their surroundings and workshop, the surprise at the lack of technology usage these craftsmen use to stay connected with the world, as well as, promoting themselves have only increased. Though it has become an innate ability for our generation to whip out our smart phones and search up anything we wanted to with a swipe of our fingertips, the connection to Internet for Japanese local artisans were nonexistent. Many local artisans did not even own computers, let alone proper e-mail accounts registered. Therefore, the determination to bridge traditional craftsmanship with the modern world grew deeper.

Traditional and skillful craftsmanship is what shapes culture and throughout the years, technology have dominated our lives and the influence of craftsmanship on a culture is gradually being overlooked and that needs to be changed.

Chapter 1.3

Overview Of Crafts Couture

There are five researchers who have made Crafts Couture possible. Each of the researchers have a specific contribution on different segments focused within Crafts Couture, where the researchers believe would be the key to connecting traditional craftsmanship with the modern world. There are five main categories:

1. Website Design
2. Content Marketing and Ideas for Crafts Couture
3. Documentary Making Episodes
4. Column For Craftsmanship
5. Crafts Couture Commercial

Throughout several months into the launch, the struggle of designing not a perfect, but a rather user friendly website was challenging. Filming documentaries and generating a fresh, and newer approach to craftsmanship products, such as managing an editorial photo shoot combining a modern lifestyle along with usage of craftsmanship products in home decors to attract young females to rebuild their awareness in

traditional craftsmanship through their homes have been just as difficult. A few promotional methods for craftsmanship were done through ideas from the researcher with fashion marketing, branding, and advertising. The focus is to plant the idea that craftsmanship products can be applied to modern day life.

Chapter 1.4

Direction of Crafts Couture

Originally, the emphasis of this research based on Crafts Couture was to focus on generating traffic to the website by using new and entertaining marketing techniques to raise brand awareness. With a background in Communications and Marketing, the researcher wanted to be able to create fun activities on social media and draw potential audiences worldwide to become loyal readers of Crafts Couture. Building a solid reader fan base starting from zero to stabilizing the number of people accessing the website daily was the initial goal. Inspired by fashion bloggers who blogged daily about their outfits on a blog, the researcher created contents with different traditional crafts she would spot around Tokyo and uploaded articles about it three times a week.

The researcher was eager to engage with young women from all over the world with Crafts Couture, therefore using powerful social media platforms was only a matter of time. Crafts Couture signed up for three different accounts under the top ten most used application on smart phones, which were Instagram, Twitter, and Facebook. The three social platforms selected were lenient when it comes to random hash tags, and

most importantly, these social platforms have an incredible number of users. As of September of 2013, Instagram, which is an application created as a fun and quirky way to share your life and feel connected with your friends through a series of photos, has reached an astounding 150 million users¹, with Twitter, a social networking and micro-blogging service that allows you to send short text messages within 140 characters², proudly standing at 255 million monthly active users³, and lastly Facebook, secured the number one spot as the world's largest online social network, at 1.11 billion users as of March 2013⁴. However, as Crafts Couture evolved slowly, and through conducting numerous interviews and questionnaires on the streets of Tokyo, the attention have then shifted towards on how to actively influence young girls to take an interest in craftsmanship and to motivate them to wear as a fashion style (which will be elaborated further on).

Chapter 1.5 Research Goal

The research goal will explore how integrating fashion and combining the power of social media to distribute and share among females can generate awareness for craftsmanship. Chapter two will provide examples of collaborations of craftsmanship and luxury fashion, which has been previously done before to show that this can help create awareness for crafts. Chapter three will cover the concept of how this research

¹ Instagram Press <http://instagram.com/press/>

² Tweeternet <http://tweeternet.com>

³ Twitter About Company <https://about.twitter.com/company>

⁴ Statistic Brain <http://www.statisticbrain.com/facebook-statistics/>

came to be through the fieldworks, how the researcher's approach came together, and how the target was selected. The interviews, and questionnaires that have been conducted in order to find out in depth what the main fashion influence of these young females are, as well as their most upfront misconception about traditional crafts not being a fashionable accessory will also be mentioned. Chapter four will be explanations of the final implementation as well as experiment of two types of prototypes focusing on how effective a newer and fresher approach to promotional methods through social media can influence young girls and their attitude towards engaging with craftsmanship goods and fashion. Chapter five will be a final evaluation of how effectively engaging my new approach to promotional methods on social media combining fashion and craftsmanship for young girls are and further ideas that can be looked into for additional research. Last but not least, Chapter six will include a coverage of light discussion on the process of what made my research possible during this research process, the Do's and Don'ts, etc.

Chapter Two

Literature Review

Through Crafts Couture, this research aims to increase the usage of craftsmanship among young girls' lifestyle through using promotional methods affiliated with fashion to generate awareness and inspire re-connection for crafts in this generation. By realizing that the access to craftsmanship is scarce, this research proposes new promotional methods to re-inspire crafts into the lives of young women by looking into luxurious fashion brands which have previously made collaborations with traditional designers to create its line.

For a thorough understanding of how promotional methods can assist the survival of craftsmanship, similar works and research will be reviewed. The similar works will refer to brands that have successfully integrated craftsmanship into its fashion pieces to create awareness to craftsmanship details for women. The research will reveal insights of how promotional methods in regards to emotions through a psychological background can help with the connections of craftsmanship with young women today. Following similar works and research found, this research will examine how Crafts Couture can ignite the connection between crafts into the lives of young women today by using promotional methods through social media.

Chapter 2.1

What Defines Fashion

The definition of fashion as well as style can refer to many things and according to *Fashion Marketing By Tony Hines and Margaret Bruce*, it comes down to referring to aspects of the appearance and construction of fashion products that relate to a particular season⁵. Although it is arguable, there have been many different types of fashion and style definitions from many women from different countries. Many of which agrees that fashion is a form of self-expression, and if it is not, it ought to be. Unfortunately, with the rise of luxury brands and designers leading the way and defining what fashion is with every season, it has become difficult to differentiate whether women wear it because it truly represents who they are, or because of its status appeal to others. However, one thing is for sure, the constant need to stand out is obvious when it comes to fashion. Through this, the key component to being fashionable is finding individuality within fashion. Famous American actress and model says, “Fashion is what you have offered four times a year by designers. And style is what you choose”(Marie Claire, 2014)⁶. This specifies that it is through individuality that one can achieve becoming fashionable. Therefore, this indicates that crafts can be integrated as a fashion accessory to promote individualism and bring awareness to the distinction of craftsmanship.

⁵ Hines, T., & Bruce, M. (Eds.). (2007). *Fashion marketing*. Routledge. (Pg. 170)

⁶ Marie Claire Best Style <http://www.marieclaire.co.uk/blogs/542820/the-40-best-style-quotes-of-all-time.html>

Chapter 2.2

Why Social Media Through A Psychological Perspective Is An Important Component For Crafts Couture

Social media is not only a way to share anything rapidly amongst one another, but it has become another platform for everyone to voluntarily share their life and whereabouts for the public, that is, if any one is interested. In the earlier days, people were reluctant to upload personal pictures online, however, because technology has become a priority, people cannot seem to leave their smartphones alone. This leads to the Selfie and Me Generation, which is a generation where people do not care about anything else regardless of themselves. The new label for this Me Generation can also be called, the Narcissist, which means when there are only pictures of oneself scattered across social medias such as Facebook, Instagram, and Twitter. We have become an economy of Socialnomics⁷. But, why is it important to be a narcissist, and can becoming a narcissist help us become better individuals?

It appears that narcissism has been a hidden trait in past successful leaders who have emerged as an inspiration to the people and helped shaped the future⁸. Even though psychologist Freud's analysis of narcissism has been negative, we cannot deny

⁷ Qualman, E. (2012). *Socialnomics: How social media transforms the way we live and do business*. John Wiley & Sons.

⁸ Maccoby, Michael. "Narcissistic leaders: The incredible pros, the inevitable cons." *Harvard Business Review* 78.1 (2000): 68-78. <http://waysinternational.com/Maccoby-Narcism.pdf>

that narcissism can be unusually useful and even necessary (Maccoby 2000). It was after a long observation involved over time that Freud realized that we all have a little bit of narcissism within our personality traits (Maccoby 2000). Although there are normal or pathological sides to narcissism, as well as productive and unproductive narcissism, for the purpose of this research, only uncovering the productive side of narcissism will be mentioned. Maccoby mentions that productive narcissists can be gifted and are creative strategists who can see the big picture and find meaning in the risky proposition of changing the world and leaving behind a legacy (Maccoby 2000). One particular reason as to why productive narcissists are being pointed out for this research is because narcissists in times of great transition is that they have the audacity to push through the massive transformation that society periodically undertakes (Maccoby 2000).

By taking this study into account, which indicates the narcissism in everybody, this piece of information will towards inspiring promotional methods to reconnect young women with crafts where individualism can be reinforced. Moreover, to stay focused on the research goal, which is to integrate crafts into the lives of young women, only positive aspects of productive narcissism is reviewed. The exploration of any negative or neurotic sides of narcissism from a psychologist's point will be disregarded.

Chapter 2.3

Understanding The Power Of Social Media

The idea for launching Crafts Couture as a digital media is because technology has become such big part of our lives that almost everything has an online version. For instance, nearly all magazines offer online subscriptions where places for comments can be written. Social Media applications are taking over because it allows the freedom to be chatty, informative, opinionated, and often humorous (Gehl, 2006)⁹. The power of social media has become a place where people can voice their opinions comfortably, and it is this human aspect that can be found in blogs that draws so many people to it (Gehl, 2006).

Recently, the word “blogging” has appeared within social media quite often. Blogging has become one of the biggest things to hit the Internet in just the last few years (Gehl, 2006). Blog is a term derived from the word web log, which is an online version of a journal where one can share everything publically. What people may not be familiar with is that blogging can be a very powerful marketing tool for entrepreneurs and some people, who are getting head starts are making an income from just blogging alone (Gehl, 2006). Through studying a few bloggers who went from being a nobody to almost celebrity status within a few years due to blogging, the researcher hopes to seek a promotional method that is similar yet different to appeal to young women. “An important reason to why bloggers can be successful is that young women crave seeing the real life of someone who is in this glamorous fashion world but

⁹ Gehl, D. (2006). *How to Harness the marketing power of blogs*. Accessed March 15, 2014. <http://www.entrepreneur.com/article/84232>

is a real person”, says famous fashion blogger Danielle Bernstein, who has reached 227,000 followers on popular social media applications, such as Instagram (Storey, 2013)¹⁰.

This is an indication that in order to engage young girls, a promotional method that can get them involved would be highly encouraged. This will later on be taken into consideration that forms new promotional methods for crafts.

Chapter 2.4

Similarities Of Luxury Goods And Craftsmanship

The world is continuously changing, whether it is people, the taste in clothes, or even the taste in cuisines. Throughout the years, it is undeniable that the rise of luxury fashion overshadowed craftsmanship goods. While a few modern brands that recognize the true potential of traditional craftsmanship and ways to integrate the beauty of craftsmanship with contemporary taste still exists, it is not enough to promote craftsmanship on its own. Often, the misconception is that craftsmanship means old-fashioned. However, many do not realize that craftsmanship lies subtly as a key component behind the production of almost all luxury goods. Craftsmanship has simply been overlooked and forgotten because the price is being promoted rather than sweat.

¹⁰ Storey, K. (2013). *The rise of the power blogger*. Accessed June 12, 2014. <http://nypost.com/2013/09/05/the-rise-of-the-power-blogger/>

Luxury does not have one specific definition alone, but rather it is defined by each society (Sicard, 2006). Though, these universal understanding of luxury goods that provide a standardized concept of luxury suggests that craftsmanship is still an important aspect to our life¹¹. It is a good time to re-appreciate craftsmanship and not let fashion define craftsmanship. From taking a closer look at the definition of luxury, elements of what makes a luxury brand is almost similar to that of a craftsman-produced good. Following are definitions of luxury brands that clearly show similarities with that of craftsmanship:

1. Luxury gives a very strong of emotion and creates an illusion of intimacy and deep satisfaction (Kapferer & Bastien, 2009).
2. Luxury cannot exist without a history.
3. A luxury product is derived from the spirit of the creator (Kapferer & Bastien, 2009).
4. Luxury provides exclusivity and rarity¹².

After careful considerations, these are all qualities of what craftsmanship essentially is. This makes promotion behind craftsmanship seem weak. Craftsmanship has served as an important part of Japanese society dating all the way back to the legacy of the shogunate and the imperial family¹³. For instance, from the emperors' extravagant clothing and accessories to architecture, and furniture resulted from an accumulation of skills collected through hundreds of years ago¹⁴. The process was

¹¹ Sicard, M-C. 2006. *Luxe, mensonges et marketing*. Paris: Village Mondial.

¹² Kapferer, J-N & Bastien, V. 2009. *Luxury Strategy*. London: Kogan Page.

¹³ Mauchauffée, Mika Tamura, et al. "MARKETING TRENDS."

¹⁴ Kapferer, J-N & Bastien, V. 2009. *Luxury Strategy*. London: Kogan Page.

complicated and was made with fine materials¹⁵. Due to this historical background, the respect and understanding of the value of heritage, skills, and knowledge, which can only be acquired through periods of time, gained great respect from the Japanese. This seems like a promising realization for the Japanese people, to be able to recognize the worth of true skills that can only be achieved over time, however, the Japanese failed in comparison to the West, in terms of trying to achieve the same level of luxury industry due to this historical and culture transition¹⁶.

Upon the restoration of the Meiji period, traditional garment that was once symbolic to the Japanese such as kimono was transformed into Western style clothes. Due to the devastation of the war, industrialization, and modernization, many of the craftsmen had to surrender their craftsmanship skills to companies from abroad. Craftsmen cannot compete with large companies who had the ability to mass-produce with the help of machinery and because Westernization slowly sunk into the Japanese society, people gradually started to distance themselves from the old ways which was considered time consuming, waste of man power and most importantly, cost.

For instance, not only did Japan have to compete with the rise of the West, but they also had to compete with other parts of Asia, such as China. The Japanese once dominated when it came to the silk industry, however, the silk was quickly replaced by the Chinese because they were able to provide a cheaper Chinese silk along with hints

¹⁵ Kapferer, J-N & Bastien, V. 2009. *Luxury Strategy*. London: Kogan Page.

¹⁶ Kapferer, J-N & Bastien, V. 2009. *Luxury Strategy*. London: Kogan Page.

of synthetic fibers that seemingly felt like real silk¹⁷. Nonetheless, there are remaining of Japanese craftsmanship that is kept as national treasures. The remains of what is left would be protected by government or certified under **Living National Treasures** as craftsmen who have successfully preserved the importance of intangible cultural properties of Japan, but little is known about them¹⁸.

This indicates why it is crucial to prevent craftsmanship from vanishing because it not only puts a strain on the loss of a culture, but it also an economy strain for these craftsmen who have spent a lifetime mastering one skill, but only to not be able to continue it because of the lack of attention it has. Craftsmanship is needed and can be treated in a fashionable and contemporary way with accurate understanding and promotional methods. An appreciation for traditional crafts is still hopeful, however, it needs to maintain accessible.

Chapter 2.5

Traditional Crafts Inspires Nike Designs

¹⁷ Hays, J. 2009. "Japanese *Silk*." Facts and Details. Accessed May 3, 2014.
<http://factsanddetails.com/japan.php?itemid=745&catid=20&subcatid=136>

¹⁸ Kapferer, J-N & Bastien, V. 2009. *Luxury Strategy*. London: Kogan Page.

For an active exerciser who may participate in training such as running, the importance of what good footwear can add to one's leg is taken seriously. Of course, having the right kind of shoes can make exercising easier, but with the right kind of design, motivation for exercising would be unstoppable.

A brand that many are familiar with wearing growing up was Nike. Nike understands that design and craftsmanship is a necessity element when creating a pair of Nike shoe wear. A brand such as Nike, which not only has the power to influence, but the power to change, the responsibility they owe to craftsmanship should be taken more into consideration. Nike offers various shoe lines and designs for a wide range of its costumers, and there is no doubt that craftsmanship is subtly behind the making of Nike shoes. However, over recent years, Nike has been more obvious when it comes to taking a hint of traditional craftsmanship and integrating it to its contemporary shoe line.

A successful shoe line called, The Nike Flyknit (see Appendix WHAT) is obvious in terms of its design in appearance that truly involved the inspiration of craftsmanship.

Nevertheless, the Nike Flyknit is not the only shoe that integrates traditional elements to its design from the many shoe options that Nike delivers for its customer. After only making its debut in the year 2012¹⁹; The Nike Roshe Run; a simple yet unassuming sneaker has become the latest hit for Nike and since then, has updated versions have been added throughout the season to feed the thirsty customers who remained loyal to this particular line.

¹⁹ Dunne, B. (2014) *Sneaker News* Accessed June 12, 2014
<http://sneakernews.com/tag/nike-roshe-run/>

Back in the 1980s Nike tried to launch a sneaker called the Sock Racer, which was supposed to be as comfortable as having socks on (Townsend M., 2012)²⁰. The Sock Racer provided the wearers comfort, however, the shoe did not do well in terms of duration. But recently, Nike discovered a new approach to offering a complete comfort experience with Nike shoes by looking towards tradition for support; the art of weaving from a yarn²¹. The new running shoe called the FlyKnit is made from synthetic yarn ingeniously woven together by a knitting machine. The designer behind this creation, Rob Williams gives his insights in an inclusive interview with Design Boom, which is a magazine that focuses on building the future of architecture & design: jumpstarting emerging talent and giving creatives the breaking news they need to know, everyday²², says that, “The Flyknit process is a method of crafting a shoe in one knit layer. For thousands of years, shoes have been made with a cut and sew process and with Flyknit, a designer is now able to think about the shoe as one layer, with all of the needed support, structure and breathability built in to the design²³”.

It is clear that without the skills that have been performed by craftsmanship from years before, the making of Flyknit might not have been possible. Craftsmanship is and can be a part of our daily lives, but it needs the right methods to stand on its own rather than being looked at as a crew who contributes to making a movie, craftsmanship should be recognized as part of the cast within a big budget film. The important thing

²⁰ Townsend, M. "Is Nike's flyknit the swoosh of the future." Bloomberg Businessweek (2012): 31-32.

²¹ Kapferer, J-N & Bastien, V. 2009. *Luxury Strategy*. London: Kogan Page.

²² (2012). *Design Boom* Accessed on June 12, 2014 www.designboom.com

²³ Design Boom Official Page <http://www.designboom.com/design/interview-with-rob-williams-of-nike-flyknit-lunar-innovations/>

that people need to realize is that machines cannot ever replace the work of a human hand. William does know the significance of craftsmanship when it comes to designing and he is still continuing to find those insights and combine them with elements of modern crafts and technology. “ The Flyknit is a perfect combination of these things. If you look at the shoe, it looks almost as it is handcrafted by hand, but it takes you by surprise when the truth is revealed that it is made by a machine²⁴”. As you can see in the image below, it is almost impossible to differentiate whether the pair of Nike shoes is hand knitted or machine made, because we are not exposed to the actual skills of a craftsman as often anymore. Replicas of hand made items are being produced because people fail to recognize the difference.

This verifies that Williams values craftsmanship but because of the demand in shoes and with mass production needed, craftsmanship by hand is being outnumbered. The idea of craftsmanship is there, but the main difference now lies in the method of making the shoe. It is that a machine knits the structure based on the information it receives from a software program is translated from an original design²⁵. With the method used in craftsmanship, it is different because traditional hand crafted process generally used to make a shoe that is based on a series of patterns provided by the design. A designer is required as the basic step in the shoe making process, but what happens after the design is being handover is different when made by machine versus hand crafted²⁶.

²⁴ (2012). *Design Boom* Accessed on June 12, 2014 www.designboom.com

²⁵ (2012). *Design Boom* Accessed on June 12, 2014 www.designboom.com

²⁶ (2012). *Design Boom* Accessed on June 12, 2014 www.designboom.com

Although Nike turned to traditional craftsmanship for inspiration, it cannot use craftsmanship to mass-produce the Nike Flyknit. In traditional shoemaking, craftsmen are still needed after the machines cut scores of pieces that needed to be assembled by hand. However, with the advancement of technology, the weaving process is completely computer controlled, where the machine is responsible of knitting the entire upper part of the shoe in a single piece that is then attached to the sole²⁷. Nike hopes to cut labor costs and production time to increase profit margins and opportunities for personalization, which is completely the opposite of what craftsmanship stands for. By reducing the hand assembling process done by craftsmen, the inspiration derived from a traditional craftsman weaving would be entirely overlooked. If Nike is looking for a market in personalizing shoes in the future, a proper collaboration between real craftsmanship should be necessary because when something is hand made, it automatically offers exclusivity and rarity²⁸ and most people look for that when purchasing, and if Nike is trying to differentiate their products, it can be that they actually pay tribute to craftsman for their skills involved with the shoes.

In addition to the success of the FlyKnit by Nike, the Nike Roche Run soon launched shortly after. Although the appearance of the Nike Roche Run was not obvious in terms of hand made design, the inspiration and concept behind this particular design sparked traditional details. In a thorough interview by Aaron Phillips from How To Make It, which is an online site that offers insights to Art, Design, Fashion, Sneakers, Style, etc., sits down with the creator behind Nike Run Rosche, Raasch to learn about

²⁷ Kapferer, J-N & Bastien, V. 2009. *Luxury Strategy*. London: Kogan Page.

²⁸ Kapferer, J-N & Bastien, V. 2009. *Luxury Strategy*. London: Kogan Page.

his latest inspiration to creating the popular pair of shoes and why the important of keeping tradition is important, even in this generation. Raasch's main inspiration is through his years of practice in meditation. "The concept of Zen and simplicity plays a big part in my life", says Raasch²⁹. "Roshi" was a word directly used when referring to a Zen master, however, due to legal reasons, the original "I" was replaced with an "E"³⁰. The pronunciation of the word did not change because of the alphabets, so Raasch was still satisfied. Therefore, because of the traditions of practicing Zen, gave Raasch the idea that nothing really epitomizes simplicity better than that of a Zen master, so for the Nike Rosche Run, Raasch wanted the design of the shoe to be as simple as possible by only keep elements that were absolutely needed to make a runner's shoe.

From these two examples of collaborations with craftsmanship created by Nike, it is clear that craftsmanship can still be important in our lives today. Craftsmanship can be found through inspirations, or visuals and it is clear that elements of craftsmanship are being taken and duplicated through machinery for lowering costs. It is encouraging seeing established brands like Nike continued to be inspired by crafts and reviving craftsmanship through modern designs. The success of these shoe lines are a hopeful sign that the general public is open to tradition as long as exposure is being provided.

²⁹ Phillips, A. (2012) *Exclusive: The story behind the Nike Rosche Run* Accessed July 1, 2014. <http://www.howtomakeit.com/2012/04/exclusive-the-story-behind-the-nike-roshe-run/>

³⁰ Phillips, A. (2012) *Exclusive: The story behind the Nike Rosche Run* Accessed July 1, 2014. <http://www.howtomakeit.com/2012/04/exclusive-the-story-behind-the-nike-roshe-run/>

Chapter 2.6

India's Top Designers Join Forces with Traditional Crafts Sector

When one thinks of India, the most common, and famous architecture of all time comes naturally to mind, and that is the Taj Mahal. Nevertheless, India is a country known for great goods especially when Europeans used to import treasures such as embroidered silk, carved ivory furniture, silver tableware, and rare gemstones³¹. Recently in New Delhi's Indira Gandhi National Centre for the Arts is for once focusing on how to preserve the fine craftsmanship that once gave India its glory with an exhibition titled, "Made in...India". Although once known for treasure goods, India has not been progressing in securing the title for their marketable goods. Throughout the years, India has been looked down upon and has sadly become known as the country where retailers make things for the cheapest price, and many failed to realize that India is actually one of the few countries that still maintain incredible skills for craftsmanship³². As mentioned preciously, influential and prestigious brands that involve craftsmanship should play a responsibility in reviving craftsmanship among the people.

"You have to lead with luxury in every market, because then you produce merchandise

³¹ Chislett, H. (2014) *India's top designers join forces with traditional crafts sector*. Accessed on July 19, 2014 <http://www.ft.com/intl/cms/s/2/f972e9dc-9fa7-11e3-b6c7-00144feab7de.html#slide8>

³² ibid 31

that people appreciate—and in turn craftspeople are also appreciated,” says Singh, the director of the retail consultancy group Minima³³. Luxury has such a powerful impact on the way people can think that if luxury can promote craftsmanship in a way that can be integrated easily into our daily lives, there is a chance that craftsmanship can be viewed as a treasure like it once did. Sethi, the president of the Fashion Design Council of India wanted to reverse perceptions of the tag line “Made in India” and bring forth craftsmanship skills in a light that will dramatically change the way people think about products made in India through this exhibition, “Made In...India”³⁴. The potential to alter that misconception is there if we act on it. However, it is not enough to just exhibit the beauty of craftsmanship because it is hard to relate it with a contemporary lifestyle. The founder of an Indian lifestyle brand Gunja Gupta, understands the gap that may appear between selecting traditional goods when decorating a contemporary house, but that does not mean it is not possible. People just need to be guided. She has long sought to reinvigorate India’s crafts sector by positioning it at the heart of the contemporary home³⁵. If there is a tutorial on how traditional items can add as a plus in a modern interior decoration, people might give it a chance and understand the product and hand crafted skill behind it. During this exhibition, many designers spoke out about the importance of giving voice back to the craftsman. Designer Sahil & Sarthak founded their designer studio in 2009 and has since then collaborated with numerous

³³ Phillips, A. (2012) *Exclusive: The story behind the Nike Rosche Run* Accessed July 1, 2014. <http://www.howtomakeit.com/2012/04/exclusive-the-story-behind-the-nike-rosche-run/>

³⁴ ibid 33

³⁵ ibid 33

craftspeople from across India from the northeast to the far south. Bagga wanted a process of exchange with craftspeople they worked with, rather than them visualizing a form and asking craftsman to produce it³⁶. Letting craftsman freestyle their skills instead of projecting the designers own design of the product can have a totally different finishing product.

By giving the craftsmen full freedom to express and share their skills can definitely put a sparkle on modern designs. There is a fine line between collaboration with a craftsman and taking inspiration from a craftsman's skill and incorporating it as one's own, therefore, with proper collaboration between craftsmanship and contemporary fashion or design, it is possible that craftsmanship can find a way to survive in this generation.

Chapter 2.7

Singapore Airlines Preserves Traditional Sarong

Kebaya Through Stewardess Uniform

Singapore Airlines (SIA) is known as one of the top airlines in the world. Therefore, it comes as no surprise that SIA is not only well known for its excellent

³⁶ Phillips, A. (2012) *Exclusive: The story behind the Nike Rosche Run* Accessed July 1, 2014. <http://www.howtomakeit.com/2012/04/exclusive-the-story-behind-the-nike-roshe-run/>

training of customer service, its never failing of safety and security, but also the Singapore Girl brand is dubbed as an internationally-renowned symbol of quality service. The Singaporean Girl brand serves as an excellent representation of Singapore and the uniform that the Singaporean Girl is required to wear is just as unique as SIA itself³⁷. SIA was formally known as Malaysia- Singapore Airlines (MSA), and upon its separation from MSA in the year 1971, SIA started searching for new ways to define its brand³⁸. In order to remain authentic yet with a unique twist to their brand, SIA decided to focus on preserving the Asian traditions. For example, being gentle and courteous in terms of serving guests is among one of the most common Asian traditions and it is heavily integrated within Asian cultures. The woman in Asia traditionally took pride in fulfilling the role of the gracious, charming, and helpful hostess. Amongst that is the preservation of the uniform for the SIA stewardess by making a beautiful version of the traditional Malay sarong Kebaya³⁹, which is still worn for the stewardess for SIA today. SIA decided to preserve tradition by integrating the Kebaya into the uniforms of its stewardess to add a touch of uniqueness. A Kebaya is a traditional blouse that is a common wear for women in the South East Asia, specifically Indonesia, Malaysia, Brunei and Singapore⁴⁰. The Kebaya is considered a traditional symbolic garment for women and is now seen only at events such as dinner parties, grand luncheons, and

³⁷ Chan D. The Story of Singapore Airlines and the Singapore Girl. *Journal of Management Development*, Vol. 19, No. 6, 2000, pp 456-472.

³⁸ Ibid 37

³⁹ ibid 37

⁴⁰ Singapore Souvenir Official Page <http://souvenir-singapore.com>

wedding ceremonies, etc. It is mainly associated with a type of blouse worn by Indoensia women in the 15th and 16th century⁴¹. After hundreds of years of accustoming, the garments have become an official part of the local customs and traditions after this type of clothing began to spread among other parts of South East Asia. The SIA managed to successfully mix a traditional garment with a modern day uniform, and has received nothing but praise for their choice of authentic and exclusive design for its stewardess. This is a way of continuing on tradition, however it is not enough to set a trend among people because of the limitations of what the garment can do outside of work. “It is difficult to move in,” says Ashley Chang, 23, a SIA stewardess for two years now (See entire interview in Appendix).

This example shows that exposure to craftsmanship can allow admiration from the public eye because fashion is a constant cycle. Traditional garments can be viewed as unique and beautiful, which is why by integrating crafts as part of fashion as a promotional method through social media can revive craftsmanship for the better.

Chapter 2.8

Batik Batik Preserves Craftsmanship

Although the Batik is a Royal Art of Indonesia that has been around for many generations, the Batik Batik is an Australian born fashion label that aims to create

⁴¹ ibid 40

masterpiece items using this exquisite Batik fabric⁴². The concept for the birth of this brand is:

“ Bringing together a world of elegance, combining it with the natural spirit of bohemian, Batik Batik is a redefined version of the Indonesian royal traditional clothing art "Batik", exquisitely made for modern women.⁴³” –Batik Batik

The exact origins of the Batik, which is samples of dye resistance of cloth, can be traced back to 1,500 years ago to Egypt and the Middle East⁴⁴. The designs from Batik Batik acquired the traditional and specialized method of applying dye to fabric, which is usually cotton or silk. For many centuries, the Batik fabric can only be seen worn by the upper classes or the royal families. This handmade garment has two methods that is difficult to master. The first is to stamp a batik design onto the cloth, known as Cap. The second one requires more details which is to draw a batik design by hand. This process is known as the Tulis (hand-written) designs. It is not easy because once a craftsman makes his first move; there is no room for faults⁴⁵.

Batik Batik holds the same beliefs as Crafts Couture that craftsmanship should be acknowledged, and should still be carried on in our generation. The process of producing a Batik product is a combination of expertise, patience, passion to produce the finest, which means it may take days, weeks, and even months to make just on Batik Tulis⁴⁶. This handmade piece of clothing makes it impossible to duplicate, which makes

⁴² Batik Batik Design Official Page <http://www.batikbatik.com.au/the-art-of-batik/>

⁴³ ibid 42

⁴⁴ Batik Official Page <http://www.expatriat.or.id/info/batik.html>

⁴⁵ *The Art Of Batik* Accessed on May 29,2014 <http://www.batikbatik.com.au/the-art-of-batik/>

⁴⁶ ibid 49

it really a work of not only a craftsman, but also an artist. One Batik goes to one person and one person only. The goal of Batik Batik is to make any girl, or woman feel special, and calling the Batik as a form of art to embellish a woman, rather than dressing her up in respect of craftsmanship is something that Crafts Couture aims to do as well. To empower any girl through traditional craftsmanship and make them feel like they too, can create, vision, and design something special and dear to them marks an influence for traditional craftsmanship.

The researcher hopes that through Crafts Couture, crafts can be seen as a personal fashion accessory where young women can find and express their individuality through unique crafts pieces and redefine their style with crafts accessory.

Chapter 2.9

Iwana Tirta Revives Craftsmanship Through Fashion

An Indonesian batik fashion designer, Iwana Tirta, who rose to fame during the 1970s and 1980s for his attempt to revive the batik design, is now internationally established. Tirta is credited with introducing the traditional Indonesian batik to the rest of the world, and his collections and fashion designs are well known, along with his fashion shows, which are often described as extravagant. Tirta was heavily influenced by his mother's batik collections back in the days, which had Indonesia batik elements, and his love for batik blossomed. He realized the important of preserving the arts and crafts of batik and took to his responsibility to record the evolution of batik where he

spent weeks in the museums, towns, and villages collecting samples and tracing the art's origin and development⁴⁷.

Tirta compiled a book called Batik Pattern and Motifs, where further historical and sociological aspects of the batik was written which strengthened his love for the batik even further. Through traditional batik patterns, Tirta knew he needed to think of an innovative way to introduce batik to the rest of the world in a more fresh and modern way. Therefore, based on his familiarity with the royal court designs, where he used to work, Tirta transformed many royal patterns into breathtaking modern, yet still Indonesian designs, where he successfully took the batik to a whole new level. His incredible senses and elements found in the designs were reconstructed, revived, and brought up-to-date, therefore, bringing awareness to the existence of batik within Indonesia once more, as well as the rest of the world⁴⁸. He appeared in many prestigious fashion magazines all over the world, such as Harper's Bazaar, Vogue, the New York Times, etc., and gained admirers from every level of the society, including the likes of Queen Elizabeth II, Queen Sophie of Spain, Queen Juliana of Netherland, and Bill Clinton⁴⁹. Adding to the already impressive list of clients, Tirta was asked to design for George W. Bush and his wife recently and well as the recently deceased Nelson Mandela. Tirta has made impressions with his fashion shows in the world's most fashionable cities such as Tokyo, Paris, and New York. His ambitions for the spread of batik does not stop at clothing, he has painted cloths and paintings which can be placed

⁴⁷ Iwan Tirta Official Page

<http://www.iwantirtabatik.com/a/Home/iwanTirtaStory>

⁴⁸ ibid 47

⁴⁹ ibid 47

at home in fine stores and boutiques, with some stored in some of the world's leading museums.

Moreover, his works are similar to that of Crafts Couture because by preserving and bringing life to craftsmanship and traditional ways, it is not only giving culture a way to survive, but also it can also ensure us that skills that have taken time to acquire will not be lost. If the batik can be transformed fashionably into the lives of modern day woman, the craftsmanship definitely has a way of surviving in the modern world. To preserve and grow craftsmanship is important. As the creative director at Tirta, Era Soekamto would say, “ I did not create the batik, but I preserved it and nurtured it like a caretaker.”

Chapter 2.10

Nigeria's Mama Nike Empowers Women Through Traditional Art

African Voice is a channel on CNN that presents Africa's most influential personalities, exploring the lives and passions of people who rarely open themselves up to the camera, but instead, helps African society for the better without ever taking

significant credit in the spotlight⁵⁰. Nike Davies Okundaye, who is an award-winning designer, has recently been given exposure by CNN for her incredible work at reviving Nigeria's traditional ancestral dark blue cloth dyeing art globally. Even though she is recognized globally as a successful textile designer, Mama Nike would still like to focus on teaching women how to make a living with skills that can help them make a living. She hopes to revive this centuries old tradition of unique techniques of indigo cloth dying as well as improving the lives of women in Nigeria through this craftsmanship. Okundaye hopes that her unique approach of combining traditional styles with modern techniques, which is what made her a household name in textile design can help benefit women in Nigeria and help increase awareness for Nigerian craftsmanship. Her craftsmanship was passed down from her great grandmother who has given her a strong knowledge from weaving to embroidery, embroidery to Adire, Adire to painting, painting to patchwork⁵¹. As long as she stays close to Nigeria's river goddess Osun, she believes she will be guided artistically and be inspired through dreams. She will not retire as long as she lives and can see herself pass down her craftsmanship for Nigerian women for many more years. For Mama Nike, she is using art to empower women, to make women feel stronger and for Nigerian women to feel like they can make a difference in the world is important for Mama Nike. Craftsmanship can be influential in many positive ways, for example, enhancing a culture, bringing people closer, and support economy growth, which is why craftsmanship must not become extinct.

⁵⁰ Purefoy, C. (2011). *Nigeria;s Mama Nike empowers women through art*. Accessed May 15, 2014.

<http://edition.cnn.com/2011/WORLD/africa/04/12/nigeria.nike.davies.okundaye/>

⁵¹ ibid 50

Chapter Three

Crafts Couture Concept

Crafts Couture is introduced as an online platform with the vision to rebrand craftsmanship as well as reconnect those who has an appreciation for traditional craftsmanship, but did not have proper access to it. The concept within Crafts Couture includes various ways that utilizes technology to create contents that can generate interest and awareness for craftsmanship for young women. An essential factor to raising awareness is through engagement, fieldwork, questionnaires and applying prototypes, and with that, new promotional methods that can stimulate an emotional connection for young women to promote crafts are born.

Chapter 3.1

Creative Concept

From the time when Crafts Couture made its official launch online in July 2013, the aim was to raise awareness for crafts by using social media to influence young women to feel reconnected with crafts in their lifestyle. Due to the lack of funding received, as well as affordability on crafts among young women, the research focuses only on crafts that are wearable. Crafts that are wearable can be seen as accessories that can be trendy if promoted the proper way. Crafts accessories became suitable as the main focus because young women seek individuality when it comes to selecting a piece of accessory and because it would be a reflection of whom they are. For a better

understanding of what can generate interest in capturing the attention of young girls, fieldwork such as street observation, and questionnaires were conducted so a further understanding of what could possibly inspire connection for young women and crafts.

Chapter 3.2

Promoting Crafts Couture On Social Media

The demand for easy accessibility has given Crafts Couture a reason for turning to social media as a way to bring together craftsmanship and the society today. Social media and networking has not only become a platform of personal interest, but also as a way for brands to advertise easily with minimal funding. A research shows that the world's top brands are at least affiliated with one social media platforms. For the purpose of this research, Instagram was selected as the main platform to distribute crafts information due to the rising popularity of this picture sharing application.

Through examining data analysis, 65% of the world's most valuable brands, such as Nike and Marc Jacobs are active with an Instagram account, along with a minimal of one upload per day (Mashable, 2013). Instagram users have increased by 20% since the year 2012 and are still growing today (Mashable, 2003). Crafts Couture believe that Instagram can be more effective because 90% of the information transmitted to our brain is visual and that it is processed faster than text (Palma, 2014)⁵². Advertising surrounds us and nobody enjoys advertising that comes off as forceful.

⁵² Palma, A. (2014) *How to promote your brand with Instagram*. Accessed July 15, 2014. <http://www.dengun.com/en/blog/How-to-Promote-your-Brand-with-Instagram>

However, people have the desire to be inspired and ways that can allow them see the world differently (Palma, 2004). Instagram is unlike other social networks, such as Facebook because it is simply a place to harness the pure power of photograph (Forbes, 2014)⁵³. This inspired the decision to choose Instagram as the main platform to distribute crafts contents as the most effective way possible to reach any audience who may show an interest in crafts.

Chapter 3.3

Understanding Fashion Through Street Fashion In Tokyo

In order to gain a better understanding of how to engage young women in fashion, conducting short questionnaires on young women on the streets of Tokyo's fashion districts was suggested. This includes observing young women on the streets of Tokyo as well as approaching them for a few questions about fashion and crafts. Through this short fieldwork, the aim is to reach a consensus that promotional methods through social media can be an effective tool in reconnecting crafts into the lifestyle of young women. Fashion bloggers on social media has received a significant amount of attention from young women, the researcher had to find out if that applies to fashionistas in Tokyo. On September 5th, 2013, the researcher went to Harajuku, which is a popular fashion district for young girls, to observe fashion patterns among young

⁵³ Harrison, K. (2014). *5 ways to use Instagram to promote eCommerce* Accessed July 17, 2014 <http://www.forbes.com/sites/kateharrison/2014/05/23/5-ways-to-use-instagram-to-promote-e-commerce/>

women for duration of one hour. During the hour, out of the 50 young girls that passed by, less than 15 young girls carried luxury brand bags, which show that there is still an affordability matter that should be considered when promoting crafts. Out of the 10 young girls that participated in responding to questionnaires, all of them have an Instagram account and all of them follow at least one established fashion blogger that does not have a celebrity background. The results of this will go on to contribute for building promotion methods to test on upcoming prototypes.

Chapter 3.4

First Preliminary Experiment: Reconnecting Crafts

With Young Women Through Fashion Street Snaps

The researcher conducted the first prototype on a Sunday on September 22th, 2013. It was conducted around brunch time, which was about 11:30 AM. The researcher wanted to do it early because it is less busier on the streets thus people might be more willing to stop and participate. There is no particular reason for conducting this experiment on a Sunday, but rather because it was more relaxed compared to Saturday for the researcher because it was towards the end of the weekend where people might be taking the time to enjoy the rest of their weekend before the weekday starts. This experiment was inspired by the idea of street snaps and bloggers where everyone has a chance to be on a fashion platform to share their style and be recognized. Street snaps are unique because people on the streets are being spotted for their effortlessly chic style and in return, the participants will receive their seconds of fame on the style

website along with details of where the items may be bought. The researcher wanted a reflection of that towards crafts accessories as well, thus led to the first experiment.

3.4.1 Hypothesis

The hypothesis for the first prototype was an attempt to examine whether craftsmanship can be of an interest to young women through the promotional idea of street snaps. This would be inspired from the idea of style bloggers mentioned previously. Style bloggers often take their outfit of the day outside at beautifully found locations to document their outfits, which is called street snaps. These photographs often appear to be candid, which means that the photograph is taken through motion without a posed appearance. This time, the core inspiration of street snaps remains the same, but the modification would be that each participant had to wear a designated crafts accessory piece given by the researcher for the street snap. It is similar to a photo shoot; however, a combination of candid street style and a directed shoot would be involved. Through this experiment, the researcher hopes to see reactions of interest in seeing crafts as an everyday accessory to the participant's personal style.

3.4.2 Test

The participants are young women that were scouted on streets of Tokyo in the duration of 1.5 hours. The reason for selecting participants randomly on the streets is to attempt at exposing crafts in Tokyo to get idea of looking at craftsmanship accessories as a piece of fashion, and at the same time see how open and responsive people can be

when being introduced to Crafts Couture instead of other well-known micro blogging sites such as, Elle Online, or Vogue Online. The objective is to approach females on the street where they are a bit dressier than average people, and shows a distinct individuality when it comes to personal style. This distinction of personal style allows the introduction of crafts as a piece of fashion accessory because these participants have already shown an interest in fashion. After exploring the streets of popular spots in Tokyo where the majority of the shopping stores are located, the street that separates Meijijingumae and Shibuya was chosen. The motive for the selection of this street is because the estimated time between the train stations that are between Meijijingumae and Shibuya was calculated. Although a short two-minute ride and just one station in between one another, many tend to take the metro for convenience. Out of the ten people questioned in front of the station who are headed towards Shibuya said that they were either on a tight schedule or simply because they find the walk from Meijijingumae to Shibuya time consuming, and out of the ten people who seemed like they were taking a light stroll heading towards Shibuya said that they had leisure time, and wanted to explore the shops that were located in this particular alleyway. Due to the many options that this alleyway offers, this alleyway has never failed to attract fashionistas⁵⁴. Therefore, the decision to conduct the street interview in the alleyway was set. The goal was to get young women between the ages of 20-24, to answer questions regarding craftsmanship and Crafts Couture, and see if they return to the Crafts Couture site later or re-post their fashion snap. Through this, the researcher hopes to enlighten the participants that crafts can be assembled with fashion, and encourage

⁵⁴ Fashionista is defined as a very fashionable person, especially one who works in the fashion industry.

them to share photos on their social media. For the full questionnaire that was used to complete this street experiment, please refer to Appendix A.

3.4.3 Profile Of Participants

The prototype is based on real life participants of young women with a passion for wearing unique jewelry and defining themselves through accessorizing themselves. According to Marketing Charts, the most active users Instagram are between the ages of 12 to 24 (Marketing 2014). For this research, the attempt to interest young women to look for individuality through craftsmanship goods should be an ideal female that makes her own income. After revising previous street questionnaires that were done to understand Tokyo street fashion, the age category lies between 20~24, where they are already or have started working and has their own income to afford purchasing on their own. These participants who were selected exclusively by the researcher are females who appear to show interest in style by the way they appeal to the researcher in terms of how they dress. The criteria for the participants include not only the age, but also active social media users are a must. It is important that these participants have social medias because sharing is part of the promotion method for crafts. An Irish poet named Oscar Wilde once said, “Fashion is something so ugly that you have to change it every six months.”⁵⁵ Also keeping affordability in mind, an ideal target would be one who gets bored with fashion easily, therefore, opt to shop at fast retail shops such as, Forever21, H&M, and Zara. These are prestigious brands that are renowned for offering its thirsty fashionistas fast fashion at a minimal price. By shopping at retails stores like that of

⁵⁵ All Great Quotes Official Page http://www.allgreatquotes.com/fashion_quotes.shtml

Forever21, H&M, and Zara, can allow the researcher to assume that they may be bored with fashion easily and is constantly seeking new styles to stay fashion forward. This would be a chance to introduce crafts because it is handmade and the product would be 100% copycat free guaranteed which would suit the participant's need to be fresh and individual. The first hypothesis would be to test to see how young women are willing to open themselves on social media by integrating crafts as fashion to share among family and friends.

3.4.4 Craftsman & Crafts Product

The craftsman selected for this first prototype was a handmade pendant of an owl from Indonesia, Jakarta (See appendix). The pendant was a natural seashell that was handpicked by the local craftsman, where he had to re-polish the seashell and gloss over it in order to carve the owl without damaging the surface of the seashell with the knife. He has been carving pendants for almost more than half of his life, it was a skilled passed down by his father and he started out with carving on broken seashells at the age of 12. Each owl pendant that he makes has a unique color and seashell patterns to it because of the way it was under water, or any species can result in different shape, form, and pattern.

Therefore, it is always by chance that he is able to find a seashell that can stand heat while being re-polished as well as the smoothness of the surface for the carving, which make his productions very unstable throughout the month. The detail of his work

is impressive though, and of course, the owl print is a one of a kind and liked by many upon first seeing the product.

The craftsman usually relies on businessmen who take an interest in his seashells that makes purchase deals with him. He does not have his own source of selling outlet. Knowing that the market in accessories is changing, he tried sculpting animals, hoping it would be more appealing for younger customers because he used to sculpt bigger items. It is clear that the craftsman is trying to cater to a younger generation but does not know how; therefore, he was captivated by Crafts Couture's willingness to revive craftsmanship and was equally cooperative in sharing his samples with the researcher to experiment.

3.4.5 Methodology

For this experiment, a qualitative method was chosen because formulating promotional methods to interest young girls to revive crafts is to stimulate engagement between crafts and the participants through the idea of sharing fashion snaps on social media. As explained by Michael Quinn Patton, direct fieldwork observations, in-depth, open-ended interviews, and note-taking documents are the key components to completing a qualitative research⁵⁶. The intention of this study is to acquire a thorough response from the participants whether crafts can be revived through social media with

⁵⁶ Mays, Nicholas, and Catherine Pope. "Assessing quality in qualitative research." *Bmj* 320.7226 (2000): 50-52.

the promotional method of integrating crafts as a fashion accessory, which will be aligned with the described principles of qualitative method.

To evaluate the prototype and determining which promotion method would receive the most positive response from the participants, four criteria for success were set.

1. Street snaps of participants is more personal than seeing other people's photographs
2. Adding crafts to the participant's outfits were not distracting
3. Having their photograph featured on a website motivated them to share more
4. Participant would feel more confident about wearing crafts with Crafts Couture

The creativity lies mostly in how the promotional method is being introduced to the participants. When approaching the targets on the streets, the most difficult part was to receive permission from the participants to take their picture, and also if the picture is allowed to be uploaded on the Crafts Couture website. First, a thorough explanation of why the researcher is doing a fashion snap and whom the researcher is targeting in terms of audience to the participant is necessary. Then the researcher kindly asks for extra time for participants to answer the quick questionnaire prepared. After that, the photo snap would take place as well as having the participants wear the owl pendant as part of their outfit. Lastly, the researcher asks if being part of this street snap would motivate them to visit the Crafts Couture website to further understand crafts and how it can be part of a lifestyle.

3.4.6 Results and Problems

The results of a qualitative study is not measured through a graph, or number system, but instead, determined through an open-ended questionnaire, which allowed the participant to voice their opinions freely. In return, through evaluation where by allowing participants to voluntarily voice their most subjective opinions, an unbiased answer can be collected effortlessly that can be examined in relevance to the four criteria listed for a success result.

Each participant who took part in this experiment has given their full consent to the researcher to use the pictures on Crafts Couture's official website as well as Instagram as an attempt to help promote crafts. This experiment allowed an improved insight towards how integrating crafts as part of fashion and the spread of social media can help towards building awareness for crafts. A lot of positive feedbacks were received from these ten participants who kindly took an interest in crafts as a fashionable accessory. It is obvious that young girls are interested in accessorizing themselves and that they see it as an important part of completing their outfit, however, the exposure to crafts is rare. The positivity on the visitation of Crafts Couture was great and the curiosity in the handmade owl pendant sparked a lot of interest towards craftsmanship. Yet, a few were still reluctant when asked if they were willing to share the street snap on their social media with friends and family. Further analysis of each participant can be read under the following:

Participant 1 (See appendix A.1):

It was her impeccable vintage style that attracted the researcher. The weather was unusually warm for the month of October, so the participant wore a thick-stripped t-shirt, with a long dress with black leggings underneath. Her bag was another key point that made her a possible target because it appeared to be handmade. The stitching of the bag gave a slight hint that this young woman may have a taste for crafted work. Over her shoulders was an extra piece of sweater that she carries in case the weather gets colder later on throughout the day. The target was on her way to meet a friend for afternoon tea when the researcher approached her. She was approachable because she was walking at a pace that seemed more relaxed, as if she was in no hurry. Although she appeared reluctant, she was very friendly. When she agreed to take part in the fashion street snap, the researcher asked her if she was wearing anything crafts related. She was not, as assumed, and the researcher took out the owl pendant and placed it in front of her. Her first response was, “Kawaii!” which means cute in Japanese, a common adjective that was used among young girls. She loves accessories, but does not spend luxuriously, and she does not purposely look for new stores, but if she happens to come across an interesting store, she definitely goes in to browse. When asked if she was curious whether the owl pendant was handmade, she said, “Yes, if I don’t look carefully I would not think it is an owl. I didn’t think animal necklace could be this fashionable”. She happily obliged when the researcher kindly asked that she put it on for the photo. While she offered her consent for the researcher to use the photos for promoting craftsmanship, she was not sure if she was going to share the picture on her own social media even though she was an active user on both Facebook, Twitter, and Instagram when questioned. Overall, she had positive response to handcrafted owl pendant and she

agreed that if she participated in the street snap, she was more inclined to visit Crafts Couture's website. However, she does not feel that she is reconnected with craftsmanship through this activity because she still doesn't know too much about crafts and there was no selection of other crafts items. A positive sign is that she sees crafts as part of her outfit and she doesn't mind wearing the owl pendant if she actually owned the necklace.

Participant 2 (See appendix A.2):

This participant was selected perhaps due to her friendliness aura that she carried with her when the researcher made eye contact with her. She was approachable and immediately took an interest when the researcher explained that the fashion snap was an attempt to revive craftsmanship that people have lost appreciation for. Although she was not wearing any accessories, she said she loved shopping for accessories but because she works part time only on the weekends because she is just entering university, she has to shop at affordable places like Harajuku or Kichijoji (Another area that focuses on vintage clothing). However, with American retail brands entering Tokyo, she was happy to discover that Forever21 offered a range of style of jewelry that were all under 1,000 Yen, which is equivalent to 10 USD. Overall, she was extremely excited about being featured on Crafts Couture because of her style. She wore a blue one piece that was simple, yet bold. The color stood out immediately among others who wore mix and matching tops and bottoms. Her response to seeing the owl pendant was that this was definitely something she would purchase. It took the researcher by surprise that she found it intriguing that the pendant was hand made. This shows the lack of craftsmanship awareness that young girls may have. She found the smooth white pearly

color matches well with her blue one piece. The participant was enthusiastic about being featured on Crafts Couture, and said she would have no problem sharing it on her social media, which was Twitter, but only if it is taken kawaii, so the researcher took several pictures of her until she was satisfied. This participant actually re-tweet Crafts Couture's feature of her photograph as well as interacted on Crafts Couture's twitter page to want to learn more about craftsmanship.

Participant 3 (See appendix A.3):

This participant was a bit reluctant when being approached. This was the researcher's first successful target after being rejected three times after the second participant. She was reluctant because she said that in Tokyo, she has not been approached many times, but when she was approached, it was usually for part time jobs that she has no interest in, so she was suspicious of what the researcher was looking for. The researcher picked her because her simple outfit could be a great coordinate with the crafts accessory. This participant has a habit of shopping online and has discovered Etsy.Com, which is an American e-commerce site that focuses on handmade and vintage goods, consequently she was precisely just what the researcher was looking for. When asked why she chooses to shop online, she responded, "because in Tokyo, it is difficult to find handmade goods, and when I do, it is very pricey so I would have to save up." She wishes there were more platforms in Tokyo that can offer insights to crafts because she said she started to appreciate it after her grandma hand knitted a scarf for her. At first she did not think much of it, but when her girlfriends took an interest in her scarf, she felt special, so she started looking for handmade items that were more rare for the public to purchase in stores. She was an avid reader of celebrity blogs, but said

she did not feel engaging in terms of their styles because most of the items celebrities wear, she cannot afford. She said it is a great idea to shoot young girl with crafts because if it looks interesting, she knows her friends and her are most likely to look into where the item is from. She did not see the owl pendant as particularly distracting to her outfit. However, as interesting as this fashion snap may appeal to her, she is unenthusiastic to share on her social media because she said she did not own nor chose the piece so she does not know what to say about it when she shares it.

Participant 4 (See appendix A.4):

It was leaning towards lunchtime already and it was starting to get crowded. Comparing to just half an hour ago, there was a lot more people, including couples, and family members, therefore making it difficult to spot an individual who was walking alone, let alone approach them. This individual who participated was not within the criteria at first due to her handbag, which was an obvious luxury brand with the logo Louis Vuitton classic pattern scattered all over the bag. Therefore, the researcher approached the young women with no expectations of using her as a candidate. The young women surprised us by saying that she was a frequent shopper at fast retail store Forever 21 because it was cheap. When the researcher asked her if she was attracted to expensive things, she quickly humbled herself and said that the Louis Vuitton bag was a bag passed down to her by her mother, and she does not purchase high-end items on her own. Her impression of crafts was expensive, especially when she took a trip to Kamakura, Japan; the crafts that were displayed in the stores were expensive. She was not particularly interested in crafts, but didn't hesitate to put it on for Crafts Couture. She has Instagram, but says she will consider whether she will post if or not once her

pictures are published on Crafts Couture. She did not feel particularly engaged with crafts because she mentioned that the exposure for the owl pendant was too short and she does not have time to think about whether it can go with her other outfits at home.

Participant 5 (See appendix A.5):

After what seemed like hours, along with a few rejections, the researcher came across a participant who was heavily accessorized. Her necklace was bold, yet at the same time gave off a vintage style. She had an unspeakable edgy attitude to her that drew the researcher to her. She was a bit timid at first, but when the researcher explained the purpose of this research, along with showing her student I.D, she seemed more relaxed to talk. She was just passing by and did not have any plans to meet her friends, which explained why she was walking at a slightly slower pace than others. When asked where she goes to look for accessories, she says, “I shop here!” She thought the owl pendant was beautiful in terms of the natural color, and she expressed that she didn’t know it was an owl unless she looked carefully. She thought the crafts work was very detailed and intricate. She said this activity was interesting because it allowed interaction for her. She always thought fashion snaps was fun and hoped to be featured one day because sometimes she thinks she is more fashionable than the featured people on fashion snaps. However, she was hesitant on sharing because she thought it may appear random and she didn’t feel particularly engaged with crafts just because of this research.

Participant 6 (See appendix A.6):

This participant's casual street style definitely made the researcher feel the need to approach her from behind. Her white shirt was nicely ironed and polished, and her style made her stand out, obviously, her blonde hair as well. She was very friendly when approached and said she is here for a short business trip and this was actually her first time in Tokyo. "Everything to me in Tokyo is like treasure hunting, there are many things I find fascinating". She was encouraging of the researcher's study to integrate crafts into fashion as a promotional tactic. She said she only has FaceBook and just recently started getting into Instagram, and said she plans to use it, but is not active on it at the moment. The participant was interested in getting to know the origin of the owl pendant and what material it was used. "Crafts is something with culture and history, and sometimes, a touching story, like an inspiration", says the participant. She says she is drawn to a handcrafted item only if she can fully understand the product, craftsmanship story and work behind it, thus, she was supportive of the researcher's study and agreed that this is a fun and interesting way to reconnect young women with crafts through fashion because it is one of the things that girls cannot live without, that is to be fashionable. Though, she kindly mentioned that through street snaps, it is only an immediate influence because the researcher is there to explain, but it might not be able to attract long term interest, so a key component to coming up with an interactive activity like the street snaps needs to give the participant more time to feel engaged with the product. She also said Crafts Couture could serve as an exciting platform for foreigners like her who is a new comer to the city and is looking for traditional and cultural things to visit in the city.

Participant 7 (See appendix A.7):

By the time the researcher spotted this participant, it was already a little past an hour, which was the original time the researcher set to finish this study. But because collecting participants were not as easy as expected, there was time wasted in between the rejection. This young girl was immediately spotted because of the animal fox that was on her sweater, because it was an animal that reminded us of the owl pendant, the researcher approached her assuming she has a love for animals. She was shy, but instantly fell for the owl pendant. She said she enjoys animal printed items and has tote bags that has other animal prints, but she does not look for jewelry in general. She said to her, craftsmanship means that the skill cannot be learned from anything else, and added that this owl pendant was something she hasn't seen before so she can tell it is a handcrafted piece. However, she is not keen to share outfit posts with crafts on her social media because she said it seemed a bit meaningless to do so.

Participant 8 (See appendix A.8):

This participant was hunted down for the unique pins that were on the straps of her backpack. From afar, the pins looked as if it was handmade, and if not, from a particular vintage shop because it is not a common looking design. She has friendly and her age was 18, which fit the criteria. Although the pin was not handmade, she said she handmade the straps that hold her oversized pants up. She recently discovered that she enjoyed making things, and to her, craftsmanship means that the product cannot be made unless by the craftsman. She does not personally wear accessories, but said the owl pendant was something she would wear and that it fits her sense of fashion. She thought it was very kawaii. She said she would visit bloggers if she felt more related because a lot of the things they wear are things that cannot be worn on a normal basis

such as extremely high heels, or flashy and chunky accessories. She prefers accessories that are modest but can make an impression in the simplest way possible, so the owl pendant is a representation of that for her. She said it is her first time being approached on the streets so she would share this experience and picture with her family.

Participant 9 (See appendix A.9):

This participant reminded the researcher of one of the most popular Japanese pop artist at this moment called, Kyaripomyupomyu. Kyaripomyupomyu is known for her whacky stage styles and quirky Japanese songs. The researcher thought it would be fun to approach her and try her luck to see if this candidate could be a possibility for this study. Upon approaching her, the researcher recognized that although she was dressed in an army jacket and Nike shoes which reflected that her style was leaning a bit towards the boyish category, the necklace she was wearing was a crafted accessory. The researcher asked her about the contrast of her style and she replied, “I wear anything that I find unique, and it is personal to me, I do not go with the trend”. This was a positive response because she is clearly open-minded about being exposed to new items. Her favourite place to look for accessories is a place called Kichijoji, where it is famous for vintage hunters, and it is also where her necklace is from. She seemed eager to try on the owl pendant, but did not say whether she will purchase it or not, but said it was something she would stop to take a look at and that it is not distracting her outfit at all.

Participant 10 (See appendix A.10):

This was the last participant chosen for this study. Her sultry and calm look gave the researcher a chance to approach her. It was her entire assemble that was so simple, yet so vintage that made her a target. She was not wearing anything flashy, and her entire outfit looks classy and low key. She was interesting because she does not shop in stores, but more at flea markets around her neighborhood, which was uncommon in Japan. When she wears handcrafted jewelry, she loves that she feels different from other girls because the items is not repeated. When presenting her with the owl pendant, she seemed genuinely taken by surprise that it is a single carving from a seashell. “This is hand carved from a seashell?” she asks. She was positive about the owl pendant being a part of her outfit and said she would share it on her social media. She was one of the only ones that were positive about sharing. She does not have a problem wearing crafts accessories but she said crafts itself needs to be more available and price friendly.

Overall, positive responses were received for this short study to see if young women are open to integrating crafts to their outfits. Most of the participants responded to the owl pendant as kawaii. All participants had no problem wearing the owl pendant as part of their style as mentioned in the evaluation above, however, most were reluctant when it comes to sharing the fashion street snap on their social media. Permission were received for uploads to Crafts Couture’s social media, but the biggest obstacle that the researcher faced was getting the young women, who are such social media addicts, to share Crafts Couture’s fashion street snap on their personal accounts. It was interesting because that was assumed to be the easiest part, but negative feedbacks about sharing such as, “I don’t see the meaning of this post”, “It might seem like a random post because I like to post cuisines”, or “I don’t really share outfit posts” were mentioned. It

seemed like an activity that was fun temporarily for these participants, but when it comes to long connectivity with integrating crafts, there still seems to be lacking levels of engagement. Another problem that the researcher realized is that there was no information about Crafts Couture's social media or website information for these participants to go back to. Being approached on the streets for such a short time frame might not give the participants enough time to register the website and Instagram account, which may explain why the level of interaction between the participants and Crafts Couture was low. In addition to that, of the ten participants that the researcher collected, there was no exact given date or time when their picture would be published. It is unlikely for them to keep going to the website just to check that one picture, so the participants might not have the motivation to keep going back to the website to check.

Chapter 3.5

Second Experiment: Creating An Engaging Experiment For Young Women

The promotional method formed to conduct the second prototype was aim to focus on overcoming the problems that the first experiment faced, and that is to build a stronger engagement between the participants and crafts. Many participants did not feel a bond between the crafts, but was positive about integrating crafts into their sense of fashion. The low participation for sharing Crafts Couture's fashion street snap on

personal social media raised concerns for this study. This experiment was conducted on October 20th, 2013, which was a month or so after the initial one, which took place in September. There was no particular reason for the time frame, the researcher wanted to take the time to analyze the results, as well as contribute a solid idea that can results in a positive manner for creating a bond between young women and crafts. In order to create a more engaging atmosphere to the fashion street snaps, the researcher decided to give the participant the freedom to accept or reject wearing crafts as part of their style for the fashion street snap. Crafts Couture's fashion street snap is already different than most works of fashion street snaps because it is focusing on a particular item, which is crafts. Normally, fashion street snap might only be focusing on styling; however, Crafts Couture quietly tries to integrate crafts into fashion street snap to create an opportunity in expose for crafts. Previously, due to positive feedbacks on integrating crafts into fashion street snaps, the researcher decided to maintain the photography concept, and to focus on progressing interactive social media usage. For this second experiment, the researcher hopes to create a more solid bond between participants and social media to spread crafts among friends and family.

3.5.1 Hypothesis

Once improvements on the promotional methods collected after analyzing results from the first research, the researcher hopes that by incorporating the choice of having or not having crafts in the fashion street snap, the participants are more reluctant to share. The key factors for promotional methods is sharing, and if young girls are reluctant to share on their personal social media, then it would make promotional

methods reviving craftsmanship difficult to succeed. This study is to examine whether by adding the freedom to choose to integrate crafts or not into their fashion street snap can increase the desire to share the fashion street snap on the participant's personal social media.

3.5.2 Test

Due to unexpected problems such as rejections from bystanders and taking the time to look for the qualities for the right candidate, the researcher expanded the study time to duration of two hours. However, if more time were needed to complete the study, then the time would go over two hours. The objective remains the same where the researcher is required to approach females on the street where candidates appear to be more stylish than average people walking by. The place to conduct the experiment differed because the researcher wanted to see if different fashion district could bring different minds. Therefore, instead of a small alleyway, the researcher opted for the main streets of Shibuya, Tokyo. The reason for selecting Shibuya is due to the age group. For this research, the targeted age group is 18 to 25. Shibuya is a fashion district specifically for that age group. It is also one of the busiest areas of Tokyo, so the researcher wanted to eliminate chances of not finding a target. It is better to have more to choose from than none to choose from, and it will be time consuming to have to wait for possible participants. Shibuya is a shopping district that has much diversity, because not only is it surrounded by cheap retail stores from abroad, but one can also find local Japanese brands with the area, whereas places like Omotesando, one is more likely to only find high end luxury brands in that area as the only option.

This time, a different set of questions were applied to the study to allow a deeper understanding of how young women may feel about being engaged with crafts enough to share it on social media. Through this research, the researcher hopes that by giving the option to choose whether or not by integrating crafts to their outfit for the fashion street snap can help increase engagement and sharing on social media. The questions were also created with the consideration that participants might not have the patience to stick around to answer questions in detail. Therefore, simple yet effective questions were asked to achieve the purpose of this study.

This new set of questions are more effective in terms of using it to evaluate the success of the study as well as short and precise which would be less consuming for the participants. Without having the participants lose patience over answering the questionnaires, the researcher hopes to achieve an upmost honest opinion from the participants. For full questionnaire, please refer to appendix B.

3.5.3 Profile Of Participants

The changes for the second experiment were changed based on the creativity concept, therefore, the criteria for the target remains the same. The promotional methods that integrates crafts to fashion in hopes to increase social media shares is the ultimate goal to revive craftsmanship, therefore, the ideal target does not change because young women between the age of 18 to 25 is the heaviest users for social media. From the first experience with the participants, there was not much difference in terms of target, but rather than the methodology.

The participant will share the same shopping habits as the first batch of participants, and is active with at least one social media application.

3.5.4 Craftsman and Crafts Product

For this second crafts item, the researcher had a bit more time to communicate with various craftsmen from all over Asia. Due to some of the confusion from participants from the first experiment where some could not tell the owl pendant was actually handmade, the researcher wanted to find a crafts piece that was equally fashionable, but obvious in terms of the item being hand made. The handcrafted jade necklace was an appropriate choice because it is big enough to wear as a fashionable jewelry piece, and at the same time express uniqueness and thought towards putting together an outfit. In order to convey craftsmanship as a type of uniqueness but at the same time has functionality towards completing a wardrobe, there was nothing more special hand crafted jade necklace.

This piece came with a short history because it recently made its debut into the stone world as a new type of species, but the making of it comes from a lifetime of skills achieved. Mr. Yang grew up in rural China, and did not receive proper education growing up. He recalls that his parents would ask him to polish stones during his childhood, and he made pocket money in exchange of how many stones he can polish. There are many types of stones and for people who are not familiar in the stone industry, each stone requires a different set of polishing skills before it can be crafted by

the human hand without breaking the surface of the stone. For Mr. Yang, he grew up polishing stones, particularly jade from Myanmar. By just touching the surface of the unpolished stone, Mr. Yang has developed sharp senses where he can immediately tell if the origin of the stone came from Myanmar. He came across the jade that Crafts Couture will be using in this research while out and about in Brazil about five years ago. At that time, the species was unknown and have not been made to the public. He found that the stone contains the hardness of a jade, as well as the slippery, and juiciness of the jade, and determined with his experience that this stone was part of the jade family. Of course, this was certified later. However, the difference with this stone than an actual certified jade is in its color. The normal conception when it comes to the color of the jade is emerald green, the greener it is, the higher the price goes, but with this new found stone, it is mostly white. He thought of this stone as a chance of attraction the younger generation to be interested in wearing jade because white was more trendy, whereas the typical jade has been labeled for older people, Mr. Yang wanted to start a new market with this new found stone, which has now been professionally certified as the Ice Jade.

The researcher contacted Mr. Yang and approached him with the concept of Crafts Couture where craftsmanship is being valued and the revival of craftsmanship the researcher is trying to do with this experiment. Mr. Yang humbly said that he was an expert in stones; however, he has no idea how to introduce this piece of art to the younger generation. He was supportive and interested in what young women may feel towards this piece of stone as a fashionable art accessory that he asked the researcher to

report the results of this study back to him and in return, he will be more than happy to let the researcher keep a few samples of the jade necklace.

Through the short interaction with Mr. Yang, the researcher has learned that the easiest way to promote craftsmanship is through wearable accessories because it has the biggest market, especially in China. From many years of experience, Mr. Yang has separated craftsmanship into three categories:

1. Wearable crafts because it is the easiest way to show others what an expensive or unique piece you may have and in return, it can also be easily one of the most expensive because it is looked at as a collectable.
2. Crafts products that are made for entertainment pleasures, and by that he means crafts that can be played with. For example, in China, the Buddha is often crafted to fit the palm so people may rub it for good luck, and other small items for the hands.
3. House décor products come in last because it depends on one's house decoration theme and not many have the luxury or room in the house for such fancy items as well as appreciation.

This indicates that reviving craftsmanship can be easiest through wearable crafts with promotional methods that can encourage sharing on social media through young women who are engaged with social media.

3.5.5 Methodology

Using qualitative method to access the second experiment was most suitable for the researcher and for this study because fieldwork, open-end questionnaires, and interaction between the user and participant are being used in order to understand how engagement can be formed between the participants and the crafts. The goal for the second experiment is to examine whether by allowing the participants the freedom to choose can stimulate a bond between crafts and the young women because it would become more personal if participants were allowed to chose for themselves.

In order to evaluate the prototype and determining which promotion method would receive the most positive response from the participants, additional criteria for success were set.

1. By allowing the participants to chose, can in return make fashion street snaps more personal for them
2. Crafts can be a personal statement to complete an outfit
3. By allowing the participants to choose, they are more inclined to share on their social media on their own terms
4. Participants feel more engaged with crafts after being given the option to chose whether or not they would like to integrate crafts to the fashion street snap

The researcher also wanted to eliminate confusion; therefore, Crafts Couture's exclusive name card was handed out to each willing participant, as well as an exact date of when their fashion street snap would be published. This action is hopeful in

providing the most efficient way possible for participants with growing interest in crafts as well as Crafts Couture as an online platform.

3.5.6 Results & Problems

The advantage of evaluation from a qualitative standpoint is for participants to voice their opinions without feeling pressured through open-end questionnaires where the researcher has to be extra attentive with note taking and observation. The researcher reviewed the results through proper note taking, as well as a reflection of feedbacks from the questionnaires. In addition to evaluating the success of the second promotional method that was applied to the second experiment, the four criteria's listed previously will help assist the examination of how successful the experiment went.

Following all protocols, all images and answers used to contribute to evaluating this study is only used if the participant gave full consent. If by any chance during the experiment, the participant wishes to withdraw or does not want to share their images on Crafts Couture's social media, only then will the responses of the participant's questionnaires will be used for further improvements to this research. Any photos taken during the experiment for the fashion street snap will not be used.

This experiment allowed an improved understanding of how by simply allowing the participants to chose whether or not they wish to be photographed with the crafts accessory can create personal bonds towards sharing their fashion street snap on social media.

Throughout the entire experiment, approaching targets to participate in Crafts Couture's fashion street snap was difficult. The researcher noticed that many street interviews were popular in Shibuya, which was a disadvantage to the researcher. People were not friendly and do not wish to even listen to the purpose of the study from the beginning. It may be due to the fact that Shibuya is one of the busiest areas in Tokyo. Therefore, with an additional hour that was added to the initial one-hour experiment, a little more over two hours were spent, but only eight willing participants were collected. The eight participants showed positive signs about the crafts piece, however, the level interest in sharing was still low, and this was due to the lack of exposure. Many suggested that if there was a longer chance for them to spend time with the crafts accessory, maybe it will give them an inspiration to style it with their clothes, but because the entire process of the experiment only took less than six minutes, many felt that it was too short for them to think about if they end up liking the crafts accessory or not.

Further analysis of each participant can be reviewed under the following:

Participant 1 (See appendix B.1):

It was a hot sunny Sunday when the researcher approached her first target. Her fur coat was paired with moccasin boots, which seemed stylish. Her origin was from Korea, and she was currently shopping in Tokyo. She did not speak fluent Japanese nor English, which took a bit longer to complete the research. However, she was cooperative and agreed to participate. She described the accessory was cute and said she would love to wear the crafts as part of her outfit for Crafts Couture. She liked the idea of being handed a name card because she said it would be hard for her to recall Crafts

Couture later on. She was very positive about the fact that the researcher tried to interact with the participant because the researcher asked for permission for everything and was not pushy. She does not like it if she feels like she would be obligated to do something for someone she does not know. She knew little about craftsmanship and was not quite sure where the necklace originated from just by looking at it, but she took a wild guess and said China. Unfortunately, she did not have Instagram, but she said she would not mind uploading this picture on her Facebook to share this experience with her friends. She felt the same way about Korean crafts not being internationalized and said it is important that people find ways to integrate crafts.

Participant 2 (See appendix B.2):

This young participant did not hesitate to converse with the researcher and was happy when being complimented that her style was amazing. Dressed in a vibrant yellow jacket with a beige long dress, and carrying a bag that seemed to have hand made stitching on the sides, this girl was definitely a vintage hunter. Her features reminded the researcher of one of the traditional authentic beauties from Kyoto, with a beautiful pale skin, and lovely phoenix like eyes. Through this young girl, the researcher realized that crafts may be categorized differently, and not under vintage. Vintage are pieces that are either passed down by generations, or considered as dead stock, which means that this item has been sitting in the stock room unsold for many seasons, therefore being bought out by secondhand business owners. Dead stock is still a brand new item; just the style may be out of date. She did not know too much about crafts being offered in Tokyo city and said the closest areas one might come close to

being immersed with crafts is Kamakura (A suburban area of Tokyo known for many culture things close to the ocean). She agreed to be photographed with the jade necklace and said she wouldn't mind owning a piece of this necklace because she can see it go with many of her outfits. She liked that the researcher allowed a choice of freedom because she said sometimes on the streets, when hair stylists ask you to be their hair model, you usually do not have a say, because it is done free of charge. However, Crafts Couture was respectful. She did not like that fashion snaps are only shared on Instagram because she isn't a big Instagram user, so she did apologize up front saying she will not be uploading any pictures.

Participant 3 (See appendix B.3):

This participant was wearing red, which happened to match the jade necklace; therefore, the researcher approached her hoping she can become one of the participants. She was friendly and when she realized the researcher was under Keio University, she happily said she graduated from the same university herself and that she will do whatever she can to support this study. She seemed a bit busy at first, but relaxed when she was explained of the intention of the experiment. She complimented on the Crafts Couture's name card as well as creativity in trying to revive craftsmanship with young women through the integration of fashion. She thought it was a brilliant way because fashion is such a big part in today's society as well as social media, and by combining the two components with a promotional method is fast, efficient, as well as less time

consuming. She said it might be better to start with girl friends around the researcher instead of trying to approach strangers on the streets because she said friends are more inclined to participate and can provide honest opinions whereas strangers might just be answering so they can move on. She also mentioned that with fashion street snaps, it will take a longer time to influence people and make Crafts Couture known as a brand because there is no proper advertising and it is much faster through friends and family. When asked if she felt particularly engaged after being given the freedom to choose whether or not she would like to wear crafts for the fashion street snap, she said she would love to wear it but personal bonding might be hard to attain because it is not her product and she does not have enough time to get to know about the jade necklace. She mentioned that time is also what makes an item valuable so if she can take it with her, over time she might start integrating it to her outfits.

Participant 4 (See appendix B.4):

This participant was a under the original age criteria, however, she was interested in what the researcher was doing because she passed by when the researcher was still conducting the questionnaires with the previous participant that she approached the researcher. She thought the researcher was giving out free accessories so she wanted to see what the accessory was. Her frequent place to shop was Takeshita-tori, which is a street where lots of accessories can be found at a minimal price. She does not have a part time job, so she usually has to save up her allowance for things she wants to purchase. She thought the jade accessory was gorgeous and she said it looked very expensive, just like her image of craftsmanship. She said that she would definitely buy crafts items if it were more affordable because she loves the way it is personal and

unique. She said today if the researcher approached her, she probably would of walked away because she usually does not think promoting on the streets is effective. She felt like there was interaction between the researcher and the fashion street snaps but she thinks it would not be much of an influence among her friends if she just posts one picture of a crafts related photograph.

Participant 5 (See appendix B.5):

This participant had her hair tied back in an elegant bun, her flawless skin and bold red lips drawn the researcher to her immediately, and on top of that, she was carrying a shopping bag that read, “Hanjiro”. For those who are not familiar with this brand, it is a big chain store for second hand shopping, but not only that, the store also offers a selection of vintage accessories on the side. Though, for the purpose of the fashion street snaps, the participant was asked to remove the shopping bag. The participant was intrigued by the jade accessory and could not stop complimenting on how beautiful the accessory was. She wanted to know where the crafts piece came from and where to buy it. She said she loves accessories from the East, particularly China, but it is impossible to find in Tokyo. She said it would be nice if Crafts Couture can provide an online shopping section. She said it is difficult for her to feel engaged with crafts if she doesn’t personally feel, touch or see the product. She is careful about spending money on expensive items and has to be sure in person. But she said it does motivate her to start accessorizing crafts as a fashion statement, and she probably has them in the house that she has not used in awhile.

Participant 6 (See appendix B.6):

This participant was with a group of friends, and it was clear that they are not from Tokyo. As they came closer to the researcher, it was obvious they spoke Korean. They were looking for directions and approached the researcher. The young women who approached the researcher looked the most stylish, and taking advantage of her being there, the researcher asked if she would like to participate, after explaining to her the purpose of this study. Her entire group of girl friends appeared to be very enthusiastic that this was for a fashion platform, and took pictures of her while she was being questioned. Although she was into Tokyo street style more, she thought highly of craftsmanship and spoke kindly about the jade necklace. In Korea, the older generation has a love for jade, however, the color for expensive jade known to them is green. The red jade appeared to be fresh for her and she actually liked it better than the green. She agreed to wear it for the fashion street snap and said she would go for the color red rather than the usual green. However, in Korea, they are not as active on Instagram, so she said she would post it on her Facebook to share with her friends back home. Her other friends were more interested in the whole process of the experiment rather than the jade accessory itself, which was interesting. All her girl friends agreed that integrating crafts with fashion is a good way to introduce crafts to the younger generation, however, not through street questionnaires.

Participant 7 (See appendix B.7):

This participant looks interesting overall, and it is always fascinating to see a foreigner in Tokyo, who dresses a bit Japanese. One thing that was reassuring for the researcher was that, there is a possibility that this foreigner could speak English. If the candidate were to speak English, it would be easier to persuade her to participate and

also explain to her in detail the goal and objective for Crafts Couture actually is. She was from Australia; it was almost undeniable due to her distinct accent from the way she speaks. She was incredibly friendly and listened kindly to Crafts Couture's goal in helping to revive craftsmanship through the integration of fashion for young women. Actually, she was in Tokyo so look for crafts items specifically made in Japan because she owns her own crafts/ vintage store back in Australia. She said she did not receive much information about it online and realized that Tokyo was so westernized that it is almost impossible to find it. She finally got the hotel to recommend some places that might offer Japanese culture, but the places were about an hour away from Tokyo. She said Crafts Couture could really help foreigners who are looking for Japanese culture when traveling to Tokyo because that is the beauty of Tokyo. She fell in love with the jade accessory and said she has a couple of jade items that she picked up through a rummage sale back home. She offered to upload the fashion street snap onto her own personal Instagram account and said she was more than happy to share it with her friends back home who love Japan and hopes to visit one day. She said it is difficult to get people to take an interest in crafts because not a lot of people want it. That is the difference she noticed when she opened her shop, people want to buy things that can bring them attention, and status, and luxury items are the quickest way. For people to appreciate a timeless piece that required skills from generations and generations are usually people who are at a certain age where they are looking for a deeper meaning in life.

Participant 8 (See appendix B.8):

The last participant was asked out of desperation because by that time, the time was over two hours and the number of rejections was high that day. She was on the side of the street texting when the researcher approached her. She was not willing at all, and impatient. Therefore, a proper conversation was a problem, but she managed to answer some questions and agreed to be photographed for Crafts Couture. She was not interested in crafts nor sharing but she said she can see crafts as a fashion accessory. She was more into trendier items and shops at Top Shop, which is also a fast retail clothing store, but sold at a slightly higher price than Forever 21. She said integrating crafts into fashion has a potential to revive crafts, but it would take more than just street snaps because personally for her, she would not think about crafts again after this because the exposure was short. She liked the freedom to choose whether or not she would like to wear the crafts for the fashion street snap and said it made it a lot more fun. Most of the times photographers take pictures and she does not even know what the purpose is. For Crafts Couture, she liked the concept of reviving crafts and trying to create a bond. This was not the first time she has been asked to be photographed as she was approached for a chance to be a hair model for a salon magazine, however she turned it down because she did not have the freedom to choose what happens to her hair.

All in all, positive responses were collected for allowing the option to choose whether or not crafts should be photographed with the outfit. All participants took interest in Crafts Couture, but the initiative to upload onto their own Instagram accounts was still unsuccessful. Many participants suggested that a longer time spent with the crafts could help inspire them to use crafts in their daily coordination in outfits, but the experiment was too short and abrupt that most of them cannot react. Five participants

stated that the promotional method of integrating crafts onto fashion was a smart and efficient way to attract young women to realize that crafts can be applicable in today's fashion, however, fashion street snap was a poor way of doing it because the chances of expectation to maintain interest in crafts during that short amount of time is impossible. One participant mentioned that it takes trust to build loyalty so people need more time to be exposed to crafts, be able to spend crafts together and create a loyal bond to continue to integrate it in their lifestyle. One participant said, "I don't think I'll think about crafts after this", while others said, "I would need more time to think about how I can coordinate my outfits around the jade necklace because I take a long time getting ready".

Through the first and second experiments conducted, detailed feedbacks were taken into consideration on engaging young women with crafts through integration of fashion to encourage sharing on social media among friends and family. The analysis of the responses through the 18 participants combined from the first and second experiment allowed a clear view that social media uploads can only happen if the content appears to be interesting otherwise it would not encourage uploads. However, most participants expressed genuine curiosity of integration of crafts into fashion as a lifestyle, but because the exposure of the experiment was short, there was not enough time to create a bond between crafts and the young women. It is proven that through fashion, the researcher can successfully reach young women who had no special interest in crafts, interested in crafts. Furthermore, social media only applies to these young women if the content is interesting otherwise it would not influence the participants to share willingly.

Chapter Four

Final Promotional Method and Prototype

By the time the final promotional method was applied and conducted, it was almost four months after the first and second prototypes took place. Taking the foremost problems that were discovered through the first and second prototypes, two factors were in need of work for the final prototype in terms of coming up with the most suitable promotional method that can become the solution.

1. Increase sharing of crafts on personal on Instagram through a promotional method that allows incentive
2. Create an atmosphere where crafts can be integrated in the lives of young women for a longer period of time to create a bond between the crafts and the young women

The concept of the final promotional method needed to include a way to progress all the three things mentioned above. Therefore, the researcher decided to start a movement using Crafts Couture as the sponsor of the event. This concept, which is labeled the Selfie Movement, would serve as a promotional method that involves rules and incentives to encourage interaction of Instagram uploads between young women and their friends, as well as a platform to upload one's personal styles in regards to crafts. The researcher wanted to keep the rules as simple as possible to create any confusion

because this activity would be done at home on the participant's personal time, and interaction between the researcher and the participant would be low, therefore, it is best to avoid any misunderstandings so the results can be as valid as possible. According to the Oxford dictionary, Selfie, which is mentioned in chapter two, means a photograph that one has taken of oneself, typically one taken with a smartphone or webcam and uploaded to a social media website⁵⁷. Therefore, the idea is to take a picture of oneself and upload it to their personal Instagram accounts. However, the difference between a normal Selfie, and the Crafts Couture's Selfie Movement is that this selfie includes an outfit coordination that needs to apply at least one crafts related accessory. By doing so, the participant would then upload that Selfie outfit of the day to share among their friends and family. Another important point when uploading the selfie is to hash tag the picture. Referring to an online dictionary, the definition of a hashtag is a word or phrase preceded by a hash mark (#), used within a message to identify a keyword or topic of interest and facilitates a search for it⁵⁸. In order to keep track of the million of pictures that gets uploaded onto Instagram, the researcher had to make sure that the Selfie Movement has its own set of hastags for people who are interested to go back to. The required hash tags are:

1. #ccselfiemovement
2. #craftscouture
3. #OOTD (Outfit of the day)
4. #styling

⁵⁷ Selfie definition <http://www.oxforddictionaries.com/definition/english/selfie>

⁵⁸ Hash tag definition <http://dictionary.reference.com/browse/hashtag>

These are the basic hashtags that were compulsory for the participants. Further creative hashtags can be added to help with generating further awareness for crafts, comments, and likes. In order to give the participants time to interact with crafts, this activity will take place in the span of one week, with minimal of one upload per day. It is recommended that once the activity starts, consecutive uploads are recommended, however, the researcher would like to give participants the freedom to dress, and upload however they wanted, so it is not a requirement to do so. The incentive to the Selfie Movement is that whoever receives the most attention on their outfit with crafts may get to keep the craft and sort of become the ultimate Crafts Couture spokesperson for crafts. Through this Selfie Movement, this experiment hopes to 1. Increase willingness to share about crafts on one's personal Instagram account, and 2. Create an atmosphere that allows the participant enough time to integrate crafts into their fashion, or daily lives.

4.1 Hypothesis

The final hypothesis is that through the Selfie Movement where integrating crafts to fashion becomes a styling project, and uploading person styles onto Instagram becomes a competition for best crafts stylist, young girls can feel reconnected with crafts throughout the week where crafts is a mandatory item needed to complete their outfit. Careful decisions were made based on the feedbacks received, including many participants who suggested that reviving crafts would be more successful if it started with people the researcher know about instead of trying to influence strangers. Through the Selfie Activity, the researcher hopes to encourage young women into applying crafts

as a fashion accessory and sharing this new found fashion style on Instagram with friends and people from all over the world who may be inspired by crafts.

4.2 Test

The objective for this final experiment is to revive craftsmanship through promotional methods that can motivate young women to become interested in crafts and want to share it on social media. Participants who were reluctant from the previously experiments shows that young women are not comfortable in public, therefore, the Selfie Activity can be taken anywhere from the participant's home, to any place the participant may feel comfortable documenting the crafts selfie. The important part is to document the outfit of the day, preferably in the morning, but there are no restrictions. By giving the participants the freedom to do it at home creates a relaxed atmosphere for the participants, which will encourage participants to spend time thinking about how to style crafts with their outfits. A before and after questionnaire was applied to examine the levels of interest the participants have of crafts as well as how effective the Selfie Movement was in terms of motivation. Please see appendix C for the questionnaires.

4.3 Profile Of Participants

The participants that will be asked to participate in the Selfie Activity are close friends of the researcher's. All females share the same following:

1. Have oversea experiences, therefore can appreciate the uniqueness of each culture
2. Close in age, most of the participants are 24 year olds

3. Have a slightly higher pending budget, therefore can appreciate and be able to afford crafts items at a slightly higher price than normal accessories
4. All have different nationalities outside of Japan
5. Personalize is an important key component that they look for when accessorizing

Through these qualities, participants successfully become the Crafts Couture's Selfie Movement activity participant. Should they wish to abort the activity due to anything that is to make them uncomfortable, forfeiting the movement can be done at any time without the consent of the researcher. A total of 20 participants were included in the Selfie Movement originally, however, due to reluctance or sharing or mid drop outs, towards the end of wrapping up the Selfie Movement, only 14 participants remained, including six participants that were inspired through former participants of the Selfie movement, therefore, the accurate number of participants who were involved from the beginning to the end were actually four participants.

4.4 Crafts Product

The crafts product that is up for selection for the Selfie Movement is the jade necklace that was previously used for the second prototype. However, due to the lack of craftsman cooperation, the jade necklace is to be used again. In addition to the jade necklace, a handmade Thai handbag made from a preserved coconut fruit is added. This handbag is unique because every coconut comes in different shapes and form, so it is hard to find a coconut that has a proportion that can make a handbag. The coconut is first applied with a thick gloss, while real gold is applied on the top of the coconut with a silver hardware to add elegance. This small handbag makes a perfect bag for a casual

lunch with friends or a formal dinner party. The jade necklace, and coconut handbag serve as items that participants may chose from as a mandatory accessory, however, if the participant stumbles across a crafted accessory along the way and wishes to use it, it is accepted as well.

4.5 Methodology

Qualitative method is used to examine this research as well as for the previous experiments. The reason for that is because interviews and observations are core components to determining the success of the research, qualitative method can provide the most appropriate evaluation method for the Selfie Movement. The goal of this prototype is to collect positive responses from all the participants that the Selfie Movement has helped inspire them to integrate crafts into their lifestyle and that they have influenced friends around them to develop an interest in crafts as well.

For further confirmation whether this Selfie Movement is a successful promotional method for craftsmanship or not would be determined and discussed through an open interview along with approving the following criteria.

1. The Selfie Movement helped them realize that crafts can be applicable to their outfits
2. Sharing crafts Selfie on Instagram has influenced others to do with same with crafts, which is to integrate it to their outfits
3. Reviving craftsmanship through fashion is an efficient way to raise awareness for the young girls

4. Social media has helped them to be more confident in sharing their styles

These will help assist the researcher to see if promotional methods can play a key role in reviving craftsmanship. Each day, the researcher kindly asks for feedback from the participants to see whether their level of interests for crafts as part of fashion has increased or decreased, if the participant was too occupied for a Skype call, a sentence or two through e-mail is enforced. Some participants start off with little to no interest in integrating crafts to fashion, let alone share it on Instagram, while others are enthusiastic. The researcher wanted to see how their mood can be influenced in the duration of one week.

4.6 Results and Problems

The results from the final experiment were determined through daily feedbacks from the participants, as well as a brief conversation-like interview about the participant's thoughts after the Selfie movement. All participants gave full consent for the use of their photos to be uploaded on Crafts Couture's personal Instagram. The final experiment was the most successful one compared to the previous two because the Selfie Movement successfully increased photo uploads among the participants and the levels of interest to integrate crafts as part of fashion grew higher towards the end of the week. Others who were interested in crafts came across the Selfie Movement through hash tags, and the participants even managed to influence some of their friends who were not original participants of Crafts Couture to participate in the Selfie Movement.

A comprehensive user evaluation of the the feedbacks from each participant can be read under the following:

Participant 1 (See appendix C.1):

Prior to the Selfie Movement, this participant has not taken a single selfie. Crafts Couture was honored to have her made her selfie debut. Her personality is shy, and growing up on a small town in Los Angeles, she does not take selfies seriously. With 13 followers on Instagram, she rarely posts pictures of herself, let alone her friends. Her Instagram usually documents deliciously cute desserts she happens to come across, and pictures of her favourite Korea boy band called, Big Bang. She doesn't own a full-length mirror at home; therefore, she takes her selfies at the gym located in school. Her level of interest in crafts was relatively low. There was a long persuasive from the researcher's side before the participant agreed to participate. She was consistent everyday with her selfie, and her camera angles also improved towards the end of the week. She enjoyed the experience of dressing up and from her selfies, it was clear that she does still own girly pieces, but she just does not usually dresses up for school. "I still don't enjoy selfies, but I do enjoy wearing the jade necklace" she says. She kindly refused to post the selfie on her personal Instagram but gave the researcher permission to upload the photo on Crafts Couture's official Instagram. She realized accessory was an important part of completing an outfit and that crafts can look fashionable. She did not feel like she needed to share this newfound interest of styling crafts with her friends on social media because she would still prefer to keep her Instagram selfie free but she can see why reviving craftsmanship through social media could be effective.

Participant 2 (See appendix C.2):

This participant was happy to participate. She was originally from Taiwan but grew up in Vietnam. Her daily interests include looking at fashion magazines, browsing on Instagram and going to Disneyland. She wanted to keep the privacy of her home since the houses in Tokyo were tiny; she decided she would stop by the fancy bathroom located in the department store near her house called 0101. The bathroom was spacious and the lighting was incredible. She is very confident about herself and her own style that she did not mind sharing the photos on her Instagram at all. She wanted to use both the jade necklace and the coconut bag for this project because she gets bored accessories easily. She had 78 followers of whom all the followers are people she knows. So she had to rely on creative hash tags to attract new people who might be interested in crafts. She said she has no problem styling crafts and she actually received compliments about the coconut bag when she took it out on a date with her boyfriend. An elderly woman asked her the bag was a fruit because she thought it looked like a fruit. Day by day she said the habit of just putting on the jade accessory became so natural that she forget she actually wore the same accessory for the entire week. She received an average of over ten likes with eight from people who acquired her picture through has tags, so it was encouraging for her to continue posting because she felt like people were interested in her outfits and style. She finds the Selfie method as an interesting promotional method to capture the attention of young girls and that she feels like over the week, the jade has become more personal to her.

Participant 3 (See appendix C.3):

This participant was friendly and it did not take too long for her to agree to do participate. She loves shopping and often shops at fast retail stores, for example Bershka. She does not have many accessories, so she said it would be fun to use the jade necklace for a week. She did a total of ten selfies, which was over the original limit of a week because she ended up having so much fun dressing up. She did not have any trouble posting because she was reluctant at first but after knowing that she had complete freedom to decide whether the photo can be uploaded, she agreed immediately. She has 132 followers on Instagram and although she just started using, she has been an avid Instagram uploader, sharing pictures of her trips outside of Tokyo, pictures of friends, as well as pictures of Japanese snacks. She said it was easy to integrate crafts into fashion, even though at first she didn't think she would actually like it. She said her friends noticed the accessory and asked her where she got the necklace when she posted on Instagram. She received over 20 likes for her outfit with crafts. "The more people seemed to be intested, the more excitement I get and that keeps me motivated to do this Selfie Movement". She comes from a small city of Taiwan and says that many people don't know how pretty her place is, so she understands that it is a tragedy that people don't realize the importance of craftsmanship.

Participant 4 (See appendix C.4):

This participant went to fashion school and has arranged her own photo-shoots as well as styled for models. The researcher thought she would be a great candidate because not only does she have friends who are interested in fashion, but she also writes her own blog which she started while attending fashion school in Tokyo. She offered to upload the selfies on her blog, Tokyo A La Mode and was eager to start. However,

because she is also a frequent traveler, she did her selfies overseas and not in Tokyo. It also took her longer than other participants to upload because she was not consistent in taking selfies. She decided to use her own crafts item which was another jade necklace passed down by her grandmother and a handmade sting ray clutch that she bought while vacationing in Thailand. She said that the Selfie Movement not only made her realize her passion for styling, but also how elegantly crafts accessory can make an outfit look. She has 71 followers on Tokyo A La Mode, however, her blog has reached over 5,000 views world wide since its launch half a year ago. She said if girls get exposed to certain things over and over, it is more likely that they will find it appealing, which is the same as fashion, first that pair of shoes would appear on social media as a sneak preview, then on the magazine, and lastly, it will appear on the red carpet a few weeks later. By creating a hype for a particular thing over and over again is a promotional tactic itself, therefore, she approved that we are trying to generate aware for crafts through hash tags by starting out with young girls who is in close connection with the researcher. She is not a frequent selfie taker, but she thought it was fun for the week.

Participant 5 (See appendix C.5):

This participant works for a famous luxury brand called Carolina Herrera. She is the head of sales and is also been managing window displays for the store. She became a candidate because of her occupation; she was definitely going to be interested in fashion. She is a frequent selfie taker, and did not mind to document her outfits. For retails, they work in shifts, so she was inconsistent with the documenting of the selfies, but she managed to complete the week. Her style was definitely different that the previous participants, her use of color and mix and match went beautifully with crafts.

Unfortunately, with 519 followers on Instagram, she received only 14 likes for her Crafts Couture selfie posts and did not feel like posting as many after that. It was obvious that the lack of attention from other people can cause reluctance in posting. However, in order to help collect feedbacks, she still posted a few on her Instagram. Her level of interest remained the same because she was already an avid selfie taker, the particular exercise did not influence her to become more involved with selfies, however, she said that integrating crafts into fashion is a smart thing to do because it is fresh. Even though she works in fashion, she said she gets self-conscious wearing things she does not normally wear, but after putting crafts on for the past couple of days, she realized sometimes all it takes is time for one to get in the habit of doing something until it becomes a routine, and she felt like if she had more than a week, she would start looking and appreciating crafts.

Participant 6 (See appendix C.6):

She was a volunteer for this activity. A friend of participant 1.1.5, she saw Crafts Couture and asked her friend if she can participate as well. She is half Taiwanese and half Japanese and currently resides in Taipei, making her the first Selfie Movement participant from abroad. She comes from a multicultural background, which nurtured her from a young age to embrace cultures, so she has been a fan for craftsmanship since at a young age. She even handmakes her own makeup pouches, and handbags. Personally for her, she loves memories so she often by a special souvenir that represents the place she visits to bring back as a memory. Her personality is calm, which explains that she only takes a selfie occasionally. She only did provided one picture but it was a positive sign that the Crafts Couture Selfie Movement was indeed influencing girls and

making awareness for craftsmanship. She has 162 followers on Instagram and received 28 likes including comments such as, “Love”, “Pretty!!! Love the outfit” from her friends. Although the comments were not directed to craftsmanship, it is good to understand that it is a lot of easier to influence those you know around you than influence those you are not familiar with. Even though she participated only once, the researcher was open about anyone with a passion for crafts to participate.

Participant 7 (See appendix C.7):

This participant loves shopping and travels frequently. She is born to a Japanese father and Pilipino mother, therefore she flies between Manila and Tokyo, however, during her vacations, and she travels to tropical islands like Koh Samui, Bali, and Phuket. Those tropical places rely most of their income on handcrafted goods, which is why this participant easily agreed to this Selfie Movement. First, because she loves fashion and sharing her outfits, and second, because she knows how difficult it is for those craftsman to survive in those places, so she was eager to help revive craftsmanship because she has grown to appreciate it. She has many accessories therefore she chose to borrow the coconut handbag. She goes to a lot of evening dinners so she carried the coconut bag to almost all the events she had within that week. She generated a whopping 39 likes on her personal account for the Selfie shots with many positive comments such as “You did it well”, and “Nice styling!” Her overall experience with the selfie activity was positive and said that she truly enjoyed it and getting to know crafts as an accessory.

Participant 8 (See appendix C.8):

The researcher thought of her to be a perfect candidate, but she wanted to participate on her own before being approached. Seeing participant 1.1.7, she was more than interested to be a part of it. She originated from Kuwait and came to Japan because her father was appointed to Japan for his job. Her father is the ambassador of Kuwait, therefore, have held many cultural events related to the Middle East in Tokyo to hopefully familiarize the Japanese with Kuwait and other Middle Eastern countries. At those events, usually a representative dish from that country will be served, as long as handcrafted goods. Due to constant exposure in bringing awareness for her own country, she was appreciative that Crafts Couture was taking the initiative to help craftsman. Her level of interest was high throughout the entire week and it only increased. She said it is important for young people to get reconnected with crafts because it is such a crucial part that makes up a culture. She hopes that the Selfie Movement can continue because this idea is definitely easy, fun, and girls would love it. She has 426 followers on Instagram, however, it remains a mystery as to why she did not share her photos on her Instagram.

Participant 9 (See appendix C.9):

This participant was a friend of the researcher's. She is half American and half Japanese, which makes her a perfect blend of the East and the West. She loves Chinese craftsmanship and agreed to do this immediately. She is also an aspiring singer; therefore, she has collected an unusual number of fans on her Instagram, with 1134 followers, which makes her the perfect candidate to influence others into noticing crafts. Through interviewing her, she mentioned that she often gets requests from fans about her personal styles and it always amazes her why anybody would be interested in what

she was wearing. When she realized she could influence people, she said she thought more carefully about her uploads. She wants to upload things that can inspire the good in person or help people if she can, therefore, reviving craftsmanship through the integration of crafts into fashion was something she would like to support. She posted ten different outfits with the jade necklace and even wore a traditional Chinese kimono called the Chi Pao that people noticed not only her beauty, but also the hand made accessory. She fell in love with the jade necklace so much that the researcher ended up letting her keep the one she used for the week to complete the Selfie Movement. However, she said it would be more personal if more information was given about the crafts because people might find it pretty, but if they don't actually purchase it, then the mission is still incomplete, and that the revival of craftsmanship has yet to be solved.

Participant 10 (See appendix C.10):

This participant came a long way because she is from Paris. She fell in love with Japanese makeup that she came to Tokyo to become a makeup artist. She has 89 followers on Instagram all of which are her friends back home in Paris. She liked the concept of the project but she did not upload once onto her Instagram. She did not want anything besides makeup related works on her Instagram account, but she said she doesn't mind if her photographs are being used for Crafts Couture. She was extremely busy during the time of the Selfie Movement so she did not have time to give daily feedbacks. Overall, she did not find the Selfie Movement influenced her to be more engaging with crafts. "The jade necklace can be applicable to fashion, but it is strange to apply it to my fashion, so I probably still won't be interested after this, but I do like hand crafted work" she says.

Participant 11 (See appendix C.11):

This participant was originally not considered on the researcher's list, however, she came over to the researcher's house for dinner one night after work and through conversation, she learned of the Selfie Movement and asked if she can participate. She made it clear she did not want to share on her social media because she did not want to be seen as the narcissist, however, she is happy to answer any questions and share her thoughts on craftsmanship. She is Japanese but grew up abroad most of her life. Her appreciation for crafts came from her mother who has a passion for making things. Her iphone case, her scarf, and even her tissue cover was all made by her mother, so she knows how time consuming and difficult each product is, so she is willing to pay that much to get amazing quality that can last a lifetime. She says accessories from fast retail stores especially tend to rust easily but if she spends a couple of extra thousand, the colour lasts a lifetime.

Participant 12 (See appendix C.12):

This participant was another self-volunteer who came across the Crafts Couture Instagram because she was friends with the researcher and asked to participate. She is Taiwanese but has spent time abroad in America. She is outgoing, outspoken, friendly and sweet. She has 540 followers on Instagram and was open to sharing. She received 35 likes plus amazing compliments such as, "Beautiful!" and "Love!". She said she had this handcrafted necklace for so long that she did not think of it until she saw Crafts Couture. She says she often buys things at the moment but when she snaps out of reality,

she finds that all of her purchases are useless, which is what she thinks of craftsmanship where people can appreciate being at the place, talking to the craftsman, and understanding the origin of the product. She misses the human interaction between the craftsman and the customer because through the craftsman, she can understand why the craftsman has that certain skill and why making that product is meaningful. Nowadays, you see the product but you are not being told what it actually is. People value things differently depending on price and not necessarily whether they actually like the product or not. She mentioned that the Selfie Movement is a great way to start because she was evidently influenced, which is why she wanted to participate, however, it is best to encourage people to integrate their own crafts, rather than having Crafts Couture offer crafts because it is less personal and perhaps if people have to find crafts, they can find a way to reconnect with crafts, just like how she realized her crafts necklace actually makes a beautiful party piece after so many years.

Participant 13 (See appendix C.13):

This participant was born in Taiwan, but grew up in America and is currently living in San Francisco. She also saw the Selfie Movement via Instagram and remembered her jade gift she received from the researcher a while ago. She took a selfie and sent it to the researcher via e-mail appreciating the handcrafted jewelry. She has 150 followers on Instagram, and keeps her Instagram under lock mode so random people cannot gain access to it. That is another reason why she did not upload it on her Instagram because people wouldn't be able to see it anyway. She said she was uncomfortable having random people on to her Instagram even if it meant it can help revive craftsmanship. She has a lot of private photos of her personal life that she only

wants to share with personal friends, but she sent the photo to the researcher and gave permission for the usage of photos. She is not a big selfie taker so she said she probably wouldn't be able to take a selfie everyday, but she said this promotional concept for reviving craftsmanship is definitely going to be popular among the young girls since selfie and showing off things are what people really do on Instagram, so if it's an unique and expensive craftsmanship, people might want to show it off.

Participant 14 (See appendix C.14):

This participant was only visiting Tokyo for six months on her gap year before returning to New York to complete her Masters. It was interesting when the researcher received her picture because it is not taken by herself. It was done on a mini tri-pod with timer because she did not feel like she can take professional selfies that can accentuates the crafts. She has her own collection of hand dyed seashells from Indonesia, a souvenir she picked up on her vacation. She loses necklaces and many things, therefore on a daily basis she doesn't wear anything too fancy or expensive unless there is an occasion. She has zero interest in selfies, but she said she found it fun day by day. She didn't wear her bracelets that much but because of this, she realized how easy it is to wear the bracelets with her outfit. She said a week was enough for her and she probably cannot continue if it was longer than that. She said she became interested in crafts not because of the selfie activity but because the selfie created opportunities for her and crafts, so she felt reconnected with her bracelets where memories from her vacation was refreshed.

To conclude, this Selfie Movement indicated that young girls can be influenced through social media and that integration of crafts to fashion is an effective way to attract young girls to crafts. All the participants showed interest in crafts but did not

know that it can be applicable to their lives. Through fashion, they were able to find a way to reconnect with crafts. Not one participant showed signs of impatience because a selfie required such a short amount of time and everything else could be done on their terms, for example, the freedom to upload onto their social media. However, Crafts Couture uploaded every single one of the photographs and generated its own likes, comments, and followers.

Chapter Five

5.1 Conclusion

This research was a study based on qualitative methods to test the effectiveness of the integration of crafts onto fashion as a promotional method for young women to revive craftsmanship. This is a generation of technology where information can be accessed easily through the touch of fingertips. The smartphone can create a cyber connection for the user with an application. Craftsmanship has maintained its traditions of skillful handwork, but lacked the modern day usage technology that can help maintain its value. Therefore, this research proposes Crafts Couture, as a solution to create interest in young women through promotional methods of integrating crafts onto fashion to inspire young women and revive craftsmanship. By utilizing previous concepts where past brands have used in order to promote new products successfully to the audience, Crafts Couture hopes to use a similar style to engage young women through social media and revive craftsmanship with the help of the technology oriented generation. Therefore, it was significant for the researcher to examine previous case

studies that where brands have successful collaborated with crafts to create a modern design to introduce to the audience. In order to understand young women and their image of crafts and fashion, observations were conducted on the streets of Tokyo to collect feedbacks. Through the feedbacks, the researcher focused on possibly creative concept that can be developed as a promotional method to promote crafts and interest the young women. This research presents Crafts Couture as an approach to inspire young women to connect with crafts through integrating crafts with fashion because it is something that is necessary on a daily basis to expose crafts. After conducting two prototypes based on simple promotional methods that was supposed to inspire young women to re-connect with crafts, the key components of designing Crafts Couture is to provoke a bond for the young women with crafts, creating a promotional method that can authentically influence these young girls to look at crafts as a fashionable item. The promotional concept was based on actual successful activities that brands still use today to promote awareness and popularity when introducing new products. The promotional method encourages connection and creates a personal bond between the product and the consumer.

The final experiment of Crafts Couture was created by having participants take part in a promotional activity called the Selfie Movement, where it was compulsory for the participants to wear at least one crafts accessory to complete their outfit of the day for a week. This is to allow the participants to spend time with the crafts, but slowly start to get used to the idea that crafts can become an essential accessory that they can use daily. This activity was evaluated through a qualitative method where in depth interviews, as well as summary of the participant's actions, and feelings were recorded.

Through the help of qualitative method, Crafts Couture's Selfie Movement has proven to be an effective promotional tool in reviving craftsmanship among young women. By combining fashion and social media and creating a fun activity that has the combination of two proves to effectively attract young females not only within Japan, but also overseas. By implementing promotional methods as a way to introduce young women to new things can give a fun and challenging experience for the participants. The concept of Crafts Couture's promotional method contributes to inspiring to educate young women to continue to integrate new things to fashion that seem unnecessary, necessary.

5.2 Discussion

This promotional method delivered for this research successfully created engagement and aware of craftsmanship among the young women, however, that is not enough to improve the life of the craftsman. Raising awareness is only the beginning, however, if a promotional method which can successful than influence the young women to purchase the crafts would be idea. It is through the act of purchasing that craftsmanship can find a way to survive because even if young women were to realize that crafts can be applicable but does not actually do anything about it, reviving craftsmanship would still be useless. The next step towards to creating a promotional method would be to provoke the participant to purchase.

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Tweeternet <http://tweeternet.com>

Twitter About Company <https://about.twitter.com/company>

Appendix A: First Prototype Questionnaire

(English and Japanese translation provided)

1. 他のお店で買えない、特別なジュエリーを普段探していますか？

Do you look for unique jewelry? If so, where?

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。 What is craftsmanship to you?

3. 今お見せした商品に対して好奇心は沸きますか？

Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。

Would you come to Crafts Couture official website?

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いますか。そして自分のソーシャルメディアにアップされますか。

Would you share this picture of you taken by Crafts Couture with friends or on your social media?

Appendix A. 1



1. 他のお店で買えない、特別なジュエリーを普段探していますか？

Do you look for unique jewelry? If so, where?

普通に歩いていて面白そうだったお店があったら入るかもしれないですけど、自分で新しいお店を探すのはあまりないです。

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。 What is craftsmanship to you?

手作りものです。二つのはいものはハンドメートのものだと思います。特別な意味は..考えたことはないです。

3. 今お見せした商品に対して好奇心は沸きますか？

Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

はい、詳しくみないとフクロウだと思わなかったけど、可愛いと思いました。
動物のネックレスでこんなに可愛いのはあまりないような気がします。

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。
Would you come to Crafts Couture official website?

自分の写真がどんな感じが気になるから、サイトをチェックしますね。笑。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思えますか。
そして自分のソーシャルメディアにアップされますか。
Would you share this picture of you taken by Crafts Couture with friends or on your social media?

わかりません。

Appendix A. 2



1. 他のお店で買えない、特別なジュエリーを普段探していますか？

Do you look for unique jewelry? If so, where?

時間があれば、吉祥寺に行ったりしますね。

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。

What is craftsmanship to you?

職人さんが作ったものはまず時間が掛かると思いますね。誰かから頂いたら特別だと思いますが、自分で買うとその特別な感じはないかもしれませんね。

3. 今お見せした商品に対して好奇心は沸きますか？

Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

はい、何かなと思いました。可愛かったですね、鳥。

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。

Would you come to Crafts Couture official website?

英語だったら多分難しいと思いますが、チェックしてみますね。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いますか。そして自分のソーシャルメディアにアップされますか。

Would you share this picture of you taken by Crafts Couture with friends or on your social media?

可愛いく撮れていたら、携帯メールでみんなにシェアします。笑。

Appendix A.3



1. 他のお店で買えない、特別なジュエリーを普段探していますか？
Do you look for unique jewelry? If so, where?

ETSY.com ネットで探すのが多いですね。最近インターネットでグッズを買うのが便利なのでハマっています。

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。
What is craftsmanship to you?

もの作りかな...

3. 今お見せした商品に対して好奇心は沸きますか？
Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

何かわからなかったから、見たくなりました。

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。
Would you come to Crafts Couture official website?

ちょっと面白いかなと思うから、チェックしますね。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思えますか。そして自分のソーシャルメディアにアップされますか。 Would you share this picture of you taken by Crafts Couture with friends or on your social media?

するかな。ツイッターをもっているから。

Appendix A.4



1. 他のお店で買えない、特別なジュエリーを普段探していますか？

Do you look for unique jewelry? If so, where?

Forever21 はどこでもあるし、たくさん種類があるからそこで買うのが多いですね。安いもん。

2. 伝統的な職人さんがハンドメードで作ったものはどんな意味を持っていますか。What is craftsmanship to you?

高いものっていう印象がありますね。前は鎌倉に遊びにいったことがあって、あそこのハンドメードものは高かったです。

3. 今お見せした商品に対して好奇心は沸きますか？

Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

まあまあ。

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。Would you come to Crafts Couture official website?

はい。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いませんか。そして自分のソーシャルメディアにアップされますか。Would you share this picture of you taken by Crafts Couture with friends or on your social media?

わかりません。

Appendix A.5



1. 他のお店で買えない、特別なジュエリーを普段探していますか？
Do you look for unique jewelry? If so, where?

ここです！ 笑。 いつもユニークなものを見つけちゃっています。

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。 What is craftsmanship to you?

一個しかないものです。二個？とりあえず、数が少ないものです。

3. 今お見せした商品に対して好奇心は沸きますか？
Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

真っ白だから、よく見ないとフクロウとは思わないです。

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。Would you come to Crafts Couture official website?

はい！面白そうだから。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いませんか。そして自分のソーシャルメディアにアップされますか。Would you share this picture of you taken by Crafts Couture with friends or on your social media?

ええ。

Appendix A.6



1. 他のお店で買えない、特別なジュエリーを普段探していますか？

Do you look for unique jewelry? If so, where?

Japan is very different for me, so everywhere to me is like finding treasure. It is my first time here.

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。What is craftsmanship to you?

Something with culture and history, and sometimes a story behind it, like an inspiration.

3. 今お見せした商品に対して好奇心は沸きますか？

Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

Yes, I really like it. I love seashells, and especially this is handmade, it is a very pretty owl, the color is natural? Very nice, where did you get it, here? Haha.

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。Would you come to Crafts Couture official website?

Yes, I will have a look. This is very interesting that you are putting together a site, if I knew before coming to Tokyo, I would definitely have a look and read some articles to get a better image of Tokyo crafts. I am going to Asakusa later with my friends.

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いますか。そして自分のソーシャルメディアにアップされますか。Would you share this picture of you taken by Crafts Couture with friends or on your social media?

Sure, it is interesting to be involved in a project on the streets during my vacation. I will tell this story how I am fashionable!

Appendix A.7



1. 他のお店で買えない、特別なジュエリーを普段探していますか？
Do you look for unique jewelry? If so, where?

あまり探してないです。

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。What is craftsmanship to you?

他の人には真似が出来ない技術？

3. 今お見せした商品に対して好奇心は沸きますか？
Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

はい、めちゃ可愛かったです。今狐が描いてあるセーターを着ているんですよ。動物が大好きだから、これ絶対買うと思います。

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。Would you come to Crafts Couture official website?

見てみるかな。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いますか。そして自分のソーシャルメディアにアップされますか。Would you share this picture of you taken by Crafts Couture with friends or on your social media?

わからないですね。

Appendix A.8



1. 他のお店で買えない、特別なジュエリーを普段探していますか？

Do you look for unique jewelry? If so, where?

アクセサリーは付けてないですね。パーティーの時にするけど。

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。What is craftsmanship to you?

考えたことはないですけど、多分ほかのところで作られないものを作ることですかね。

3. 今お見せした商品に対して好奇心は沸きますか？

Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

はい、可愛かったと思いました。

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。Would you come to Crafts Couture official website?

時間があったら、見てみます。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いますか。そして自分のソーシャルメディアにアップされますか。Would you share this picture of you taken by Crafts Couture with friends or on your social media?

家族にシェアしようかなと思っています。

Appendix A.9



1. 他のお店で買えない、特別なジュエリーを普段探していますか？
Do you look for unique jewelry? If so, where?

はい、吉祥寺によく行きます。

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。What is craftsmanship to you?

今付けているネックレスも吉祥寺で買いました。

3. 今お見せした商品に対して好奇心は沸きますか？
Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

はい、可愛い！

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。Would you come to Crafts Couture official website?

はい、面白いから。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いませんか。そして自分のソーシャルメディアにアップされますか。Would you share this picture of you taken by Crafts Couture with friends or on your social media?

友達にシェアするかもしれません。

Appendix A.10



1. 他のお店で買えない、特別なジュエリーを普段探していますか？

Do you look for unique jewelry? If so, where?

はい、近所のフリーマーケットで探したりします。

2. 伝統的な職人さんがハンドメートで作ったものはどんな意味を持っていますか。What is craftsmanship to you?

みんな丁寧に時間をかけて作られたものなので一つずつとても特別だと思います。私もハンドメイドジュエリーを着けていると他の女の子と違う物をしているのを見てとても新鮮です。

3. 今お見せした商品に対して好奇心は沸きますか？

Are you curious about this piece of jewelry? (The piece of jewelry is referring to the handmade piece provided by Crafts Couture.)

はい、貝でできているの？

4. クラフトカチュールのオフィシャルサイトを訪ねてくれますか。Would you come to Crafts Couture official website?

是非見てみたいです。

5. 今撮らせて頂いた写真なんですが、自分のお友達にシェアしたいと思いますか。そして自分のソーシャルメディアにアップされますか。

Would you share this picture of you taken by Crafts Couture with friends or on your social media?

INSTAGRAM でアップすると思います。

Appendix B: Second Prototype Questionnaire

(English and Japanese translation provided)

1. 伝統的のようなアクセサリーを付ける習慣はありますか。

Do you have the habit of wearing traditional crafts as accessories?

2. このネックレスはどこからのものだと思いますか。

Where do you think this necklace is from?

3. 東京都内で職人さんの手作りものを売っているところはあるか。ある場合、どこか場所を一つを教えてください。

Do you think in Tokyo city, there are a lot of places that promotes traditional craftsmanship? If so, please name a place.

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。 We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？

Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

Appendix B.1



1. 伝統的のようなアクセサリーを付ける習慣はありますか。

Do you have the habit of wearing traditional crafts as accessories?

ないですね。新鮮だった。

2. このネックレスはどこからのものだと思いますか。

Where do you think this necklace is from?

この形のネックレスは中国からですか？自分のお婆ちゃんは石が好きなので、このようなネックレスを持っているかな？

3. 東京都内で職人さんの手作りものを売っているところがありますか。ある場合、どこか場所を一つを教えてください。

Do you think in Tokyo city, there are a lot of places that promotes traditional craftsmanship? If so, please name a place.

日本人じゃないから、わかりません。多分ないです。

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。 We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

はい、忘れっぽいから、名刺を持っていると助かります。

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？ Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

意見を聞いたのはいい感じですね。

Appendix B.2



1. 伝統風のようなアクセサリーを付けている習慣がありますか。
Do you have the habit of wearing traditional crafts as accessories?

ないですけど、ビンテージ服が大好きです。

2. このネックレスはどこからのものだと思いますか。
Where do you think this necklace is from?

アジアですか。

3. 東京都内で職人さんの手作りものを売っているところがありますか。ある場合、どこか場所を一つを教えてください。
Do you think in Tokyo city, there are there a lot o places that promotes traditional craftsmanship? If so, please name a place.

職人さんだと鎌倉が一番近いと思いますね。

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。

We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

はい。この名刺もかっこいいですね。

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？ Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

はい、楽しかったです。

Appendix B.3



1. 伝統風のようなアクセサリを付けている習慣がありますか。
Do you have the habit of wearing traditional crafts as accessories?

ありません。

2. このネックレスはどこからのものだと思いますか。

Where do you think this necklace is from?

中国？きれいですね。

3. 東京都内で職人さんの手作りものを売っているところがありますか。ある場合、どこか場所を一つを教えてください。Do you think in Tokyo city, there are there a lot o places that promotes traditional craftsmanship? If so, please name a place.

よくわかりません。ごめんなさい。

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

はい。実は私も慶応で卒業しましたので、応援していますよ！

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

はい、面白かったと思いました。

Appendix B.4



1. 伝統風のようなアクセサリーを付けている習慣がありますか。

Do you have the habit of wearing traditional crafts as accessories?

ないですけど、アクセサリーをいつも付けています。

2. このネックレスはどこからのものだと思いますか。

Where do you think this necklace is from?

フィリピンですか？

3. 東京都内で職人さんの手作りものを売っているところがありますか。ある場合、どこか場所を一つを教えてください。

Do you think in Tokyo city, there are there a lot o places that promotes traditional craftsmanship? If so, please name a place.

浅草にあると思います。

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。 We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

はい。ありがとうございました。しかも日にちも教えてもらったからその日はチェックします。

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？ Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

はい。声をかけてくれてありがとうございました。初めてです。

Appendix B.5



1. 伝統風のようなアクセサリーを付けている習慣がありますか。
Do you have the habit of wearing traditional crafts as accessories?

ないですけど、このネックレスは本当にきれいだと思うので、これかな。

2. このネックレスはどこからのものだと思いますか。
Where do you think this necklace is from?

今台湾からおっしゃっていたので、台湾からのものですか。

3. 東京都内で職人さんの手作りものを売っているところがありますか。ある場合、どこか場所を一つを教えてください。
Do you think in Tokyo city, there are there a lot o places that promotes traditional craftsmanship? If so, please name a place.

都内はすくないですね。増やしていただければいいと思います。日本のいいものはもっとみんなに広がってほしいです。

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。 We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

もちろん！

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？ Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

はい、面白いプロジェクトですね。がんばってください。

Appendix B.6



1. 伝統風のようなアクセサリーを付けている習慣がありますか。
Do you have the habit of wearing traditional crafts as accessories?

ないです。

2. このネックレスはどこからのものだと思いますか。
Where do you think this necklace is from?

中国です。

3. 東京都内で職人さんの手作りものを売っているところがありますか。ある場合、どこか場所を一つを教えてください。
Do you think in Tokyo city, there are there a lot o places that promotes traditional craftsmanship? If so, please name a place.

ないと思います。おしゃれなところっていうイメージがあるんですけど、伝統的というのではないと思います。

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。 We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

はい。友達と一緒にチェックしますよ。

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？ Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

楽しかったと思いましたけど、日本語があまりできないので、すみません。

Appendix B.7



1. 伝統風のようなアクセサリーを付けている習慣がありますか。
Do you have the habit of wearing traditional crafts as accessories?

Yes, I do. I actually own a little traditional and sort of vintage shop myself back in Australia, so I really adore this piece of necklace. Sometimes I find unique crafts and bring it back home to my shop as well.

2. このネックレスはどこからのものだと思いますか。
Where do you think this necklace is from?

I am not sure, but somewhere within Asia? It is extremely authentic looking so..Malaysia or China. I think it is so similar it would be nice if people can tell the difference.

3. 東京都内で職人さんの手作りものを売っているところがありますか。ある場合、どこか場所を一つを教えてください。Do you think in Tokyo city, there are there a lot o places that promotes traditional craftsmanship? If so, please name a place.

It is really rare to find it within the city because so much of Tokyo is now pop culture based, so it is rather sad because I know Japan for being a lovely traditional place with many wonderful handmade items. I think it is more available in Kyoto, but that is not in Tokyo anymore.

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。 We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

Yes, thank you so much. This definitely helps because I definitely will not remember this and the date for the photo. As I said, I am personally an advocate of craftsmanship so this definitely is close to my heart.

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？ Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

I definitely think if young people are exposed to crafts as accessories it can bring an interest and especially if you get them involved and thinking about it. Fashion photographers just take pictures and it really doesn't mean much, it is really nice if someone appreciates your fashion, but what does it really do? If you can introduce something new, I think that is the most important thing.

Appendix B.8



1. 伝統的のようなアクセサリーを付ける習慣はありますか。
Do you have the habit of wearing traditional crafts as accessories?

はい、イヤリングとかブレスレットをつけています。

2. このネックレスはどこからのものだと思いますか。
Where do you think this necklace is from?

中国のものっぽいですね。

3. 東京都内で職人さんの手作りものを売っているところがありますか。ある場合、どこか場所を一つを教えてください。

Do you think in Tokyo city, there are a lot of places that promotes traditional craftsmanship? If so, please name a place.

銀座のブティックとか入ってみると手作り物を売っていたりしますよね。

4. 写真をアップする日にちと名刺をお渡ししましたが、そのためにサイトを訪ねてくれますか。 We provided a name card and the date of uploading for the picture, would you be more inclined to come to the site due to this?

是非訪ねてみたいです。

5. 写真を撮らせてもらうよりあなたの意見を聞かせてもらうほうが関わりを感じますか？ Do you feel more engaged when you are asked to provide your opinion for crafts rather than just having your picture taken?

そうですね、写真を撮るだけではなく、クラフトについて東京の女子の考えを聞くのはとてもいいと思います。

Appendix C

Questionnaire for the Selfie Movement

Personality

1. How would you describe your personality?
In vocabulary or a few sentences is fine.

Crafts

2. Did you find any crafts around your house?
If no, please explain
If yes, how many pieces did you find?
Was it difficult to find crafts?

Selfie

3. At the beginning of this Selfie activity, what was your interest?
Rate 1-5
Very Interested, Somewhat Interested, Not Really Interested, Not at all Interested
4. If you rated low excitement, please explain.
5. Was the Selfie taken consecutively throughout the week?
If yes, explain.
If no, explain.
6. At the end of the Selfie Activity, what was your interest?
Rate 1-5
Very Interested, Somewhat Interested, Not Really Interested, Not at all Interested
Instagram
7. How did you feel about sharing your Selfie on your personal social media via. Instagram?
Rate 1-5
Very Interested, Somewhat Interested, Not Really Interested, Not at all Interested
8. Have you ever used hastag when you posted pictures on Social Media via. Instagram?
9. If yes, how did you select your personalized hash tags? Please explain.

List a few hash tags you have used:

- 1.
- 2.
- 3.
- 4.

10. Why those specific words? Please explain.

Selfie with Crafts

11. How do you feel when you accessorized your outfit with crafts?

If yes, please explain.

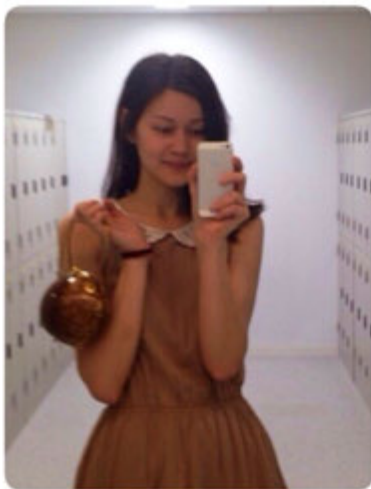
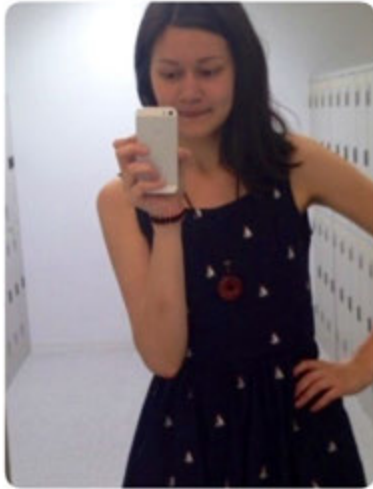
If no, please explain.

12. Did you feel crafts as part of your fashion style as you progress during the week? Please explain.

13. Did you feel more engaged with traditional crafts as contemporary fashion this Selfie Activity? Please explain.

Appendix C.1

From left to right corresponds to Monday to Saturday (sometimes shorter or longer).



Appendix C.2



Appendix C.3

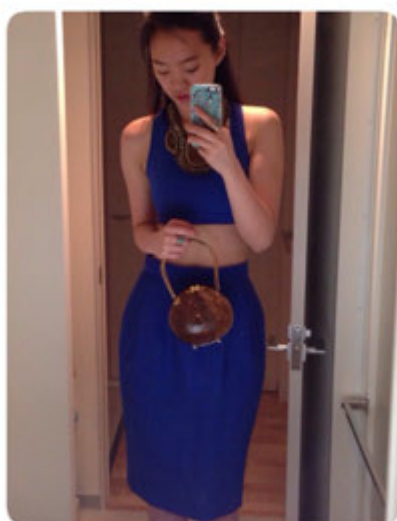
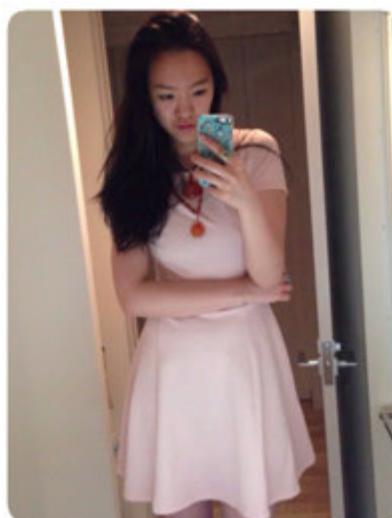
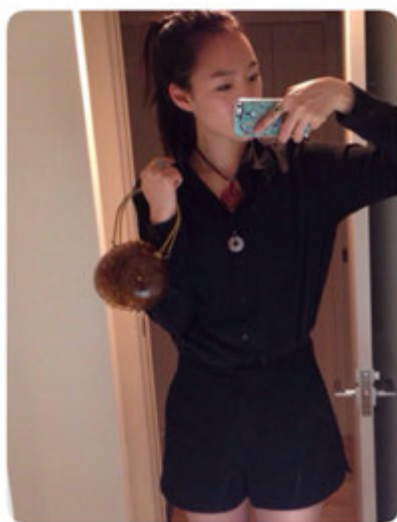




Appendix C.4



Appendix C.5



Appendix C.6



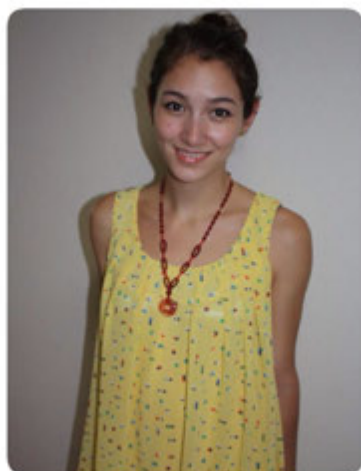
Appendix C.7



Appendix C.8



Appendix C.9



Appendix C.10



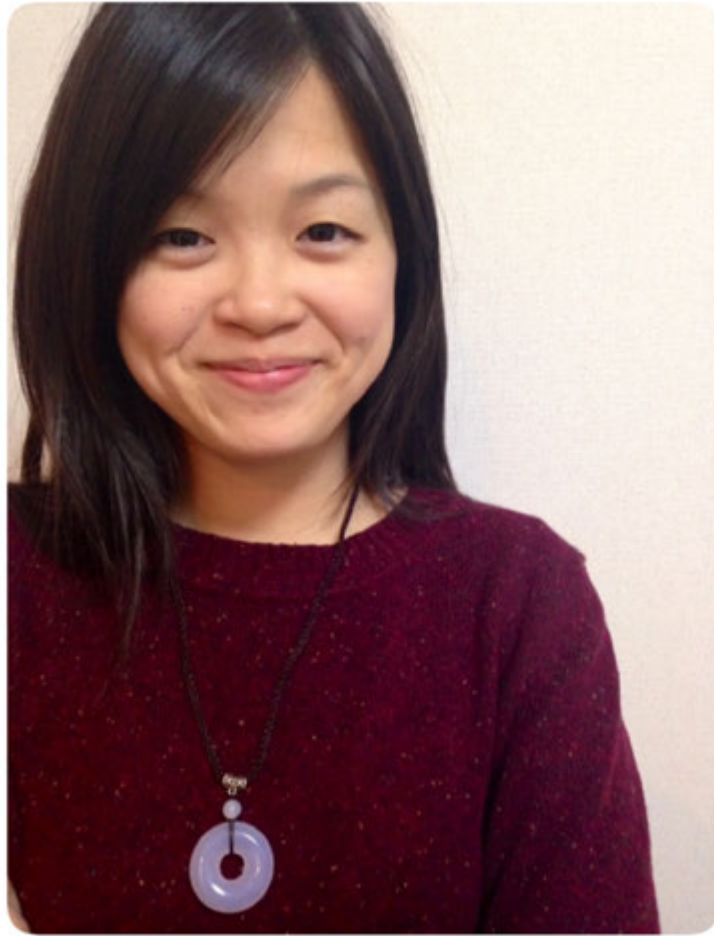
Appendix C.11



Appendix C.12



Appendix C.13



Appendix C.14



